

OUR MISSION

The Saint Louis Ki Society seeks to improve the ability of individuals to respond to stress and conflict positively and creatively, with calmness and relaxation. We bring people together to study Mind-Body Oneness through training in Aikido and Ki Development (Dynamic Meditation). We provide a structured curriculum, qualified instructors, tools for measuring individual progress, a principal facility for training, and outreach programs in the community.

Practicing Mind and Body Unification enables persons of all abilities and ages to live healthier, more integrated lives. When we remain relaxed we can respond with inner calm, reducing fear and violence in our personal relationships, communities, and the world.

Ki

is a Japanese word typically defined as mind, spirit or heart. In oriental medicine and martial arts, the word ki refers to a subtle form of vital energy.



In our practice, ki is understood as a sense of connection and motivation that is enhanced by calmness and relaxation. This ki helps us perform to the best of our abilities in all circumstances.

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This book is not designed to teach Aikido or Mind and Body Unification. It is intended to inform students about the workings of the St. Louis Ki Society so that they may take the greatest advantage of the training offered. It is a supplement to regular and special classes as well as an aid to rank testing. It is also an introduction to the roots and history of Ki Society and its methods of training. I hope it will be a useful part of your study and a useful guide to your relationship with Saint Louis Ki Society.

I. SAINT LOUIS KI SOCIETY ORGANIZATION and STRUCTURE

You're A Member!

I.1. MEMBERSHIP

We are a membership organization. Membership is required for ongoing participation in adult Aikido classes. Along with volunteer work, membership fees and donations are crucial to the operation of Saint Louis Ki Society. Only through the participation and generosity of its members can Saint Louis Ki Society provide the training and services that we have to offer. Many of these services are given at little or no cost to those who receive them, such as the WellChild Ki-Aikido program for children from low income families. In addition, tuition for our regular classes and the cost of training equipment such as Gi's (uniforms) is kept as low as possible to make classes affordable for more individuals. Membership also helps support instructor education as well as regional and international Ki Society training and activities.

The Board of Directors sets various annual membership levels, including a level for "Practicing Membership". Actively training adult Aikido and Dynamic Meditation (Ki Development) students who contribute at the practicing membership level or above receive certain rights and benefits. These rights and benefits are set by the Board of Directors and include:

- A vote in elections for board members
- Reduced fees for some activities
- Membership in Midland Ki Federation and Ki Society International
- Participation in official testing, rank and teaching certification in Aikido and Ki Development.
- Participation in the "Ask Sensei" online forum at www.kiforums.org

SLKS members who are actively training are registered and maintained as members of Midland Ki Federation (MKF). New students in any adult program who become SLKS members are registered as MKF members after a minimum of 3 months of active training and application for testing, or after 6 months of active training regardless of testing status. MKF membership is renewed annually for actively training students who have paid the current year's SLKS membership fee and are current in their tuition payments. Membership in MKF includes membership in Ki Society International. In this way, active training and membership in SLKS also supports the work of Ki Society International, MKF, and the MKF Chief Instructor, Koichi Kashiwaya.

I.2. NONDISCRIMINATORY POLICY

The St. Louis Ki Society admits students of any race, color, national and ethnic origin, age, gender, sexual orientation or religious preference to all the rights, privileges, programs and activities generally accorded or made available to students at the dojo. It does not discriminate on the basis of race, color, national and ethnic origin, age, gender, sexual orientation or religious preference in the administration of its educational policies, admissions policies, scholarships or other dojo administered programs.

I.3. BUSINESS ORGANIZATION

The St. Louis Ki Society was incorporated in 1989 in the state of Missouri as a non-profit educational institution. The St. Louis Ki Society is exempt from Federal Income tax as an organization described in section 501(c)(3) of the Internal Revenue Code. Donations or gifts to the Saint Louis Ki Society may be tax deductible.

The programs of Saint Louis Ki Society are supported through student tuition and a combination of grants and private donations. Funding pays for operating and administrative expenses: salaries, instructor training, facility expenses, office and advertising costs, special workshops, training equipment and fundraising. Saint Louis Ki Society provides significant support for regional, national and international Ki Society organizations. A detailed financial breakdown is contained in the Annual Corporate Report.

The Board of Directors governs all non-instructional affairs of the St. Louis Ki Society. They provide the resources to carry out the mission of Saint Louis Ki Society and set over-arching policy. The officers of the corporation, held by members of the Board, are the President, Vice-President, Secretary, Treasurer and Head Instructor. A list of the current directors and officers is contained in the Annual Corporate Report. A copy of the bylaws of the corporation, Annual Corporate Reports and Board meeting minutes are kept in the St. Louis Ki Society library. The board meets in four regularly scheduled meetings each year. Board members are members of Ki Society who volunteer their time and expertise to manage Saint Louis Ki Society and guide its

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mission. If you are interested in learning more about the Board and serving Ki Society in this manner, please talk to a board member.

St. Louis Ki Society dojo could not exist without the valuable efforts of volunteers. The board of directors, regular instructors, librarians and teaching assistants are all unpaid volunteers. Additionally, annual fund raising, special events and many other activities are all accomplished through significant volunteer efforts. Participation in the operation of the dojo is a valuable part of training, which fosters a holistic view of practicing mind and body unification. Take care of the dojo when you are there and look for the ways you can help. Sweeping the mat after class, talking to visitors, and otherwise being fully engaged are good for everyone. Please join us for special activities such as dojo cleaning days. You may also consider taking a more formal role as a teaching assistant, board member, or serving on activity committees. Talk to an instructor or other staff person and let us know what your interests are.

The Head Instructor for the St. Louis Ki Society is Mark Rubbert. Mr. Rubbert has been training since 1980 and teaching regularly since 1982. Details of his training and experience can be found in section II.5 of this handbook, "STAFF OF THE SAINT LOUIS KI SOCIETY".

In August of 2001 Saint Louis Ki Society hired Mark Rubbert to work for the organization full time. This was made possible initially by funding from the Missouri Department of Vocational Rehabilitation for an on-the-job training program. Mr. Rubbert is studying at the University of Missouri in the Nonprofit Management and Leadership program. Mr. Rubbert's employment began to put into action over two years of planning for the New Communities Venture.

I.4. NEW COMMUNITIES VENTURE

The Saint Louis Ki Society is taking Ki Society teachings to groups that have not typically had access to or knowledge of this training in the past. We are embarking on a number of projects to expand the availability of Ki Development and Ki-Aikido training and address the needs of special segments of the community.

WellChild Aikido Program: Designed for St. Louis area children and youth subject to "at risk" factors, this program will provide alternatives to violent behavior, lessons in the power of calmness and relaxation, and positive role modeling. We started a pilot program at Edgewood Children's Center in October 2001. This program was made possible by funding made available from the U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention and provided through a grant from the Missouri Department of Public Safety and the State Juvenile Justice Advisory Group. The WellChild Ki-Aikido program is currently working to bring children from low income families into our regular children and youth classes. Individual donations to Saint Louis Ki Society have also played a significant role in supporting this and other programs.

Tranquility In Motion: this program for older adults began recently, in July 2003. We are planning programs to teach basic movement, improve balance and generally increase the well-being of older adults through Ki Development training and Oneness Rhythm Exercises.

Special workshops for businesses and organizations: Saint Louis Ki Society offers training to employees and other staff for business, schools and nonprofit organizations that are tailored to the needs of those groups. Topics include calmness and relaxation, stress management, anger management and meditation for health.

Safe & Sound is a program of personal safety and security for Social Work Professionals. This program builds on core social work skills to develop confidence, increase awareness, and enable social workers working in neighborhoods and communities to protect themselves, their clients and other staff members.

I.5. STAFF OF THE ST. LOUIS KI SOCIETY

HEAD INSTRUCTOR

The Head Instructor of the St. Louis Ki Society is appointed by the Chief Instructor of the Midland Ki Federation and approved by the Board of Directors. The Head Instructor has primary responsibility for all instructional programs, and is responsible for appointing all other Saint Louis Ki Society Instructors.



Mark Rubbert is Saint Louis Ki Society's Head Instructor. He oversees all instructional matters of the organization and the testing for rank and advancement under the supervision of Midland Ki Federation Chief Instructor Koichi Kashiwaya. He is also an ex-officio member of the Board of Directors and the Executive Director of Saint Louis Ki Society. Mr. Rubbert began teaching as a volunteer in 1981. He has been working full time for Saint Louis Ki Society Since 2001. He has a certificate in Nonprofit Management and Leadership from the University of Missouri-Saint Louis.

Mark Rubbert began training in 1979 with educator and author William Reed. Since 1983, he has trained regularly with Koichi Kashiwaya, National Chief Instructor for Ki Society in the USA. He travels at least three times each year to national and regional conferences to train with Ki Society's top instructors. He has traveled several times within the US and to Japan to train with Ki Society founder Koichi Tohei. Below is a summary of Mark Rubbert Sensei's training and experience:

- Training in Mind and Body Unification, and Aikido since November of 1979
- Over 25 years experience teaching Adult classes
- Over 20 years experience teaching Children's classes
- Head Instructor of Saint Louis Ki Society since 1984
- Received Associate Ki Lecturer teaching certification from Ki Society International in 1994
- Holds current rank of Godan (5th degree black belt) in Aikido from Ki Society International
- Holds current rank of Joden (3rd degree black belt) in Mind and Body Unification from Ki Society International

OTHER INSTRUCTORS

Other instructors for the Saint Louis Ki Society adult and children's Aikido programs are volunteers. The Head Instructor chooses instructors from students who have expressed an interest in teaching and advanced training. Provisional instructors have at least two years of training and have attained the rank of Chukyu or above in Ki Development and Ikkyu or above in Aikido. Regular instructors have at least Shodan rank in Aikido and Jokyu rank in Ki Development. Regular instructors are certified by Ki Society International as Assistant Ki Lecturers.

Instructors must make at least a one-year commitment to teach. They must demonstrate an interest in all the various aspects of Ki Society teaching and activities. They teach scheduled classes on a regular basis and are familiar with the Teaching Assistant duties. Instructors must attend an average of one class per week in addition to the classes that they teach and must regularly attend Instructor's meetings and advanced classes. They must attend at least two workshops per year.

As benefits, Instructors pay a special monthly tuition rate. They may have use of a certain amount of training funds in the St. Louis Ki Society budget subject to the approval of the Head Instructor. They have opportunities for private lessons with the Head Instructor and visiting Instructors and access to the dojo for private practice.

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TEACHING ASSISTANTS

The Head Instructor recruits volunteer Teaching Assistants from regular students who want to become more involved in the operation, organization and training at the dojo. No rank is required, but students usually have at least three months training before becoming a TA.

Teaching Assistants make at least a six-month commitment to perform their duties. They work under the guidance of the Head Instructor. They have primary responsibility for enrolling new students, keeping student attendance and financial records current, assisting instructors as necessary and insuring that the proper training atmosphere is maintained in the dojo. They are required to attend at least two classes per week.

TA's pay a lower monthly tuition rate, free or lower cost workshops and opportunities for private lessons and special training. Anyone interested in becoming a T.A. should talk to the Head Instructor.

INTENSIVE TRAINING STUDENTS

The Head Instructor may take one or two students into an intensive training program similar in some ways to Japanese Uchideshi (live in students). Intensive students pay no tuition. It requires a one-year commitment of over 25 hours a week of training and other activity. Participation is wholly at the discretion of the Head Instructor.

I.6. LIBRARY

The library maintains its collection to inspire and instruct anyone interested in Ki, Aikido and related subjects as they are practiced and taught in the U.S. and around the world. Toward these goals, the library keeps a collection of books, periodicals and videos, as well as a file of articles gathered from various sources.

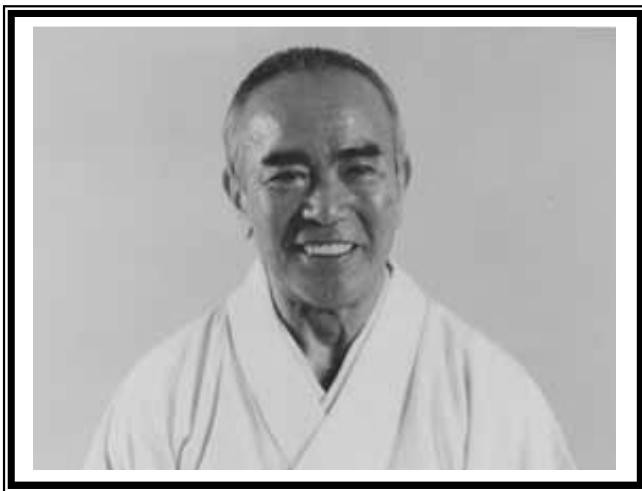
PRIVILEGES

Members of the St. Louis Ki Society may borrow materials from the library provided that they are current with tuition and other fees. A list and brief description of titles available for borrowing is posted in the dojo. Certain materials will be kept in multiple copies of which one copy will be reserved for reference status only (not to leave the dojo). Talk to an instructor or TA to learn more about current library operations

DONATIONS AND SUGGESTIONS

Donations to the collection or to the dojo library-operating fund are always welcome. Please pass on donations or suggestions for materials to be purchased to the librarian.

II. ROOTS and HISTORY



II.1. KOICHI TOHEI

Founder of Ki Society

Koichi Tohei was born in Tokyo in 1920. When he was very young, his family moved to Tochigi prefecture where he spent his childhood. Tohei's health was fragile throughout his childhood and he frequently was in hospitals and under the care of doctors. At his father's insistence he took up judo. Having strengthened his body to some degree, at fifteen he earned his black belt and at sixteen entered Keio University's preparatory program. He continued to practice judo enthusiastically, but contracted pleurisy as a result of excessive training and was forced to withdraw from school for a year. Doctors told him he could never do vigorous training again without risking death. Tohei began reading

extensively about religion and eastern philosophy and decided to begin practicing the things he was reading about, regardless of the risk. He began training in Zen meditation and then in Misogi, an arduous breathing exercise done in two-day sessions. When he returned to his doctors, all traces of pleurisy had disappeared.

In 1939, at the age of 19, Tohei met Morihei Ueshiba and became his student. In the short span of half a year he became the founder's representative (dairi) and, having yet to receive any official ranking in aikido, was sent to instruct at the Nakano Police Academy and the private school of Shumei Okawa.

In September 1942, Tohei Sensei graduated from Keio University and entered the Toyohashi Officers Preparatory Academy. In February 1942, at 23, he was dispatched to a platoon near the Central China front. He realized through personal experience in battle that he must master calmness and relaxation. Tohei Sensei learned under fire the secret of directing ki and maintaining the one point in the lower abdomen. He gained important insight into his previous training and how it must be applied to daily life.

In August 1946 Tohei Sensei's platoon was demobilized from central China. He once more studied misogi and aikido while at Gokokuji in Otowa, Tokyo. He also studied Tempudo with Tempu Nakamura Sensei. Tempu Nakamura is credited as being the first to teach yoga in Japan. His teachings had a profound influence on Tohei Sensei. Nakamura talked about the importance of positive thinking and taught what he called mind and body unification (shin-shin toitsu do). Tohei Sensei saw that these ideas were fundamental to Aikido and incorporated them as he developed his own systematic way of teaching.

At 32 years of age, Tohei Sensei began to spread Ki Principles and aikido in Hawaii. He spread aikido throughout the US and helped establish schools on the east coast, west coast and in Chicago, as well as Hawaii. Tohei Sensei sent many instructors from Japan to the US to teach and lead schools. Between 1953 and 1971 he visited the United States on fifteen occasions, staying in the US for up to a year at a time.

Tohei Sensei received tenth dan, the highest rank in aikido, in 1969. He served as Director of Shihan and Director of the Aikikai until leaving that organization in 1974. Tohei Sensei established the Ki Society International (Ki no Kenkyukai) in 1971 (recognized as a non-profit organization in 1977), over which he still presided until 2001. The Ki Society is the only organization in Japan specializing in ki training to have been recognized by the Ministry of Public Health and Welfare. Ki Society seeks to provide an organized system of study and support for its students and instructors worldwide.

Tohei Sensei is famous for teaching Ki to many well-known athletes, including Japanese baseball star Sadaharu Oh. He was the subject of a lengthy television documentary in Japan. Tohei Sensei has written many books on Ki Principles and Aikido including *Ki in Daily Life*, *Ki no Iryoku* ("Power of Ki"), *Seiko no Hiketsu wa Ki ni ari* ("The Key to Success is Ki") and others. His latest book is *Ki ni ga Suru no Michi* ("The Way to Union with Ki"). An English translation (translated by Will Reed) was made available to Ki Society members. Only a few hundred high quality editions were produced and sold.

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In 1983 Tohei Sensei established the Ki-Aikido Academy (Gakuin). This is a special two-year training program at Ki Society headquarters in Japan for both foreign and Japanese students. In October 1990, the 20th anniversary commemorating the founding of Ki Society International was held at the newly constructed Ki Society Headquarters complex, Ki no Sato, in Tochigi prefecture. He has opened the Ki Health Institute in Japan and created an "at-home" course in which students can become Ki Health graduates.

Tohei Sensei's travels abroad ended in 2003. In 2001 he announced that his son, Shinichi Tohei, would become the Director of Ki Society International. Shinichi Sensei travels annually to the United States to teach at the National Ki Conference. Koichi Tohei Sensei no longer actively teaches.

Excerpted from: Interview with Koichi Tohei, Aikido Journal #107

Aikido has grown explosively since World War II. Koichi Tohei, a distinguished contributor to this development, is perhaps one of those most qualified to talk about the history of aikido. Most of the active aikido shihan (even those 7th dan and above) in the world today were taught, at one time or another, by Tohei.

The Principles of Heaven and Earth and My Approach to Life

AJ: Sensei, tell us about your approach to aikido.

Tohei Sensei: As we move into the twenty-first century, the world we live in is becoming more and more relative. Because there is ahead, there is also behind. Because there is up, there is also down. Within this relativistic world, nothing is absolute in its correctness. It is not possible, for example, that north is correct while south is not. Both are simply "facts."

The only sure way to be absolutely correct is to avoid being caught in the whirlwind of these so-called facts of the relativistic world and instead be in accord with the absolute principles of Heaven and Earth. When it comes to standards of judgment, that which is in accord with the principles of Heaven and Earth is correct, while that which is not is not correct.

Decisive action is born of an understanding of that which is in accord with the principles of Heaven and Earth. A lack of this understanding leads to "unreasonable effort," or *muri*, the literal meaning of which is "lack of principle," and should be avoided. This has always been my way of thinking and the reason I have scrupulously avoided acting in ways that involve unreasonable effort or that go against these principles.

Aikido is essentially a path of being in accord with the *ki* of Heaven and Earth. Many of those involved in budo, however, tend to talk about things that are illogical and involve unreasonable effort, things that are impossible. But my way of living is to avoid doing anything that is not in accord with principle.

Tall Tales and Reality: What I Really Learned from Master Morihei

What was the most important thing you learned from Morihei Ueshiba?

The way people most talk about *ki* these days tends toward the occultish, but I will say that I have never done anything even remotely involving the occult. Much of what Ueshiba Sensei talked about, on the other hand, did sound like the occult.

In any case, I began studying aikido because I saw that Ueshiba Sensei had truly mastered the art of relaxing. It was because he was relaxed, in fact, that he could generate so much power. I became his student with the intention of learning that from him. To be honest, I never really listened to most of the other things he said.

Stories about Ueshiba Sensei moving instantaneously or pulling pine trees from the ground and swinging them around are all just tall tales. I've always urged aikido people to avoid writing things like that. Unfortunately many people don't seem to listen. Instead, they just decrease the size of the tree in the story from some massive thing to one only about ten centimeters in diameter. In reality, it's pretty difficult to pull even a single burdock root out of the ground, so how in the world is someone going to extract a ten-centimeter pine tree, especially while standing on its root system? Such things are nothing but exaggerations of the kind often used in old-fashioned storytelling.

The stories have gotten rather incredible since Ueshiba Sensei passed away, and now people are having him moving instantaneously or reappearing suddenly from a kilometer away and other nonsense. I was with Ueshiba Sensei for a long time and can tell you that he possessed no supernatural powers.

Insight from a Single Statement of Tempu Nakamura

How is Shin-shin Toitsu Aikido different from that of founder Morihei Ueshiba?

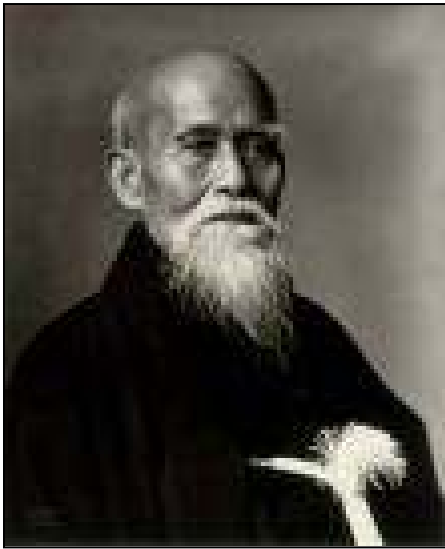
When I went to Hawaii and tried to use the techniques I had learned from Ueshiba Sensei, I found that many of them were ineffective. What Sensei said and what he did were two different things. For example, despite the fact that he himself was very relaxed, he told his students to do sharp, powerful techniques. When I got to Hawaii, however, there were guys as strong as Akebono and Konishiki [two well-known Hawaiian sumo wrestlers] all over the place. There's just no way to use force or power to prevail against that kind of strength.

When you're firmly pinned or controlled, the parts of your body that are pinned directly simply can't move. All you can do is start a movement from those parts that you can move, and the only way to do that successfully is to relax. Even if your opponent has you with all his strength, you can still send him flying if you're relaxed when you do your throw. This was something I experienced first-hand during that trip to Hawaii, and when I returned to Japan and had another look at Ueshiba Sensei, I realized that he did indeed apply his techniques from a very relaxed state.

While I was with Ueshiba Sensei I was also studying under Tempu Nakamura. It was he who first taught me that "the mind moves the body." Those words struck me like a bolt of electricity and opened my eyes to the whole realm of aikido. From that point on I began to rework all of my aikido techniques. I threw away techniques that went against logic and selected and re-organized those I felt were usable.

Now my aikido consists of about thirty percent Ueshiba Sensei's techniques and seventy percent my own.

To learn more about Koichi Tohei Sensei and the development of his teaching methods, read *Ki: A Road Anyone Can Walk*, by William Reed. This book is available in the dojo library.



II.2. MORIHEI UESHIBA

Founder of Aikido

Morihei Ueshiba was one of the greatest martial artists of the twentieth century. Master Ueshiba spent his youth and early adulthood training under a variety of sword and Jujitsu masters. As he grew older he experienced increasing disquiet, feeling that training for the sake of winning was not enough. After a long, arduous period of training and meditation, Master Ueshiba perceived the true purpose of the martial arts to be the promotion of universal peace and love. He saw that the ideal victory was a conflict resolved without winner or loser. Master Ueshiba began to change the techniques and practices he had learned to align with his new understanding. This led to the development of Aikido

Excerpted from the Aikido Journal Encyclopedia, published online at www.aikidojournal.com

(14 December 1883-26 April 1969). Ueshiba is known to have studied the following martial arts: TENJIN SHIN'YO-RYU JUJUTSU, GOTO-HA YAGYU SHINGAN, judo, DAITO-RYU JUJUTSU under Sokaku TAKEDA beginning in 1915 in Hokkaido. Ueshiba was one of the most distinguished pupils of Sokaku. His direct association with this school has so far been documented from 1915 through 1937. Ueshiba also regularly observed instruction of KASHIMA SHINTO-RYU from three senior teachers of this school who taught for two or three years beginning in 1937 on his invitation at the KOBUKAN DOJO in Tokyo. Despite some sources, which imply otherwise, it is quite clear that the main technical influence on aikido is the Daito-ryu techniques of Sokaku TAKEDA. Ueshiba received his KYOJU DAIRI certificate in this art on 15 September 1922. The founder of aikido was also influenced philosophically and religiously by the OMOTO RELIGION, especially the thinking of Reverend Onisaburo DEGUCHI. His involvement with this religion began in December 1919. Ueshiba lived in Ayabe from 1920 through 1927 and was active as an Omoto believer and close supporter of Deguchi. He accompanied the Omoto leader in 1924 on an ill-fated trip to Manchuria and Mongolia in an attempt to establish a utopian colony. At the urging of several high-ranking military officers, notably Admiral Isamu TAKESHITA, Ueshiba relocated to Tokyo in 1927 and taught in several locations before establishing the Kobukan Dojo in 1931. This dojo was the center of his activities over the next 11 years where he was extremely active as a teacher of Daito-ryu Aikijujutsu. He gradually separated himself from Sokaku Takeda and began calling his art AIKI BUDO. In the late 1930s, the founder also made several trips to Manchuria where he conducted seminars and gave demonstrations. Shortly after the outbreak of the Second World War, he resigned from his teaching posts in Tokyo, which included several military schools, and retired to IWAMA. During and immediately after the war, Ueshiba remained in Iwama and devoted himself to intensive training, meditation and farming. He repeatedly stated that it was in Iwama that he perfected modern aikido. In the mid-1950s, the founder began to spend considerable time in Tokyo and also traveled to a certain extent, often to the Kansai region. Ueshiba received the Medal of Honor with the Purple Ribbon from the Japanese government in 1960. In 1961, accompanied by Koichi TOHEI and Nobuyoshi TAMURA, he visited Hawaii to participate in the opening of the Honolulu Aikikai. His last years were spent primarily in Tokyo where his health gradually became frail. Nonetheless, he continued instructing through the early part of February 1969, until he fell ill and was admitted to Keio University Hospital. He was released to be returned home where he died of liver cancer on 26 April 1969. He was posthumously given the Buddhist name of Aiki-in Seibu Enyu Daidoshi. Ueshiba taught tens of thousands of students during his teaching career which spanned some 50 years and is noted for his ethical and humanistic view of the martial arts which holds the concept of non-conflict, rather than the defeat of an adversary, as the ideal.



II.3. TEMPU NAKAMURA

Excerpted from *Nakamura Tempu and the Origins of Japanese Yoga* by H. E. Davey

Japanese Yoga: The Art of Dynamic Meditation has been published by Stone Bridge Press. For information about this book and other works also written by Mr. Davey, go to www.stonebridge.com.

Indian forms of yoga have spread throughout the world due to their objectives of promoting health and harmony. Japan is but one of many countries that have received these age-old teachings. Certain distinctive Japanese versions of Indian spiritual paths have evolved. Perhaps the first of these unique methodologies is the art of Shin-shin-toitsu-do, which was developed by Nakamura Tempu Sensei (1876-1968). In fact, Nakamura Sensei is often considered to be the father of yoga in Japan.

He grew up as Nakamura Saburo, a member of an aristocratic family in Fukuoka prefecture. He was interested in things of a spiritual nature and studied a variety of native Japanese Do, or "Ways." Nakamura Sensei served in the Russo-Japanese war, and due to his prior training in Japanese swordsmanship, earned quite a reputation for fearlessness in battle.

He contracted tuberculosis, which in those days was frequently a fatal disease. Despite his knowledge of certain traditional Japanese healing methods, his condition worsened. As the result, he went to the United States in the early 1900s to receive Western-style medical treatment, which initially seemed to cure him. Impressed with the effectiveness of the treatments he received, Nakamura Sensei attended Columbia University, eventually graduating, with a degree in medicine. He was one of the first Japanese to become a medical doctor.

But he began to cough up blood again. Despite his past training in various Japanese spiritual paths, he had over the years become almost totally preoccupied with the body . . . his body in particular. Realizing this, he decided to explore the mind as a possible means of curing his illness. He renewed his study of different Japanese spiritual paths. Yet after his medical training in America, he felt that truth was not limited to Japan. Consequently, he began to read a variety of what are known today as self-help books. He heard of a philosopher, who was effectively using psychosomatic medicine. Through this philosophy, he formulated a theory of spiritual transformation and non-materialism that would stay with him for the rest of his life . . . but he was still plagued by a life-threatening illness.

Nakamura Tempu Sensei even traveled to England to study with H. Addington Bruce, who had evolved his own form of personal growth. Bruce encouraged him to transcend worry and forget useless things. It was, again, something that he would later transmit to his own students. Since he was already in Europe, he decided to explore the depths of the newly developing field of psychology, general ideas from which he used in his later teaching of Japanese yoga. His study of psychology spanned France, Germany, and Belgium . . . but he still couldn't shake the tuberculosis. Despite believing even more strongly in the possibility of a psychosomatic cure, he met with no success. Despondent, he decided to return to Japan. But he would stop in Egypt first.

In Cairo, while staying in a local hotel, an Indian yogi named Kaliapa befriended him. Upon the urging of his new mentor, Nakamura Sensei decided to make a quick detour--a detour that resulted in him traveling to the Himalayas around 1916 at the age of 40. It would be three years--and a new life later--before he returned to Japan. Nakamura Sensei and Kaliapa ended up on Mt. Kanchenjunga, at 28,146 feet, the third highest mountain in the world. He studied various yogic methods, but more than this, Kaliapa created an environment in which Nakamura Sensei ceased to look for answers in books, theories, or the belief systems of others. Kaliapa, using psychological techniques that Nakamura Sensei recalled as being severe, encouraged him to search for firsthand understanding that was not dependent on any authority or system.

To summarize Kaliapa's position is fairly simple. We are one with the Universe. We are therefore imbued with the Energy of the Universe (Ki in Japan, Prana in India). And as the result, we can learn directly from the Universe itself. Kaliapa observed that since it was impossible to know exactly when he would die, Nakamura Sensei should stop worrying about death and live each day fully

II. ROOTS and HISTORY

What's more, Kaliapa noted that the body reflects the mind and emotions. In a way, the mind is comparable to the source of a river, and the body is like the downstream currents. Consequently, Kaliapa stressed that even if the body falls ill, the mind must remain positive and vigorous, or our physical condition will be further debilitated by our attitude. Kaliapa frequently offered up questions, [among which was one] that Nakamura Tempu Sensei would reflect on incessantly, and which had a tremendous transformative effect on him: "What are men and women born into this life to do?"

Nakamura Sensei's realization led him to state that human beings are "lords of creation," in that only mankind is aware of being born and the fact that we will all die. Even more important, while plants and animals are undoubtedly one with the Universe, equal to men and women, only humans have the capacity to consciously realize this fact and act upon it in life. Within humanity are reflexive characteristics that are common to plants, and emotional characteristics that can be witnessed in the animal world. But unlike plants and animals, mankind has a highly evolved capacity for reason, which is rarely duplicated in the animal world. This "thinking ability" can lead humanity away from its original, naturalistic state. But it also gives us the capacity to consciously and directly realize our innate unity with the Universe, an ability that Nakamura Tempu Sensei called uchu-rei, the "universal mind." In 1919, Nakamura Sensei returned to Japan . . . he never coughed up blood again.

He entered the business world of Tokyo with his characteristic zeal. He taught a synthesis of the various arts, skills, and meditations he had learned, but only on a private basis. Gradually, however, he began to teach more and more publicly. Eventually, the Tempu-Kai, or "Tempu Society," grew up around him. For many years he stressed the unification of mind and body, which he termed Shin ("mind")-shin ("body")-toitsu ("unification")-do ("the way"). At times the titles Shin-shin-toitsu ("mind and body unification"), Shin-shin-toitsu-ho ("the art/method of mind and body unification"), and Toitsu-do ("the way of unification") were, and sometimes still are, used by the practitioners of this form of Japanese yoga. Tempu-Kai is a nonprofit educational corporation. It is not a church or temple. Nakamura Sensei was adamant that Shin-shin-toitsu-do be an examination of the very essence of spirituality as opposed to an organized religion of any kind.

Nakamura Tempu Sensei's comments to others were usually not only of a spiritual nature, but based on the fact that the mind and body are one, rather down to earth as well. Here are a few of the topics that he frequently discussed.

§ Real understanding is not the mere accumulation of knowledge. Understanding cannot be realized by listening or reading about the realization of others. It must be achieved firsthand via substantive direct perception in the moment.

§ The mind moves the body, with the body following the mind. Logically then, negative thought patterns harm not only the mind but the body as well. What we actually do builds up to affect the subconscious mind, which in turn affects the conscious mind and all reactions.

§ Without the capacity to freely shape our own lives, much as a sculptor might carve stone, we inevitably slip into negativity and depression.

§ Using the combined, integrated force of the mind and body is more efficient than using one without the other. Since the body can only exist in the present, that's where the mind should be too (unless we deliberately choose to contemplate the past or future).

§ Mental and physical health is more important than money or possessions.

§ A strong life force can be seen in physical vitality, courage, competent judgment, self-mastery, sexual vigor, and the realization of each person's unique talents and purpose in life. To maintain a powerful life force, forget yourself, forget about living and dying, and bring your full attention into this moment.

Nakamura Sensei did teach certain techniques of mind and body unification, meditation, breathing exercise, and health improvement, which served as simple tools for living a fuller life, but which should not be thought of as magic secrets of enlightenment. Various influences can be seen in these methods.

Naturally, influences from Indian forms of Hatha, Raja, and Pranayama yoga can be detected, albeit in a usually modified structure. Both Anjo Daza Ho and Muga Ichi-nen Ho meditations, which involve the use of sound and sight respectively, have been influenced by yogic meditation. And while Nakamura Sensei developed his own forms of stretching, breathing exercise, and physical training, he would periodically teach certain asanas, or "postures," from Hatha yoga, and some types of Pranayama breathing.

And certainly, various native Japanese influences can be felt in Shin-shin-toitsu-do. Shinto is the indigenous Japanese religion, emphasizing purity and unification with nature, and its influence has permeated every aspect of Japanese culture. Likewise, Zen Buddhism has had a dramatic impact on Japan beginning with its arrival from China many years ago. Since Nakamura Tempu Sensei grew up and lived within the Japanese cultural matrix, which has been imbued for centuries with Zen and Shinto, it should come as no surprise that some of the elements and aesthetics of these religions can be encountered in his Japanese yoga. What's more, certain "Japanized" Chinese influences can be found as well. Chinese Taoism has always stressed living in harmony with Nature and oneness with the Universe. The influences of these Taoist methods, which are sometimes dubbed Senjutsu and/or Sendo, can also be felt in Shin-shin-toitsu-do.

And while certainly not a form of martial arts, Japanese budo ("martial ways") have also had a strong effect on Shin-shin-toitsu-do. Nakamura Sensei was a practitioner of batto; a form of Japanese swordsmanship, and the influence of the martial arts can be felt in certain moving exercises, or forms of dynamic meditation, taught in Japanese yoga. During the Russo-Japanese War, he used his sword in battle and earned the rather dubious nickname "Man-Cutting Tempu." Yet after returning from India, he stressed love and protection for all creation. He was quick to emphasize that he envisioned no enemy while performing batto as moving meditation.

Moving from the hara, a natural abdominal center, and focusing power in the same area, has a long tradition in both Zen meditation and budo. In some of Nakamura Sensei's moving meditation exercises we can also see traces of judo movements as well. And since Nakamura Sensei was friends with the founder of aikido, and had a number of prominent aikido teachers as students, it isn't surprising to see aikido influences in Shin-shin-toitsu-do, particularly in the art's more recent offshoots. (And indeed more than one version of Shin-shin-toitsu-do now exists. Nakamura Tempu Sensei's direct students, not all of whom use the title "Shin-shin-toitsu-do" to describe their teachings, formed most of these offshoots. The Ki no Renma of Tada Hiroshi Sensei and the Ki no Kenkyukai of Tohei Koichi Sensei are two examples.)

The mere synthesis of the various arts mentioned above does not, however, result in Shin-shin-toitsu-do, which has as its true goal the direct, immediate perception of existence. We could practice all of the different things that Nakamura Sensei did and yet still not arrive at realization . . . or even come up with the same exercises.

Nakamura Sensei's Continuing Influence

It is his direct perception of reality that made Nakamura Sensei helpful to others. To express this perception, he used various exercises and arts with which he was familiar; but this is almost incidental, as everything he taught and every person he moved with his words, was swayed more by the power of his direct connection with reality than by anything else. Affectionately and informally known to his associates as Tempu Sensei, his unique insight drew a number of famous people to Shin-shin-toitsu-do classes, although not all were well known at the time. Among his students were former Emperor Hirohito, Matsushita Konosuke--Chairman of Matsushita/Panasonic, Kurata Shuzei--President of Hitachi Manufacturing, Sano Jin--President of Kawasaki Industries, Hara Kei--former Prime Minister of Japan, and even John D. Rockefeller III, who Nakamura Sensei probably met at the bank he ran.

Nakamura Tempu Sensei passed way on December 1, 1968. He is buried in Otowa. Many years ago, he adopted the name Tempu, meaning "the Wind of Heaven." For the vast number of people who have knowingly and unknowingly been influenced by his teachings, the Wind of Heaven is still felt rustling through their lives.



"Shin-shin-toitsu" ("Mind & Body Coordination")

Calligraphy by H. E. Davey

From *Brush Meditation: A Japanese Way
to Mind & Body Harmony* by

H. E. Davey (1999: Stone Bridge Press)



II.4. KOICHI KASHIWAYA SENSEI

From an article by Rebecca Latsios

Kashiwaya Sensei was born in December 1949 in Yamagata Prefecture, Japan. He began Aikido training in 1969 while he was a student at Rissho University. Upon meeting Tohei Sensei in 1970, he was struck by Tohei Sensei's words, "if the mind moves, the body follows". Thereafter he trained with him exclusively until completing his Business Management degree at the University in 1973.

At Tohei Sensei's request, Kashiwaya Sensei traveled to Seattle and assisted Hirata Yoshihiko Sensei, who had founded Seattle Ki Society in 1971 (Initially founded as Seattle Aikikai in 1969). In 1975, Kashiwaya Sensei returned to Japan and continued professional intensive training as uchideshi for Tohei Sensei. Upon completion of uchideshi training in 1977, Kashiwaya Sensei moved to Boulder, Colorado where he founded Rocky Mountain Ki Society. During this time he also founded The Midland Ki Federation with dojos in Denver, Kansas City, Lawrence KS, Saint Louis and Austin TX. During this time Kashiwaya Sensei gave many public demonstrations and lectures for the Consul of Japan at Kansas City, Cherry Blossom Festival at Independence, MO, Japan week at the St. Louis Botanical Gardens and elsewhere. He was made an Honorary Citizen of Kansas City, MO by the mayor, and taught professional athletes such as the defensive line for the Denver Broncos football team, and Alexi Grewal, the Gold Medalist for the Los Angeles Olympics in road race cycling.

In 1983, Tohei Sensei appointed Kashiwaya Sensei Chief Instructor for Ki Society USA. He also oversees dojos in Brazil and Canada. In 1990, he relocated to Seattle and frequently teaches at Seattle Ki Society. He travels nationally to conduct numerous seminars, workshops, and intensive training sessions in his role as Chief Instructor USA. He now occasionally performs for the public particularly at the Seattle Cherry Blossom Festival. Currently, Kashiwaya Sensei holds the rank of Hachidan (8th degree black belt) in Shin Shin Toitsu Aikido, Okuden in Ki Training, lecturer in teaching for Ki Society International, and is a certified judge for the International Taigi Competition. In 1998, Kashiwaya Sensei was instrumental in setting up and organizing the First US Open Taigi Competition and Demonstration for the Western Region, which took place February 1 1998 in Seattle, WA.

Kashiwaya Sensei teaches 2 workshops annually in Saint Louis.



II.5. WILLIAM REED

Ki Society teaching in St. Louis was started in 1979 by renowned author, translator and educator William Reed. Mr. Reed was the first Ki and Aikido teacher for our current Head Instructor. He is the author of three books dealing with the subjects of Ki training, Japanese culture, Shodo (Japanese calligraphy) and the history of Sensei Koichi Tohei's teachings.

After first coming to Japan to study at Waseda University in Tokyo in 1972, William Reed earned a Masters Degree in Education from the University of Missouri in 1977. In 1989 he formed a company in Japan, Reed Research Institute, and in 2002 he launched B-SMART Systems from that base. He has developed bilingual programs in English and Japanese to "Develop Your Knowledge, and Learn to Think on Your Feet". Fully certified as a Buzan Licensed Instructor by Master Trainer Vanda North of the Buzan Centres, he brings additional dimensions to the program based on his 30 years of experience in and with Japan. He is also certified as a Guerrilla Marketing Coach, and specializes in blending Buzan Learning Tools with Guerrilla Earning Tools, to develop customized programs combining seminars and coaching, designed to improve profitability and creativity at the same time. Mr. Reed combines a strong interest in learning with a professional career in business. He has mastered the Japanese language and works as a professional translator.

William Reed has over 30 years of experience in the martial art of Aikido and currently holds the rank of 6th-degree black belt. He also has professional license in Brush Calligraphy, with over 20 years of experience, and has exhibited calligraphy at galleries and museums in Tokyo.

Books by William Reed

Ki: A Road Anyone Can Walk: 1992, **ISBN**: 0870407996

Ki: A Practical Guide for Westerners: 1986, **ASIN**: 087040640X

Shodo: The Art of Coordinating Mind, Body and Brush: 1990, **ASIN**: 0870407848

Website: <http://www.b-smart.net/>

III. DOJO SAFETY AND ETIQUETTE

TEN RULES OF DAILY LIFE

*Have a universal mind.
Be forgiving and big hearted.
Love all creation.
Think deep and judge well.
Be grateful.
Be calm and determined.
Do good in secret.
Be positive and vigorous.
Have merciful eyes and a gentle body.
Persevere.*

It is proper to show respect to Instructors and classmates as well as all training equipment and the dojo itself. Pay close attention to Instructors. We are fortunate to have good facilities, equipment, trained Instructors and many good people through which to learn Ki and Aikido. Developing a sincere concern and appreciation for all other people will do more to keep you safe and secure than any martial art's physical technique ever will. Developing this same sincere appreciation for yourself is the biggest aid in extending that feeling to others. This is one way to understand what it means to extend ki.

Statistically, more injuries happen at work and at home than in the dojo. This is not by chance, but because we respect the danger that is present in much of our practice and act accordingly. While we cannot promise absolutely no injuries, we can observe procedures and use common sense to minimize risks. Everyone should practice carefully, with respect for each other, and in accordance with their own and their partner's level of expertise. This is not only safety. It is good etiquette.

Special mention needs to be made about shoes, socks and bare feet. Like all other aspects of training as well as safety and etiquette, these procedures come from a peculiar mixing of Japanese and American cultural habits and concerns about safety and cleanliness. Shoes should never be worn on the mat. Wearing socks on the mat may be necessary in rare circumstances but is strongly discouraged. They are more slippery and could cause an accident. It is recommended that students bring slip-on shoes to the dojo for training. These can be left at the edge of the mat and stepped into when leaving the mat. The mat cover is one of the single most expensive training equipment items. We strive to keep it clean and make it last as long as possible. Other shoes should be stowed out of the way when taken off, under chairs, benches or stored in shelves as may be provided. Particularly in the warm seasons when wearing sandals or walking barefoot outside, be sure your feet are clean before going on the mat.

Please arrive soon enough to be ready for class a few minutes before starting time. Take a place on the mat sit quietly and wait for the class to begin. This is considerate to the teacher and your classmates. It is also safer to be prepared and calm when starting class (or any activity). Everyone is late sometimes. However, please make it a practice to come early enough to start on time.

Here are 14 points of procedure for a typical Aikido class with the St. Louis Ki Society:

1. Do not wear jewelry or watches in class. Do not chew gum or eat while practicing.
2. Bow before stepping on the mat. use that moment to see what you are stepping into.
3. Class begins with everyone sitting seiza and bowing to the front of the dojo. This is to show respect for the place of practice and the signal to put all else aside and focus on the class.
4. The instructor and students bow to each other saying "onegaeshimasu". This is a Japanese term of politeness meaning in this context, "Please, let's help each other".
5. During class, please address the instructor as "Sensei", the Japanese word for teacher.
6. Sit seiza or with legs crossed (not outstretched) with good posture while the Instructor is talking or demonstrating. Do not lean against the wall during class or testing.
7. Follow the Sensei's instructions while in the dojo and on the mat.
8. Bow to a partner to pair off for practice, either sitting or standing. Bow to thank your partner when finishing practice.
9. If you come late, first change into gi and then observe the class for a minute to see what is being done. If the mat is not too crowded, you may do a few minutes of stretching near the edge of the mat. Do this only while the group is practicing and not while the instructor is addressing the class. Please do not sit on the floor in the sitting area to warm up. This will bring excessive dirt onto the mat. When ready, sit at the edge of the mat and wait for the instructor's permission to practice.
10. If you have to leave early, let the Instructor know. When it's time to leave, bow and do so quietly and quickly without disturbing class.
11. To close class, the students and Instructor bow to the front. Then the students and the Instructor bow to each other saying "Thank you". The students may then thank each other.
12. Please keep the dojo clean. It is your dojo too. Mats should be swept after each class. Keep your gi clean. It is preferred that students have slip-on shoes to wear when they step off of the mat.
13. Bow to the front when leaving the mat.

Other details of etiquette may be learned from students and Instructors. Proper attitude and respect are linked closely to the "spiritual" part of training in Japan. This attitude is holistic, or perhaps better spelled as "whole-istic". Everything is viewed as a part of training and the learning process, whether you are practicing a throwing technique, doing breathing exercises or sweeping the mat.

Please inform your Instructor about any injuries or conditions that may affect your practice so they can work with you and help you make any needed adjustments. Instructors for each class have the final judgment on who may or may not attend that class. Notify the Instructor immediately if you are injured or become ill during class.

If the class is doing something that you believe you cannot do with reasonable safety, speak to the instructor about it. There may be a better way for you to proceed. Every individual has particular strengths and weaknesses in their abilities. The training must account for this. Each individual is the best judge of when they need additional assistance in training.

Protective gear is not typically worn in Aikido practice. When practicing movements with strikes, kicks or atemi, the intent is to never make contact. If practice is done at the proper level given the student's experience and training, this is easy to do. Students are taught to receive Aikido techniques safely. Undue resistance to a technique will diminish your ability to receive it safely. You can help your partner learn and improve without testing the full power of a technique. The goal of both attacker (uke) and thrower (nage) are to use full flowing movements that blend together.

Self-discipline is the only true discipline. All training with the St. Louis Ki Society seeks to increase awareness and sensitivity, which leads to correct action. We must be safe and practical in our training, working with our limitations, and gently reaching to expand those limits. Without motivation there is no learning, but too much ambition may lead to injury.

IV. CLASS OFFERINGS

IV.1. KI DEVELOPMENT (Dynamic Meditation)

Ki Development classes use exercises and training techniques as developed by Koichi Tohei Sensei to teach relaxation and calmness in posture, movement and attitude. Ki Development training uses visualization techniques, meditation, and several forms of breathing, stretching, and movement exercises. It explores the ways in which mind and body are connected and interactive. This training does not involve technical expertise so much, but rather an increasing understanding of basic principles of mind and body interaction and interpersonal interaction. This study is also called Shin-Shin Toitsu Do or the way of Mind and Body Unification. This study can be done independently of Aikido training and students may progress through eight levels of Ki rank as established by Ki Society International.

In the study of Mind and Body Unification, we teach how to use our natural abilities in conjunction with the forces of nature such as centrifugal force and gravity. We study the relationships between our mental attitudes, our physical posture and movement and the forces acting upon us. These are all connected and affect each other profoundly. Each person has a unique character and approach in learning and using the principles of Mind and Body Unification.

Simple postures and movements are tested with gentle pressure to check for instability caused by unnecessary tension. This "ki test" provides a form of biofeedback, revealing the quality and depth of physical relaxation and mental calmness. Each test helps students cultivate a reliable relaxation response, which can be called upon in daily life. With training, even emergencies can be met with greater calmness, which leads to more appropriate action. Some specific types of Ki training are listed below.

KI BREATHING

Breathing is one of the most basic activities of the body. It is also one of the most basic interactions we have with our surroundings. Full, relaxed deep breathing is essential to Ki Development and the practice of Aikido and is good for general health. Students are advised to develop their own daily practice. Just five minutes daily is a good beginning. Once you have learned the basics of Ki Breathing, you can extend your daily practice to longer periods of time. Twenty minutes or more of Ki breathing each day is recommended for the best training.

KI MEDITATION

Ki meditation is simply taking time to quietly relax and unify mind and body. It can be done for a few minutes or several hours. Ki meditation can be done sitting, standing or lying down and is most often done in seiza posture in class. Specifics of posture and mudra (hand position) are taught in class to help maintain the coordination of mind and body. The purpose of Ki Meditation is to allow time for the mind to become gradually calmer. The ability to calmly focus the mind for a long period of time can be used for more targeted meditations. In the same way using a muscle can increase its strength. Using the mind in certain ways increases those particular abilities. For example, if you want to increase patience, practice feeling patient.

KIATSU

Kiatsu is a massage therapy similar in some ways to shiatsu, or finger pressure massage. It was developed by Koichi Tohei Sensei and uses the principles of Mind and Body Unification in techniques that encourage the natural healing process. Kiatsu is taught occasionally at special workshops and classes.

KI-AI

Ki-ai is the focusing of strong Ki using your voice. This is taught periodically in Ki Development classes as well as in Aikido training.

SOKUSHIN NO GYO (TRAINING THE MIND THROUGH THE BREATH)

This training helps individuals feel inspired and renewed and develops strong personal motivation. It fills the body and mind with positive Ki in a short period of time and enhances the ability to focus clearly on any task. Sokushin training consists of chanting in a series of powerful exhalations. Students sit in seiza and move slightly forward from the one point with each out breath. Sessions usually last from twenty minutes up to an hour. Regular Ki breathing is done for several minutes at the beginning of each session.

The Japanese words, shouted loudly from the one point, have a rather cryptic meaning. There are four terms: TO HO, a double edged sword, implies the ability to cut or discern; KA MI, the mirror, represents the mind which is calm and unclouded and sees all things clearly; E MI, the smile, means a state of joy; TA ME, the jewel, a round flawless object which can roll about freely, represents the mind which can adapt freely to changing circumstances. Of course, though it may be an interesting lesson, the meaning does not matter. What matters is unifying mind and body to use the voice, breath and movement powerfully, yet with relaxation. TO HO KA MI E MI TA ME is chanted in a series of three distinct rhythms. The group is usually led by three or more Instructors ringing bells to keep rhythm. Learning to ring the bells correctly is a lesson in itself and is sometimes taught to all the students and may even be used to teach Aikido movement.

St. Louis Ki Society holds Sokushin training sessions at least four times a year. Some sessions are open only to those with Shokyu Ki rank and above. The session included as part of the annual Winter Workshop each January is open even to complete beginners, with several hours of related training over the weekend.

SENSHIN NO GYO (TRAINING A POSITIVE MIND)

Tohei Sensei developed a simple method that anyone can use to wake up fully and begin the day with a strong and positive mind. It involves dousing the body with several buckets of cold water first thing upon arising. This practice helps you awake fully and immediately and helps drive out negativity. A similar effect can be achieved by bowing three to five times into a shower of cold water, in and out of the water quickly. This is not a matter of endurance or to harden you, but to experience unification of mind and body. Remember to relax and keep one point. A ki-ai or sharp exhalation may be used with each dowsing. You can begin the day filled with positive Ki.

At the St. Louis Ki Society, the first weekend after New Year's Day, a Ki Development seminar is held featuring several types of training. This includes a kind of cold-water training where members walk into the icy winter waters of a Missouri river, shouting ki-ai and holding hands to brace against the current. They remain in the water for three or four minutes, dipping down to chest or neck depth. Many hundreds of people have done this training with no ill effect. Somehow it seems to strengthen the body and immune system. It also gives you a different, more positive attitude about cold for the rest of the winter. Senshin training clears the mind instantly and gives you an experience of mind and body coordination that you can recall and draw upon in daily life.

ONENESS RHYTHM EXERCISE

Natural rhythm is what connects and unifies otherwise separate movements. This set of movements is used to develop good rhythm, correct posture and relaxed flowing movement. These are essential elements to Aikido, which are often lost in the desire to make techniques effective. It is a good warm-up for classes, an excellent daily routine, and works well to enhance balance and posture. As the name implies, the purpose is to develop and feel the natural rhythm of movement and that rhythm's unifying flow throughout the movements. Oneness Rhythm Exercises are required on black belt level testing. A brief description of the movements is in the section for testing requirements.

IV.2. AIKIDO WITH KI

AIKIDO

Rhythm, flow, timing and efficient movement are combined to form Aikido techniques in response to attack by one or more persons. Great technical expertise and precision is developed in advanced practice, while at the same time techniques are changed and mixed freely in response to each situation, to the point where Aikido becomes simply an advanced application of Mind and Body Unification principles.

Aikido is practiced and taught along with Mind and Body Unification. Students may test for rank as explained later, with certain Ki Development rank being prerequisite.

HITORI WAZA

Hitori waza, one-person exercises, are the building blocks of Aikido techniques. They help students understand how to move when throwing or pinning an attacker. Hitori waza are demonstrated on tests for rank to show this understanding.

IV. CLASS OFFERINGS

TAIGI

As hitori waza can be strung together to make Aikido techniques, techniques can be put together and demonstrated as one continuous motion. There are twenty-four "taigi" forms, which do just that. Taigi develop advanced capabilities to flow with techniques and blend into the rhythm of movement. There are also six taigi weapons forms that do not involve throwing. Taigi performance is required for advanced rank testing. See Section VI for detailed information and taigi list.

RANDORI

Like taigi, randori practice develops flow and blending in Aikido techniques. It may consist of simply alternating between two techniques or dealing with multiple person free attacks. The simple forms are used in class even for beginners. The more advanced forms require some expertise for safety's sake. Attackers must understand that free attack doesn't mean, "anything goes". Randori is not an attempt to simulate so called street-fighting or life-threatening situations. Rather, it is designed to teach calm awareness in complex and quickly changing circumstances.

JO, BOKKEN and TANTO (Weapons Practice)

The roots of Aikido are deep in traditional Japanese sword and spear arts. The bokken (wooden sword), jo (short staff - about four and half feet) and tanto (wooden practice knife) are used to gain a deeper understanding of Aikido movements and Mind and Body Coordination. Learning to extend your movement to include and coordinate with a practice weapon is important and useful training.

One type of training is to learn relaxed, flowing and coordinated movements with a weapon as in a weapons taigi. These movements are performed solo or integrated with movements of one or more partners. Another type of practice is using Aikido Techniques in defense of attacks with jo, bokken or tanto (wooden practice knife). A third type of practice with weapons is throwing an attacker with jo, when the attacker grabs and tries to take away the jo.

Some intermediate classes and advanced classes and special events feature these kinds of practice. Weekend workshops featuring Jo and Bokken forms are held about six times each year.

IV.3. CHILDREN'S CLASSES

Classes are offered to children ages 6 to 12. At 13 students may choose to begin attending adult classes. Children's classes are structured for the accelerated learning capacity and shorter attention span of children. There is a strong emphasis on safety, respect, and cooperation. Mind and Body Unification, Aikido techniques, Ki breathing, meditation, and work with sword and staff are all taught.

Our goal is to provide opportunities for success, encourage cooperation, and teach children effective non-violent methods for conflict resolution, as a part of teaching a martial art. We want our children to enjoy classes, as well as learn and grow. We provide a positive, structured setting, with close supervision by adult staff. We place high importance on quality instruction and encouragement of personal growth. We appreciate input from parents, either concerning a specific child, or our classes in general.

We request that parents not provide practice weapons to be kept at home, unless given special permission by the instructor. This is to assure responsible, safe, and proper handling of weapons at all times. Uniforms are not required, but it is advisable to wear loose fitting long pants for practice. The mat is covered in canvas, and can cause friction burns on exposed knees. Practice clothes should be clean to prevent the mat from becoming soiled.

IV.4. SPECIAL WORKSHOPS

Workshops on special topics and with special teachers are held through the year, usually on weekends. Annually occurring workshops usually include spring and fall sessions with Kashiwaya Sensei, Chief instructor of Midland Ki Federation, a fall workshop with Jon Eley Sensei, Chief Instructor of Chicago Ki Society, and Winter Ki intensive, taught by Mark Rubbert. Several times a year workshops on special topics such as Jo, Bokken and Taigi are taught by Mark Rubbert Sensei. Some of these workshops will pre-empt the regular class schedule.

V. TESTING

V.1. THE PURPOSE OF TESTING

The purpose of Ki-Development and Aikido testing is to teach and encourage students. Testing preparation gives students focus points for their training. Going through the process of testing and learning about the test criteria adds clarity to movements and techniques. It provides a handle for aspects of training that often seem vague in practice.

Testing is not required for basic training, but it helps develop a greater understanding of Ki and Aikido. That is why certain ranks are required for some special classes. Rank does not represent privilege or status. It represents a commitment to training, an acceptance of responsibility, and a willingness to share.

V.2. TESTING REGISTRATION AND FEES

Ranks awarded by the St. Louis Ki Society are recognized and approved by Ki Society International. There are at usually four opportunities for kyu level Ki-Development and Aikido tests each year. Usually they are on one of the last two Saturdays in the months of February, May, August and November. Dates for testing will be posted at the dojo and the website about three months ahead of time. Ki-Development tests from Shokyu through Jokyu, and Aikido tests from 5th Kyu through Shodan, are given by Saint Louis Ki Society Head Instructor Mark Rubbert. All Nidan and Sandan Aikido tests are given by Midland Ki Federation Chief Instructor Koichi Kashiwaya Sensei. Advanced “den” level Ki tests are given by Kashiwaya Sensei or Shinichi Tohei Sensei. All tests are registered at Midland Ki Federation. All dan (black belt) Aikido ranks and all Ki Development ranks are registered at Ki Society Headquarters in Japan.

All fees must be paid prior to testing. Fees are non refundable, regardless of the outcome of the test. However, students who need to repeat a test may do so without paying additional fees. Current testing fees are posted at the dojo.

V.3. KI TEST CRITERIA

The purpose of Ki Testing is to determine the level of mental calmness and not the strength of the body. Proper application of a Ki Test takes considerable training and understanding and a high level of mind and body unification on the part of the tester. In classes we often experiment and play with physically difficult and hard tests. For official rank testing, the actual push is very soft. The response of the person receiving the test is what is being examined. The ultimate goal is not to worry about being pushed over, but to remain calm and undisturbed regardless of the circumstances.

The meaning of notes and instructions on the following pages may not always be clear. A lot of information is compressed into a few words. They are intended to remind students about what they learned in class, not constitute a lesson themselves. These notes and instructions are specifically related to testing and do not necessarily apply to all training situations.

FOUR BASIC PRINCIPLES OF MIND AND BODY UNIFICATION

1. *Calm and focus the mind at the One Point in the lower abdomen.*
2. *Completely release all stress from the body.*
3. *Let the weight of every part of the body settle naturally at its lowest point.*
4. *Extend Ki.*

SHO-KYU TESTING PROCEDURES

Basic Requirements: Over 10 years of age; Over 24 classes of training after starting

Testing Criteria	Examinee Instructions	Notes
1. Standing	<ol style="list-style-type: none"> 1. Left foot forward Look straight forward 2. Put entire weight of the body at the center point between the toes. 3. Upper body weight should fall to the One Point 4. Calm and unify the mind at the One Point 	<ol style="list-style-type: none"> 1. Stance should not be unnaturally wide. 2. Head and torso should be square to the front. 3. Think tip of the toes. 4. Upper body tilts slightly forward. 5. Breathe naturally.
2. Unbendable arm	<ol style="list-style-type: none"> 1. Left foot forward 2. Put out left arm 3. Open fingers lightly 4. Look straight forward 5. Keep shoulder in the same position when raising hand 	<ol style="list-style-type: none"> 6. Natural stance 7. Little finger line follows arm line 8. Fingers naturally extended 9. Look natural 10. Breathe naturally
3. Unraisable arm	Same as unbendable arm	
4. Sitting Seiza	<ol style="list-style-type: none"> 1. Make sacrum erect 2. Overlap big toes 3. Upper body weight should fall to the One Point 4. Look straight forward 5. Place hand lightly on center of thighs 	<ol style="list-style-type: none"> 1. Do not slouch 2. Avoid crossing too much or separating toes 3. Upper body tilts slightly forward 4. Look natural 5. Fingertips naturally pointed inward
5. Standing and sitting	<ol style="list-style-type: none"> 6. Start with toes square to front 7. Kneel down with left leg 8. Touch left knee gently to the mat 9. Touch right knee, cross big toes and sit calmly 10. Reverse procedure to stand 	<ol style="list-style-type: none"> 11. Put entire weight of the body at the center point between the toes 12. Drop with a natural pace 13. Do not tilt to the side 14. Do not tilt upper body overly forward
6. Breathing	<ol style="list-style-type: none"> 15. Sit Seiza, close eyes 16. Start with exhale 17. Tilt naturally forward after exhale 18. Inhale without moving body 19. Return to original position calmly after inhale 	<ol style="list-style-type: none"> 20. Close eyes gently 21. Keep the same posture 22. Keep mouth open 23. Do not raise upper body 24. Relaxed posture

CHU-KYU TESTING PROCEDURES

Basic Requirements: Over 13 years of age; Over 24 classes of training since obtaining Shokyu

Testing Criteria	Examinee Instructions	Notes
1. Standing	Same procedure as Shokyu, but keep posture with One Point	Do not react to Examiner's push
2. Unbendable arm	Same procedure as Shokyu, but keep weight underside	Relax fingers and think underside of arm
3. Unraisable arm	Same Procedure as Shokyu, but keep posture with One Point	Think underside, but do not push down
4. Sitting Seiza	Same procedure as Shokyu, but keep posture with One Point	Do not react to Examiner's push
5. Standing and sitting	Same procedure as Shokyu	
6. Sitting Agura a. Push from behind b. Lift one knee	1. Sit cross-legged with left leg forward 2. Relax your back; put One Point on floor 3. Keep same posture	Keep sacrum erect and look forward
7. Bring one arm forward	1. Standing with left foot forward 2. Bring left arm forward with fingers pointing down	Left foot forward naturally; Keep weight underside while raising arm
8. Leaning backward	1. Standing same as on Shokyu 2. Lean backward	Look upward and bring One Point lower
9. Stooping forward	1. Standing same as on Shokyu 2. Bending upper body forward as if to tie shoe strings	Look naturally to toe, shoulders should be same level as hips
10. Unraisable body	1. Standing same as on Shokyu 2. Keep same posture when being raised	Look straight forward
11. Breathing	Same Procedure as Shokyu, but with stronger Ki	

JOKYU TESTING PROCEDURES

Basic Requirements: Over 15 years of age Over 48 classes of training since obtaining Chukyu

Testing Criteria	Examinee Instructions	Notes
1. Standing	1. Same procedure as Chukyu 2. Infinitely small One Point	One Point is the center of the universe and never stops moving
2. Unbendable arm	Same procedure as Chukyu	Weight underside, especially the little finger
3. Un-lift-able arm	Same procedure as Chukyu	The whole arm should feel weight underside
4. Sitting Seiza	Same procedure as Chukyu but with Ki	Infinitely small One Point
5. Standing and sitting	Same procedure as Chukyu	Act more calmly
6. Sitting Agura-Push from behind-Lift one knee	1. Go with flow of examiner's Ki 2. Keep One Point	Do not resist the examiner's push. Go with the push, but keep coordinated
7. Bring one arm forward	Same procedure as Chukyu, but with Ki	Do not force back
8. Bending backwards	Same procedure as Chukyu, but more relaxed	
9. Stooping forward	Same procedure as Chukyu, but more relaxed	
10. Unraisable body	Same procedure as Chukyu, but more relaxed	
11. Leaning back against a partner	1. Stand with left foot forward, lean against partner until partner feels your weight 2. Keep same posture as partner moves away	1. Look upward naturally 2. Keep One Point
12. Leaning forward on a partner		
13. Bring one arm forward and stand on one leg		
14. Swing both arms up		
15. Walk forward while being held from behind		
16. Sitting agura while being pushed on both shoulders		
17. Breathing	Same Procedure as Chukyu, but with stronger Ki and more calmness	

Den (black belt) Ki Development Testing

- SHODEN** Requirements: Over 18 years of age; At least 2 years of training since obtaining Jokyu; if student trains in Ki-Aikido, Nidan rank must be attained
Test criteria are the same as for Jokyu, but with stronger Ki and stricter standards.
- CHUDEN** Requirements: Over 30 years of age; have special recommendation from the Regional Chief Instructor.
Test criteria are the same as Shoden, but stricter still.
- JYODEN** Special training required
- OKUDEN** Special training required

Advanced levels of Ki Development rank require special training with high-ranking instructors, usually at regional, national and international workshops.

FIVE PRINCIPLES OF SHIN SHIN TOITSU AIKIDO

1. Extend Ki.
2. Know your opponent's mind.
3. Respect your opponent's Ki.
4. Put yourself in your opponent's place.
5. Perform with confidence.

V. TESTING

V.4. AIKIDO TESTING

Numbered requirements listed with the testing criteria are minimum requirements set by Ki Society International. Additional requirements may be added by the Midland Ki Federation Chief Instructor and by the Saint Louis Ki Society Head Instructor. Note that certain Ki ranks are required for Aikido rank.

RANK	REQUIREMENTS	HITORI WAZA ONE PERSON EXERCISES	KUMI WAZA THROWING ARTS * Midland Ki Federation Requirement
5TH KYU White Belt	Over 30 classes and 3 months of training Shokyu Ki test	1. Udemawashi 2. Udefuri 3. Udefuri choyaku 4. Sayu & Sayu choyaku 5. Ushiro ukemi sitting & standing 6. Zempo kaiten	1. Katatetori kokyunage (kosa tobikomi) 2. Katatetori tenkan kokyunage * Katatetori ikkyo (irimi & tenkan) * Kokyu dosa (all ranks)
4TH KYU White Belt	Over 30 classes after 5 th Kyu	7. Ikkyo 8. Zengo 9. Happo 10. Zenshin Koshin 11. Kokyu dosa	3. Katatori ikkyo (irimi & tenkan with kneeling pin) 4. Munetsuki Koteoroshi (with kneeling pin) 5. Yokomenuchi shihonage (tenkan-irimi & tenkan-tenkan) 6. Shomenuchi kokyunage * Katatetori irimi kokyunage * Katatetori kokyunage (zempo)
3RD KYU White Belt	Over 30 classes after 4th Kyu, Chukyu Ki rank	12. Funakogi 13. Nikyo 14. Sankyo 15. Koteoroshi * Tenkan * Shikko * Tobikomi Ukemi Taigi #5, optional requirement, may be asked for by St. Louis Ki Society Head Instructor	7. Katatori nikyo (irimi & tenkan with kneeling pin) 8. Katatori sankyo (irimi & tenkan with kneeling pin) 9. Katatori yonkyo (irimi & tenkan with standing pin) 10. Yokomenuchi zempo nage 11. Ryote tori zempo nage * Ryote mochi irimi kokyunage * Katatetori koteoroshi (kosa tobikomi)

RANK	REQUIREMENTS	HITORI WAZA ONE PERSON EXERCISES	KUMI WAZA THROWING ARTS * Midland Ki Federation Requirement
2ND KYU Brown Belt	50 classes and 6 months after 3rd Kyu, Head Instructor's approval	16. Kaho tekubi kosa 17. Joho tekubi kosa 18. Ushiro tori 19. Ushiro tekubitori zenshin 20. Ushiro tekubitori koshin The candidate for 2 nd Kyu should be able to count and move through hitori waza 1 - 10	12. Ushiro ryo-tekubitori zempo nage 13. Ushiro ryo-tekubitori kubijime sankyo nage 14. Ryote tori tenchinage (irimi & tenkan) 15. Ushiro tori kokyunage zempo 16. Ryote mochi kokyunage enundo * Katatetori kaitennage 4 ways (2 irimi & 2 tenkan) * Ryote tori zempo nage (3 arts) * One person Randori * One Taigi from #1-9
1ST KYU Brown Belt	50 Classes and 6 months after 2nd Kyu and Head Instructor's approval	Hitori waza # 1-20 The candidate for 1 st Kyu should be able to count and move through hitori waza 1 - 10 & 12 through 15 plus tenkan	17. Zagi handachi shomenuchi kokyunage 18. Zagi handachi munetsuki Koteoroshi (with pin) 19. Zagi handachi yokomenuchi zempo 20. Munetsuki zempo nage 21. Munetsuki sudori 22. Munetsuki kaitennage 23. Katatetori ryote mochi Koteoroshi 24. Katatetori ryote mochi kokyunage hachi no ji 25. Yokomenuchi Koteoroshi enundo 26. Yokomenuchi kokyunage hachi no ji 27. Shomenuchi Koteoroshi 28. Shomenuchi ikkyo (irimi & tenkan) 29. Ushiro tekubitori Koteoroshi 30. Ushiro tekubitori ikkyo
		ADDITIONAL 1 st KYU KUMI WAZA	
		* Keri waza (3 arts)	
		* Ushiro ryokata tori kokyunage (3 arts)	
		* 2 person randori	
		* Two Taigi from #1-9, one chosen by examiner	
		* Taigi #15, optional requirement, may be asked for by St. Louis Ki Society Head Instructor	

V. TESTING

RANK	REQUIREMENTS	HITORI WAZA ONE PERSON EXERCISES	KUMI WAZA THROWING ARTS * Midland Ki Federation Requirement
SHODAN 1st Degree Black Belt	Over 70 classes after 1st Kyu Jokyu Ki rank Head Instructor's recommendation Participation in Sokushin and Senshin training	Same as Ikkyu plus The candidate for Shodan should be able to count and move through hitori waza 1 – 10 & 12 through 15 plus tenkan Oneness Rhythm Taiso (SLKS requirement)	1. Yokomenuchi (5 arts) 2. Katatetori (5 arts) 3. Ushiro tekubitori (5 arts) 4. Tanto tori (5 arts) 5. Kengi #1 6. Jogi #1 7. 4 person randori * Ushirotori (5 arts) * Three taigi from #1-15, chosen by examiner.
NIDAN 2nd Degree Black Belt	Jokyu Ki rank Over 120 classes after Shodan, Head Instructor's recommendation and Chief Instructor's approval	Same as Shodan	8. Munetsuki (5 arts) 9. Shomenuchi (5 arts) 10. Bokken tori (5 arts) 11. Kengi #2 12. Jogi #2 13. 5 person randori * Three taigi from #16-23, chosen by examiner.
SANDAN 3rd Degree Black Belt	Shoden Ki rank 2 years of training after Nidan Head Instructor's recommendation and Chief Instructor's approval	All Above Items	All of the above with consistent Mind and Body Coordination * The examinee must do one taigi that is requested by examiner from the 30 taigi

V.4.a. ONENESS RHYTHM EXERCISES

Movements 1 and 17 have one set of 8 beats. All other movements have two sets of 8 beats

1. Drop both arms from shoulder height; tap thighs lightly while bending knees.
2. Step to the left and swing arms to left while looking right, then right while looking left - 2 counts each side,
3. Step left and lean right (facing front) while swinging arm across head, double bouncing - 2 counts per side.
4. Forward and backward, hands clasped - 2 down then 2 back.
5. Step left, swing arms (elbows pointing) left, holding fingers, looking right. Then repeat on the other side.
6. Move like #1 while bending neck and moving head forward for two beats and then back for two beats.
7. Move like #1 while bending neck and moving head left for two beats and then right for two beats.
8. Hands on hips, look left 2 counts, look right 2 counts.
9. Bend knees and drop one point 2 beats. Then go up on toes and drop down from toes 2 times. The beat is on the down movement.
10. With hands on hips, put right foot out to side stretching back of leg. The foot is pointing up and toes pointing to your face. Hold for four beats and then switch sides.
11. Stretch left hand (like nikyo) stepping to the left with left foot and make a circle in four steps. Then repeat with right hand, stepping to the right with the right foot – repeat each side.
12. Stretch the left hand (like koteoroshi) stepping forward with the right foot, then the left, and then back with the left foot first. Switch hands and repeat. Foot movements stay the same, but hands change every 4 beats.
13. (Like Udemawashi arm circle exercise) Swing left arm overhead, bending the knees 4 counts. Then swing right arm.
14. (Like Udemawashi arm circle exercise) swing both arms while bending knees. Swing down in front of body 4 beats, and then down to the side of body 4 beats.
15. (Like Funakogi boat rowing exercise) step left - 2 counts out, 2 counts back. Repeat, then switch sides and repeat to the right, once each side.
16. 2 steps sideways to the left while swinging arms in a circle. Then do the same to right side. Repeat.
17. Shake hands 4 times downward, and then shake fingers for 4 more counts.

FIVE RULES OF EXTENDING KI

FIVE RULES OF EXTENDING KI

1. Maintain a posture in which you are unconscious of your body.
2. Let centrifugal force have full play.
3. Show kindness in your face, eyes and voice.
4. Show composure in your posture.
5. Enjoy what you do without anxiety over results.

VI. TAIGI

Series of Aikido techniques can be put together and practiced as one movement. Starting in 1978, Koichi Tohei Sensei formalized 30 such forms. They are called taigi: arts that demonstrate Ki. Taigi are performance arts that are designed to demonstrate a continuous flow of movement and a continuous sense of connection between uke and nage.

The first twenty-four taigi employ throwing and pinning arts. Most have six techniques, each done from the right and left sides, though higher numbered taigi may vary from this formula. To be performed well, both uke and nage must be precise in their movement and intention. They must understand the proper attack as well as the proper technique. These taigi are occasionally the subject of intermediate and advanced classes. Special workshops are occasionally held which are open to all students.

The last six taigi demonstrate unified movement with jo or bokken. Numbers 25 through 28 are usually performed by one person, but are often taught as two person blended movement. The emphasis is on coordinating mind and body with the practice weapon, and the principles can be applied to the use of many common tools and implements. Special weekend seminars teaching these taigi are held several times a year in St. Louis.

Taigi performance contests are held annually in Japan and occasionally at some schools in the United States. A panel of specially trained aikido teachers judges the performances of each nage and uke pair based on several factors. Judges look for large, clear, flowing motions of both the uke and nage with a clear connection of rhythm and timing that goes beyond physical contact. Each taigi also has its own time limit and performance is also judged on that basis. Ideally, the taigi should be done within two seconds, plus or minus, of the time limit. Each taigi begins and ends with a seated bow and if time is being checked, the bow is the signal to start and stop the clock. Kitei (required) taigi is done by all participants in a judged taigi performance.

The Taigi Competition is not an opportunity to see who is stronger than whom, but rather to test, demonstrate, and perform Aikido arts, in front of an audience and judges who score according to strict criteria. The most important things we look for are Fudoshin (stability, balance), Modulation of Rhythm, and Fullness of Ki (largeness, beauty). There are dozens of additional criteria that are more specific to techniques, but these are the most important. Your habits of daily practice become very clear under the pressure of the Taigi Competition. But this is quite different from a fighting match.

Taigi Judging Points in order of importance and scoring;

- Fudoshin; calmness as expressed in the body through good balance
- Rhythm of the movement
- Fullness of Ki; relaxation as expressed through the largeness of the movements
- Time, should be within plus or minus 2 seconds of the time for each taigi
- Entry and Exit; Nage and Uke should be together from the start to finish
- Unified bow; Nage and Uke should bow together
- Dogi kept orderly: correct movement will not unduly mess or pull on clothing
- Ma-ai and use of allotted space
- No stumbling, no falling by Nage, movement stays within allotted space
- Taigi arts are performed in proper sequence without hesitation.
- Physical Criteria: each throw of each taigi has two to four particular parts of the movement that are watched for by judges.

The taigi are listed here with their physical criteria. While these count the least towards points in scoring, they are the easiest to write down. Even so, particular instruction is required to understand the meaning of physical criteria. A lot of information is compressed into a few words. They are intended to remind students about what they learned in class, not constitute a lesson themselves

KITEI TAIGI (110 seconds)

1. Shomenuchi Kokyunage
 - (1) When ki moves, enter straight behind uke
 - (2) Raise both arms
 - (3) Bring arms straight down, lead straight up and down
2. Yokomenuchi Shihonage
 - (1) Step back in the direction of uke's ki
 - (2) Enter, passing close to uke
 - (3) Turn completely to the point where uke naturally falls
3. Munetsuki Koteoroshi (katameru)
 - (1) Lead uke without blocking ki
 - (2) Bring arm straight down, lead straight up and down
 - (3) Place free hand over elbow, roll uke over and pin
4. Katatedori Ikkyo Tenkan
 - (1) Extend ki from fingertips (curl fingers, not wrist)
 - (2) Take ikkyo at the lowest point of the arc
 - (3) Bring arm straight up and down, pin (place free hand lightly over elbow, other hand leads uke)
5. Katadori Nikyo (irimi)
 - (1) Brush uke's hand down and take ma-ai without changing position of hand
 - (2) Using an up and down rhythm, lead uke's hand to shoulder; raise free hand fully and send ki to apply nikyo
 - (3) Leap behind uke, lead tenkan and pin
6. Ushiro-tekubidori Sankyo (katameru)
 - (1) Lower the lead hand when uke's ki comes
 - (2) Take sankyo when the hands reach the top
 - (3) Bring uke's fingertips down, placing free hand on elbow, lead in the direction of ki and pin

#1 TAIGI: KATATEDORI (65 Seconds)

1. Kokyunage (Holding the emperor's clothes)
 - (1) Extend ki from fingertips
 - (2) Bring arm down straight from elbow
 - (3) Bring arms up straight
 - (4) Bring arms down straight and seishi (pause calmly) in sayu waza form
2. Kokyunage (Kirikaeshi)
 - (1) Change direction of ki at the moment uke's ki comes (up and down motion)
 - (2) Face in the direction of the lead
 - (3) After kirikaeshi, drop straight down to throw
3. Kokyunage (Zenpo nage)
 - (1) Take a large hop forward (draw back foot to the front foot)
 - (2) Nage must face the direction of the throw
4. Kokyunage (Kaitenage)
 - (1) Change direction of ki at the moment uke's ki comes (up and down motion)
 - (2) Contact free hand on the uke's head as it goes down
 - (3) Do not step through
5. Shihonage
 - (1) Extend ki from fingertips
 - (2) Take uke's hand without stopping his ki
 - (3) Turn completely to the point where uke naturally falls
6. Ikkyo
 - (1) Extend ki from fingertips
 - (2) Take Ikkyo at the lowest point in the arc
 - (3) Lead arm straight up and down (lead from the hand on the wrist, hand on the elbow holds lightly)

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#2 TAIGI: KATATETORI RYOTEMOCHI (71 Seconds)

1. Kokyunage (Tobikomi-leaping forward)
 - (1) Extend ki from fingertips
 - (2) Raise both arms
 - (3) Bring both arms straight down, lead straight up and down
2. Kokyunage (Enundo)
 - (1) Extend ki from fingertips
 - (2) Point fingertips in the direction of the lead
 - (3) Bring arms straight down, lead straight up and down
3. Kokyunage (Hachinoji-figure eight)
 - (1) After doing tenkan, seishi
 - (2) Leap in behind opponent completely, raise both arms
 - (3) Bring arms straight down, lead straight up and down
4. Kokyunage (Zenponage)
 - (1) Extend ki from fingertips
 - (2) Bring arm up straight at the moment ki comes
 - (3) Drop arm straight to throw
5. Nikkyo
 - (1) Extend ki from fingertips
 - (2) Bring fingertips up completely and then bring them straight down
 - (3) Leap behind uke, drop arms straight down, and pin
6. Koteoroshi
 - (1) Extend ki from fingertips
 - (2) Take hand at the lowest point of the arc
 - (3) When pinning, one hand must seishi

#3 TAIGI: YOKOMENUCHI (49 Seconds)

1. Kokyunage (Sudori)
 - (1) Enter with shoulders parallel to uke's chest
2. Kokyunage (Bow)
 - (1) Bow straight down
3. Kokyunage irimi
 - (1) Enter straight forward and lead with shoulder
4. Shihonage
 - (1) Step back in direction of ki
 - (2) Enter passing closely in front of the uke
 - (3) Turn completely to the point where uke naturally falls
5. Kokyunage (Sudori-nage)
 - (1) Step back in direction of ki
 - (2) Strike near uke's armpit with one hand to lead up
 - (3) Throw in the direction of ki
6. Kokyunage (Hachinoji - figure eight)
 - (1) Step back in the direction of ki with both arms open and comfortably stretched
 - (2) Leap straight behind uke with both arms up
 - (3) Bring arms straight down; lead straight up and down

#4 RYOKATADORI (60 Seconds)

1. Kokyunage (Bow)
 - (1) When uke's ki comes bow without moving feet
 - (2) Bring head down completely
 - (3) Bring head up completely
2. Kokyunage (Kirikaeshi-bow)
 - (1) Move from one point
 - (2) Bring head down completely
 - (3) Bring head up completely
3. Kokyunage (Bow twice)
 - (1) Both arms naturally open when you are stepping back while extending ki forward
 - (2) Bow twice straight (Bring head completely down and up with a "1-2" rhythm)
 - (3) Bring head up completely
4. Sudori
 - (1) Line of vision must be straight forward
 - (2) Catch the moment of uke's ki movement, step in towards uke's feet with the intention to scoop (opposite side of uke's front foot)
 - (3) Look towards uke while standing up at the end of throw
5. Nikkyo
 - (1) Brush uke's hand down and take ma-ai without changing position of hand
 - (2) Using an up and down rhythm lead uke's hand to shoulder while using free hand fully and sending ki to apply nikkyo
 - (3) Leap behind uke, lead with tenkan, and pin
6. Kokyunage (Zenponage)
 - (1) Step back straight
 - (2) Drop one of uke's arms with tegatana (edge of hand)
 - (3) Nage must face the direction of the throw

#5 TAIGI: CHILDREN'S (77 Seconds)

1. Shomenuchi Kokyunage
 - (1) When ki moves enter straight behind uke
 - (2) Raise both arms
 - (3) Bring arms straight down; lead straight up and down
2. Yokomenuchi Shihonage
 - (1) Step back in the direction of ki
 - (2) Enter passing closely in front of the uke
 - (3) Turn completely to the point where the uke naturally falls
3. Munetsuki Koteoroshi
 - (1) Lead the thrusting ki without blocking
 - (2) Bring arm straight down; lead straight up and down
 - (3) Place free hand over elbow, roll opponent over, and pin
4. Katadori Ikkyo (Irimi)
 - (1) Brush uke's hand down and take ma-ai without changing position of hand
 - (2) Lead straight up and down before stepping in
 - (3) Pin must be done with both knees down standing on toes
5. Kokyu Dosa
 - (1) Body enters straight in and elbow drops down
 - (2) Pin the uke with ki while standing on toes

VI. TAIGI

#6 TAIGI: USHIROTEKUBIDORI (71 Seconds)

1. Ushirodori Kokyunage (Zenponage)
 - (1) Both arms should be up the moment uke makes contact
 - (2) Look in the direction ki leads after throwing
2. Ushirotekubidori Kokyunage (Uragaiishi-Inside-out)
 - (1) Use vertical rhythm
 - (2) Raised hand pauses calmly
 - (3) Bring both arms back after throwing
3. Ushirotekubidori Kokyunage (Zenponage)
 - (1) Use vertical rhythm
 - (2) Reverse both hands when arms reach the top
 - (3) Go down from one point, bowing head while throwing
4. Ushirotekubidori Koteoroshi (Hantai tenkan)
 - (1) Hantai tenkan-reverse tenkan the moment uke's ki comes
 - (2) Fully extend arm while turning
 - (3) Execute koteoroshi immediately
5. Ushirotekubidori Ikkyo
 - (1) Use vertical rhythm
 - (2) Place free hand lightly over elbow
 - (3) Pin must be done with both hands down and sitting on toes
6. Ushirotekubidori Sankyonage
 - (1) Use vertical rhythm
 - (2) Take sankyo when the hands reach the top
 - (3) Bring fingertips of hand down and swing fully upwards
 - (4) When throwing forward keeping sankyo hold

#7 TAIGI: MUNETSUKI-KERI (66 Seconds, 188 seconds for group taigi, # 7, 19 & 20)

1. Kokyunage (Michibikigaeshi-lead back and return)
 - (1) When uke's ki moves fingertips point at uke's fist
 - (2) Turn palm down and point back, cut uke's neck with two fingers without touching
 - (3) Look straight forward with seishi after cut
2. Ikkyo (Hantai tenkan)
 - (1) Step back with hantai tenkan and then hold uke's thrusting hand down with tegatana
 - (2) Hold uke's fist lightly and bring it back in the direction of uke's face, drop straight down, then step in forward
 - (3) Pin must be done with both knees down and sitting up on toes
3. Kokyunage (Zenponage)
 - (1) Skip back
 - (2) Use up and down motion to execute throw
 - (3) Face the direction of throw and seishi
4. Kokyunage (Irimi) Keri
 - (1) Chop at uke's front kick with tegatana (tegatana must be parallel with mat)
 - (2) Strike uke's face with the back of hand
 - (3) The moment of the strike draw the hand back to chest
5. Kokyunage (Ashidori) Keri
 - (1) Maintain Hamni and bend wrist to keep little finger outside
 - (2) Catch uke's foot without changing the position of the hand
 - (3) Use one hand to throw
6. Koteoroshi (Nageppanashe-throw away)
 - (1) Lead uke's thrusting ki without blocking
 - (2) Face the direction of the throw
 - (3) Open the body by taking two sliding steps to make a large throw

#8 TAIGI: RYOTEDORI (50 Seconds)

1. Kokyunage (Tenchinage Irimi)
 - (1) Bring elbow straight down with leading hand (step in to side of uke's front leg)
 - (2) Bring leading hand straight up and other points down
 - (3) Drop down straight from fingertips to throw
2. Kokyunage (tenchinage tenkan)
 - (1) Bring elbow straight down with leading hand after tenkan (take one step back)
 - (2) Bring leading hand straight up and other points down
 - (3) Drop down straight from fingertips to throw
3. Kokyunage (Hakucho no Mizuumi-Swan Lake)
 - (1) Bring uke up
 - (2) Drop arm like udemawashi
 - (3) When arms drop go down from one point with head bent down
 - (4) Touch mat with back of hands
4. Kokyunage (Dojyo/Sukui)
 - (1) Use hands in koteoroshi form
 - (2) Move elbow up and down and use seishi with sayuwaza form to throw
5. Kokyunage (Zenponage)
 - (1) The moment uke comes to catch lead uke up
 - (2) Take uke's hand with yonkyo
 - (3) Must face the direction of the throw
6. Kokyunage (Kirikaeshi)
 - (1) Change direction of ki at the moment the uke comes to catch
 - (2) Face the direction of the lead
 - (3) After kirikaeshi drop straight down to throw

#9 TAIGI: SHOMENUCHI (67 Seconds)

1. Ikkyo (Irimi)
 - (1) Bring uke's tegatana in
 - (2) Slide straight up, then straight down
 - (3) Step in after arms are down
 - (4) Pin must be done with both knees down and sitting on toes
2. Ikkyo (Tenkan)
 - (1) Step straight behind uke when ki moves
 - (2) Bring arms straight down and pin (lead from hand holding wrist, hand on elbow holds lightly)
3. Kokyunage Irimi
 - (1) When ki moves move in straight behind uke
 - (2) Raise both arms
 - (3) Bring arms straight down, lead straight up and down
4. Koteoroshi
 - (1) Do not block opponent's ki
 - (2) Take uke's tegatana from top lightly
 - (3) Bring arm straight down, lead straight up and down
5. Kokyunage (Kirikaeshi)
 - (1) Bring front leg back
 - (2) Take uke's tegatana from above lightly
 - (3) Bring arm straight down, lead straight up and down
6. Kokyunage (Zenponage)
 - (1) Skipping back
 - (2) Throw with up and down motion
 - (3) Face the direction of the throw

VI. TAIGI

#10 TAIGI: KATADORI SHOMENUCHI (65 Seconds)

1. Kokyunage Irimi
 - (1) The moment uke comes to catch shoulder take a large step in with hamni posture
 - (2) Slide up uke's face with tegatana
 - (3) Keep an erect posture at the end of the throw
2. Kokyunage Enundo
 - (1) Extend ki from fingertips
 - (2) Point fingertips in the direction of the lead and down
 - (3) One hand touches uke's neck
 - (4) Keep one point while throwing
3. Kokyunage (Hachinoji)
 - (1) Lead uke's hand down with front hand and take ma-ai
 - (2) Leap in straight behind uke
 - (3) Bring arm straight down, straight up and down
4. Nikkyo
 - (1) Extend ki from fingertips
 - (2) The hand taking nikkyo and uke's hand should go down together
 - (3) Pin with both knees down; stand on toes
5. Sankyo (Uragaeshi)
 - (1) Keep leading hand stretched; free hand catches uke's fingertips
 - (2) Enter fully with irimi
 - (3) Keep taking up slack in ki with sankyo to throw
6. Kokyunage (Zenpo nage)
 - (1) The moment uke strikes slide up to uke's face to draw uke's ki out
 - (2) Skip forward in the direction of ki and throw

#11 TAIGI: KATATEDORI (56 Seconds)

1. Kokyunage (Irimi)
 - (1) Little fingers of nage's held wrist must point straight up
 - (2) Nage's body must enter straight ahead (irimi)
 - (3) Throwing arm must seishi after throw
2. Kokyunage (Irimi)
 - (1) Take uke's hand with free hand as front hand leads up
 - (2) Let go of uke's hand when the arm is dropped
 - (3) Bring arms straight down, straight up and down
3. Kosa dori Kokyunage
 - (1) Extend ki from fingertips
 - (2) Enter straight behind uke
 - (3) Raise both arms
 - (4) Bring arms straight down, straight up and down
4. Kosa dori Kokyunage (Makikaeshi-curl and return)
 - (1) Extend ki through fingertips towards uke's base of thumb (to lead) and drop straight down
 - (2) The throwing arm must seishi after throw
5. Kosa dori Kokyunage (Makikaeshi Nage)
 - (1) Wrist moves with an up and down motion (don't stretch arm)
 - (2) Throwing arm must seishi after throw
 - (3) Front foot takes a half step forward
6. Kosa dori Kokyunage (Kirikaeshi)
 - (1) Redirect uke's ki at the moment it comes (using an up and down motion)
 - (2) Face the direction of the lead
 - (3) After reversing uke's direction, drop arm straight down

#12 KATATEDORI RYOTEMOCHI (66 Seconds)

1. Kokyunage (Irimi)
 - (1) Lead uke's ki by dropping elbow down
 - (2) Enter irimi from your fingertips
 - (3) Throwing hand must seishi
2. Kokyunage (Tenkan)
 - (1) While turning tenkan turn wrist without moving shoulders
 - (2) Lead uke's ki by bringing the back of the leading hand down close to the mat
 - (3) Raise both arms, throw uke down with ki and seishi
3. Nikyo
 - (1) Raise both arms together
 - (2) Take uke's hand at the lowest point
 - (3) Lead uke's wrist to shoulder with an up and down rhythm, raise free hand up fully and send ki to apply nikyo
 - (4) Leap behind uke leading tenkan and pin
4. Ikkyo (Kirikaeshi)
 - (1) After completely reversing uke's ki direction, drop arm straight down
 - (2) Skip forward after dropping arm
 - (3) Pin must be done with both knees down, standing on toes
5. Kokyunage (Zenponage)
 - (1) Leading hand must move in same direction in which the uke moves
 - (2) Skip forward and complete throw with body movement
6. Kokyunage (Ball nage)
 - (1) Relax completely at the moment uke's ki comes
 - (2) Lead with tegatana to throw
 - (3) After the throw hand returns naturally

#13 TAIGI: YOKOMENUCHI (61 Seconds)

1. Kokyunage (Irimi)
 - (1) Enter immediately (on the "N" of "Now")
 - (2) Lead opponents arm from the shoulder
 - (3) Keep an erect posture at the end of the throw
2. Kokyunage (Juji nage)
 - (1) Enter immediately (on the "N" of "Now")
 - (2) Enter straight in a hanmi posture
 - (3) Bring arms straight down, and straight up and down
3. Kokyunage (Atemi)
 - (1) Enter straight into uke's chest with one hand protecting the face
 - (2) Fist contacts uke's lower abdomen
 - (3) Thrust forward with a turning fist
4. Shihonage (Irimi Tobikomi)
 - (1) Leap in front of uke until uke and nage change positions completely
 - (2) Enter passing closely in front of uke
 - (3) Turn completely to the point where uke naturally falls
5. Koteoroshi (Enundo)
 - (1) One hand protects face when nage enters
 - (2) Drop uke's wrist down as uke's wrist rolls in
 - (3) Lead arm straight up and down to throw
6. Kokyunage (Kirikaeshi)
 - (1) Step back in the direction of uke's ki and seishi
 - (2) Swing uke's arm back and enter close with hanmi to uke's armpit
 - (3) Skip forward to throw

VI. TAIGI

#14 TAIGI: KATADORI (85 Seconds)

1. Ikkyo (Tenkan)
 - (1) Brush opponents hand down and take ma-ai without changing position of hand
 - (2) Lead arm straight up and down (elbow hand holds lightly)
 - (3) Enter straight behind opponent and pin
2. Nikyo (Irimi)
 - (1) Brush opponents hand down and take ma-ai without changing position of hand
 - (2) Using a vertical irimi rhythm lead uke's hand to shoulder, raising free hand fully and sending ki to apply nikyo
 - (3) Leap behind opponent leading with tenkan and pin
3. Sankyo (Tenkan)
 - (1) Brush opponents hand down and take ma-ai without changing position of hand
 - (2) After taking sankyo, when lowering inside arm, hand must be placed on elbow while leading arm down from fingertips
 - (3) Pin is made standing with the hand that applied sankyo
4. Yonkyo (Irimi)
 - (1) Brush opponents hand down and take ma-ai without changing position of hand
 - (2) The forefinger of the hand applying yonkyo must be extended straight and applied perpendicularly
 - (3) Pin by applying yonkyo in the position where uke falls
5. Kokyunage (Ushiro muki)
 - (1) Turn on the spot where shoulder is grabbed
 - (2) Both arms move down between legs
 - (3) At the end arms come down calmly (without colliding)
6. Kokyunage (Ushiro muki Kirikaette Yokomenuchi)
 - (1) Lead uke's ki down
 - (2) When standing, put one hand on opponent's elbow
 - (3) Throw him with yokomenuchi movement

#15 TAIGI (89 Seconds)

1. Shomenuchi Ikkyo
 - (1) Bring uke's tegatana in
 - (2) Slide straight up, then straight down, and step in after arms are down
 - (3) Pin must be done with both knees down and sitting on toes
2. Yokomenuchi Kokyunage (Hachinoji)
 - (1) Step back in the direction of uke's ki, after catching uke's hand both arms should be open and comfortably stretched
 - (2) Leap straight behind uke with both arms up
 - (3) Bring arms straight down, lead straight up and down
3. Munetsuki Kokyunage (Zenko nage)
 - (1) Skip back
 - (2) Use up and down motion to execute throw
 - (3) Face the direction of the throw and seishi
4. Katadori Nikkyo (Irimi)
 - (1) Brush opponents hand down and take ma-ai without changing position of hand
 - (2) Using a vertical rhythm lead uke's hand to shoulder; raise free hand fully; send ki to apply nikyo
 - (3) Leap behind opponent leading with tenkan and pin
5. Ushiro dori Kokyunage (Zenko nage)
 - (1) Bring both arms up the moment uke makes contact
 - (2) Look in the direction ki leads after throwing
6. Ushiro tekubidori Sankyo nage
 - (1) Use vertical rhythm
 - (2) Take sankyo when the hands reach the top
 - (3) Bring fingertips of the hand down and then swing fully upwards
 - (4) Throwing forward one should keep the sankyo hold

#16 TAIGI: ZAGI (60 Seconds)

1. Shomenuchi Ikkyo Irimi
 - (1) Bring uke's tegatana in
 - (2) Slide straight up and drop straight down
 - (3) Pin with Shikko (knee walk)
2. Shomenuchi Tenkan
 - (1) Step straight behind uke when ki moves
 - (2) Bring arms straight down and hold (Lead from hand holding wrist, hand on elbow hold lightly)
 - (3) Pin with Shikko
3. Katadori Shomenuchi
 - (1) Enter straight, slide up and over uke's head with tegatana
 - (2) Thrust solar plexus with free hand (in a fist)
 - (3) Keep an erect posture at end of throw
4. Shomenuchi Kokyunage
 - (1) Put both hands up
 - (2) Bring arms straight down until uke hits the mat
 - (3) Bring arms straight up and straight down
5. Munetsuki Koteoroshi (Katameru)
 - (1) Lead uke's thrusting ki without blocking
 - (2) Bring arm straight up and straight down
 - (3) Seishi when pinning
6. Yokomenuchi Kokyunage
 - (1) Step in forward with one knee
 - (2) Both arms up and throw
 - (3) Erect posture when finishing throw

#17 TAIGI: ZAGI HANDACHI (54 Seconds)

1. Katatedori Kokyunage (Zenpo nage)
 - (1) Lead uke's hand down to knee when uke comes to grab
 - (2) Bring arm straight up and straight down
 - (3) Keep an erect posture at the end of the throw
2. Katatedori Kokyunage (Kirikaeshi)
 - (1) Change the direction of ki the moment uke's ki comes (with a down and up movement)
 - (2) Face the direction of the lead
 - (3) Keep an erect posture at the end of the throw
3. Shomenuchi Kokyunage
 - (1) Bring both arms up
 - (2) Bring arms straight down until uke hits the mat
 - (3) Bring arms straight up and straight down
4. Ushiro Katadori Kokyunage
 - (1) Lead uke's ki
 - (2) When uke comes around bow with head down to throw
 - (3) Return to original posture after uke is thrown
5. Munetsuki Koteoroshi
 - (1) Lead uke's thrusting ki without blocking
 - (2) Bring arm straight down, straight up, and then straight down
 - (3) Seishi when pinning
6. Yokomenuchi Kokyunage
 - (1) Bring one knee back
 - (2) Raise both hands up and throw
 - (3) Keep an erect posture at the end of the throw

VI. TAIGI

#18 TAIGI: USHIROWAZA (72 Seconds)

1. Kokyunage (Hagaijime)
 - (1) Bring head down without bringing the upper body forward
 - (2) Draw one arm downward
 - (3) Leap behind uke
 - (4) Bring arm straight down, lead straight up and down
2. Ushiro Katadori kokyunage (Hikokinage-Airplane throw)
 - (1) Lead with both arms up
 - (2) Turn rapidly
 - (3) At the moment of the turn use an up and down rhythm to throw
3. Ushiro Katadori Kokyunage (Suikomi-suck in)
 - (1) Lead with both arms up
 - (2) Throw arms in between legs
 - (3) Using the rebound of arms bring both arms up to throw
4. Ushiro Katatedori Kokyunage (Zenko nage)
 - (1) Lead with both arms up
 - (2) Going down from one point, bring head down and lightly touch the mat with fists to throw
5. Ushiro Katatedori Kubi-shime (Uragaeshi)
 - (1) Use up and down rhythm
 - (2) Free hand hooks uke's elbow to lead
 - (3) Keep the leading form to throw with seishi
6. Ushiro Katatedori (Zenko nage)
 - (1) Bring little finger outward and contact closely with uke's armpit
 - (2) Drop the leading hand
 - (3) Use up and down rhythm to lead and then throw

#19 TAIGI: MUNETSUKI (52 Seconds, 188 seconds for group taigi, # 7, 19 & 20)

1. Kokyunage (Uchiwanage Kubikiri)
 - (1) Lead ki from opponent's shoulder
 - (2) "Cut" opponents neck with out touching
 - (3) After throw seishi looking straight forward
2. Kokyunage (Zenko nage Kubichi)
 - (1) The moment uke strikes enter irimi on the other side
 - (2) Strike the back of neck with ki, using the blade of the hand and facing the direction of the uke
 - (3) Draw hand back
3. Kokyunage (Uchiwanage Menuchi)
 - (1) Lead ki from opponent's shoulder
 - (2) Strike towards opponent's face with knuckle
 - (3) The moment of the hit draw back hand to chest
4. Kokyunage (Irimi Sudori)
 - (1) Keep ki (and face) forward until opponent strikes
 - (2) Sense and enter at the moment uke's ki moves
 - (3) Stand up after throw, looking at uke
5. Kokyunage (Shomenuchi)
 - (1) Lead uke's ki upward by raising fingertips straight up
 - (2) The body itself should not move, hit opponent's face
 - (3) Draw back hand over head
6. Kokyunage (Hantai Tenkan)
 - (1) Do not hold uke's hand but touch with tegatana while doing hantai tenkan
 - (2) Lead uke's hand and jump behind
 - (3) Throw by leading straight down

#20 TAIGI: NININGAKE, SANNINGAKE, RANDORI (82 Seconds, 188 seconds for group taigi, # 7, 19 & 20)

1. Kokyunage Zenpo nage (Once)
 - (1) Lead in with elbows in the direction of uke's grip
 - (2) Move forward from one point, not hands
 - (3) Seishi after throw
2. Kokyunage Senaka-awase (Once)
 - (1) Lead in with elbows in the direction of uke's grip
 - (2) Make enundo movement with elbows fully bent
 - (3) Make them line up and throw
3. Kokyunage (Seiretsu)
 - (1) Enter from the hips
 - (2) Take a big step back in the same direction
 - (3) Make them line up and throw
4. Shihonage
 - (1) Extend ki while moving back
 - (2) Lead as if holding a ball
 - (3) Swing both arms over the head
 - (4) Turn fully before dropping arms down
5. Kokyunage (Seiretsu)
 - (1) Lower head as you turn
 - (2) Throw with a vertical motion while standing in the same direction
6. Randori
 - (1) Do not grab or be grabbed
 - (2) Keep one point
 - (3) Nage finishes with a command of "Hai" and holds ukes back with ki

#21 TAIGI: TANTODORI (131 Seconds)

1. Shomenuchi Koteoroshi
 - (1) Take uke's hand from above and, using an up and down motion, execute koteoroshi
 - (2) Take tanto away at the moment of contact; follow-through with tanto behind body in a ready position
2. Shomenuchi Kokyunage
 - (1) When uke's ki moves step straight behind uke and use an up and down motion to throw
 - (2) Step around uke and complete a full turn
3. Sakatemochi Yokomenuchi Irimi (Gokyo)
 - (1) Enter at the "N" of "Now," lead from uke's shoulder
 - (2) Without moving the position of uke's hand, enter behind, and drop straight down and pin
4. Sakatemochi Kokyunage
 - (1) Enter at the "N" of "Now," lead from uke's shoulder
 - (2) Keep an erect posture at the end of the throw
5. Yokomenuchi Shihonage
 - (1) Take tanto away with the hand closest to uke at the moment of the throw
6. Munetsuki Koteoroshi
 - (1) Lead uke's thrusting ki without blocking, use up and down motion, and then execute koteoroshi
 - (2) Take tanto away at the moment of contact; follow-through with tanto behind body in a ready position
7. Munetsuki Ikkyo (Irimi)
 - (1) Hantai tenkan, hold uke's thrusting hand down, use up and down motion to throw
 - (2) After pinning uke take tanto away and hold to the side
8. Munetsuki Kokyunage (Zenpo nage)
 - (1) Skip back and use up and down motion to throw
9. Munetsuki Kokyunage (Hiji uchi Menuchi)
 - (1) Chop uke's thrusting hand down with tegatana
 - (2) Bring hand back to the chest at the moment uke's face is struck with the back of the hand
10. Munetsuki Kokyunage (Kaitenage)
 - (1) Hold uke's thrust with both hands
 - (2) Take tanto away, use tanto at the back of the neck (to keep uke's head down), and throw

VI. TAIGI

#22 TAIGI: TACHITORI (106 Seconds)

1. Shomenuchi Irimi Sudori Kokyunage
 - (1) Enter straight and then throw uke with an up and down motion
 - (2) Keep bokken calm when immobilizing uke
2. Shomenuchi Koteoroshi (right side only)
 - (1) Hold uke's hand lightly and execute koteoroshi with up and down motion
 - (2) Take bokken away instantly and have a ready posture with bokken pointed back
3. Shomenuchi Irimi dori (left side only)
 - (1) Cut with tegatana from uke's face down to the space between both of uke's hands on the bokken
 - (2) Keep the upper body erect after the throw
4. Yokomenuchi Irimi
 - (1) Enter straight in hanmi
 - (2) Keep the upper body erect after the throw
5. Yokomenuchi Shihonage (left side only)
 - (1) Lead bokken avoiding cutting own legs
 - (2) Take bokken with your left hand above the uke's hands and throw
6. Munetsuki Koteoroshi (right side only)
 - (1) Lead uke's thrusting ki without stopping it and throw with koteoroshi in an up and down motion
 - (2) Take bokken away instantly and have a ready posture with bokken pointed back
7. Munetsuki Kokyunage (Zenpo nage)
 - (1) Throw with vertical movement and avoid being cut by bokken
8. Munetsuki Kokyunage (Irimi Sudori)
 - (1) Look straight forward
 - (2) Jump into the uke's feet the moment the uke comes
 - (3) After the throw stand up facing uke
9. Do uchi Kokyunage
 - (1) Enter straight and throw with vertical rhythm
10. Yoko barai Kokyunage
 - (1) Enter at the moment bokken points at you

#23 TAIGI: JODORI (124 seconds)

1. Shomenuchi Irimi Sudori Kokyunage
 - (1) Enter straight and throw uke with an up and down motion
 - (2) Keep jo clam when immobilizing uke
2. Shomenuchi Koteoroshi (right side only)
 - (1) Hold uke's hand lightly and execute koteoroshi with up and down motion
 - (2) Take jo away instantly and have a ready posture with the jo pointed back
3. Shomenuchi Irimi dori (left side only)
 - (1) Cut with tegatana from uke's face down to the space between uke's hands on the jo
 - (2) Keep upper body erect after throw
4. Yokomenuchi Shihonage (left side only)
 - (1) Lead jo and avoid cutting ones feet
 - (2) Take away jo with your left hand from above the uke's hand and throw
5. Yokomenuchi Kokyunage (Zenpo nage)
 - (1) Catch the jo when stepping back
 - (2) Throw uke by hitting his back in the direction of his ki
6. Munetsuki Kokyunage (Tsukikaeshi)
 - (1) Hold jo loosely so that the uke's tsuki remains straight
 - (2) The moment uke's tsuki stops change the direction of the jo upward and throw
7. Munetsuki Kokyunage (Zenponage)
 - (1) Lead jo upward without changing the direction of tsuki
 - (2) Take a step and throw
8. Munetsuki Kokyunage (Kirikaeshi)
 - (1) Hold jo and tenkan
 - (2) Execute kirikaeshi and throw uke by pointing jo towards his face
9. Douchi Kokyunage
 - (1) Enter straight and throw with an up and down rhythm
10. Yokobarai Kokyunage
 - (1) Enter at the moment jo points at nage

#24 TAIGI: JONAGE (68 Seconds)

1. Kokyunage
 - (1) Throw with vertical movement without disturbing uke's ki
 - (2) Seishi at end of throw
2. Kokyunage (Zenponage)
 - (1) Lead jo upward without disturbing uke's ki
 - (2) Throw and seishi
3. Sakatemochi Kokyunage (Zenponage)
 - (1) Lead jo upward without disturbing uke's ki
 - (2) Throw and seishi
4. Shihonage
 - (1) Point jo straight up
 - (2) The moment the jo points up pass through and throw straight down, seishi
5. Nikyo
 - (1) Push jo forward the moment uke tries to hold it
 - (2) Move the end of jo straight down toward uke's face and seishi
6. Koteoroshi
 - (1) Turn jo in small circle inside uke's hand
 - (2) Throw uke straight down and seishi
7. Kokyunage (Kirikaeshi)
 - (1) Lead uke forward
 - (2) The moment uke passes execute kirikaeshi and point jo
 - (3) Throw uke forward with a step and seishi
8. Kokyunage (Ashisukui)
 - (1) Move the end of the jo in a big circle to the back of uke's knees
 - (2) Throw by swinging jo upward and seishi

VI. TAIGI

#25 TAIGI: KENGI DAI ICHI (27 Seconds, 44 seconds with taigi 25 & 26 together)

1. Hold bokken horizontally with left hand and blade underside
2. Sit seiza, put bokken down at left side, and bow without putting hands on knees
3. Hold bokken with seigan no kamae by moving left foot back
4. Left hand must hold the end of bokken
5. Count in Japanese in harmony with bokken movements
6. Tip of bokken should stay calm
7. Counts 1, 3, 5, & 7 should be done by swinging up from the tip of bokken and by swinging down from one point
8. Counts 2, 4, 6, & 8 should be done by thrusting with whole body without bending upper body
9. Bokken should be horizontal with tsuki
10. Counts 9 through 12 should be done by swinging down from above head and by using the weight of the bokken
11. Turn one and a half times
12. The arm and bokken should be horizontal when turning
13. After turning, swing bokken up and stay calm with left foot forward
14. Swing bokken down calmly and step back into seigan no kamae
15. Nage must finish where they started
16. Hold bokken horizontally with left hand keeping the blade underside
17. Sit seiza, put bokken down at left side, and bow without putting hands on knees
18. Stand up, turn to the right, and walk out

#26 TAIGI: KENGI DAINI (29 Seconds, 44 seconds with taigi 25 & 26 together)

1. Hold bokken horizontally with left hand and blade underside
2. Sit seiza, put bokken down at left side, and bow without putting hands on knees
3. Hold bokken with seigan no kamae by moving left foot back
4. Left hand must hold the end of bokken
5. Count in Japanese in harmony with bokken movements
6. Tip of bokken should stay calm
7. First movement occurs when one steps forward with right foot and cuts to the left
8. Counts 5 & 7 should be done swinging bokken down with one point
9. Counts 6 & 8 should be done with tsuki with the whole body without bending the upper body
10. The bokken should stay horizontal in tsuki
11. Counts 9 & 10 should be big and rhythmical
12. Turn with arm and bokken horizontal
13. After turning, stop with bokken up
14. Swing down bokken calmly while stepping back into seigan no kamae
15. Nage must finish where they started
16. Hold bokken horizontally with left hand keeping the blade underside
17. Sit seiza, put bokken down at left side, and bow without putting hands on knees
18. Stand up, turn to the right, and walk out

#27 TAIGI: JOUGI DAICHI (38 Seconds, 66 seconds with taigi 27 & 28 together)

1. Hold jo in left armpit and keep it calm
2. Sit seiza, put jo down at left side, and bow without putting hands on knees
3. Take sankaku no kamae (triangle) by moving right foot back
4. Hold jo lightly
5. One hand should always hold one end of the jo
6. One hand should hold jo when changing holds
7. Count in Japanese according to jo movement
8. Move big, relaxed, and with rhythm
9. After tsuki, keep upper body erect and make sure there is no space between right arm and armpit
10. After tsuki, draw right foot to left foot
11. After tsuki lift the jo above head and step back to the right
12. At count 9 pull right foot to the front left
13. On counts 13 & 17 strike tsuki back after hitting down
14. In the end (at 1 again) finish with seishi
15. Nage must finish where they started
16. Sit seiza, put jo down at left side, and bow without putting hands on knees
17. Keep jo in left armpit calmly
18. Stand up, turn to the right, and walk out

#28 TAIGI: JOUGI DAINI (40 Seconds, 66 seconds with taigi 27 & 28 together)

1. Hold jo in left armpit and keep it calm
2. Sit seiza, put jo down at left side, and bow without putting hands on knees
3. Take sankaku no kamae (triangle) by moving right foot back
4. Hold jo lightly
5. One hand should always hold one end of the jo
6. One hand should hold jo when changing holds
7. Count in Japanese according to jo movement
8. Move big, relaxed, and with rhythm
9. After tsuki keep upper body erect and make sure there is no space between right arm and armpit
10. Look in the direction of tsuki from count 12 to 14 and keep the jo horizontal
11. At count 16 the jo and arm should be horizontal
12. After turning swing the jo above head
13. On count 17 sweep jo up from lower right to upper left
14. In the end (at 1 again) finish with seishi
15. Nage must finish where they started
16. Sit seiza, put jo down at left side, and bow without putting hands on knees
17. Keep jo in left armpit calmly
18. Stand up, turn to the right, and walk out

FIVE PRINCIPLES OF SETSUDO (TEACHING THE WAY OF THE UNIVERSE)
 FIVE PRINCIPLES OF SETSUDO (TEACHING THE WAY OF THE UNIVERSE)

- | |
|--|
| <ol style="list-style-type: none"> 1. Believe in the way of the universe. 2. Do not be selfish in practice. 3. Train yourself in the way of the universe. 4. Teach according to the person. 5. Grow together. |
|--|

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APPENDICES

A.1. AIKIDO TERMS

Only the most basic techniques are included in this glossary with a rough explanation to help students learn the names. The names and a brief description of most attacks used in practice are included. Miscellaneous terms used in Aikido and Mind and Body Unification are also briefly explained. All hitori waza are included.

Guide to Pronouncing Japanese Words

a	as in calm.
i	as in east.
u	as in Zulu or pull.
e	as in extra or net.
o	as in solo.
y	as in yes.

Ai – fitting together, harmony.

Agura – cross-legged sitting posture.

Ai-hanmi – you and your partner stand facing each other in the same position (blending hanmi - both have same foot forward).

Arigato-gosaimasu – thank you very much (present or future tense).

Arigato-gosaimashta – thank you very much (past tense).

Atemi – punching or striking (techniques used by nage; mostly feints to change uke's ki).

Bokken – wooden sword.

Choyaku – leap or skip.

Dan – “step”, black belt aikido ranks.

Den – “step”, black belt ki ranks.

Do – way, path, discipline; a practice striving for perfection (Chinese = Tao).

Dogi – training clothes (heavy quilted ones are judo gi, lighter ones, karate gi), (same as gi).

Dojo – the place where students practice the Way (do) together; school.

Dori – attack (same as tori).

En – circle.

En undo – circular arm motion,

Fudo-shin – immovable or un-disturb-able mind.

Funakogi waza– hitori waza: "boat rowing exercise," in which person moves legs and lower

body and arms as if sculling a boat, Japanese style, with the rhythm "hips, hands, hips, hands."

Gaeri – kick (same as keru)

Gaeshi – twist.

Gaku hanmi – though facing each other, you and your partner are in reverse posture; that is, you are with the right foot forward, they are with the left foot forward, (opposite hanmi.)

Gi – training clothes (heavy quilted ones are judo gi, lighter ones, karate gi), (same as dogi).

Gokyo – "fifth technique", pin used to release tanto from uke's grip.

Goshi – lower back, hip (same as koshi).

Hachi no ji – figure eight

Hai – a general affirmation, yes.

Hakama – divided skirt worn over the gi by students of higher rank, usually black or dark blue; traditional Japanese formal clothing.

Hanmi – posture with one foot advanced one step and the weight of the body evenly distributed over both feet.

Hantai – opposite.

Hantai tenkan – after stepping backward, nage steps forward and turns.

Happo – eight directions.

Happo waza – hitori waza: eight-way exercise with ikkyo waza.

APPENDICES

Happo giri – cut eight directions with the sword, as in Taigi #25.

Hitori waza – one-person aikido movement exercises; movements basic to aikido techniques are practiced with ki; tested for in rank tests.

Ikkyo – "first technique", a wrist technique using a wide turn of the arm. Nage's hands are at uke's wrist and elbow.

Intoku – good done in secret, with no thought of reward

Irimi – entering technique.

Jo – wooden staff or stick.

Jo nage – techniques: nage throws uke, who has grabbed the jo.

Jo tori – techniques: uke attacks nage with the jo; nage takes the stick from uke and throws uke.

Jou – same as jo

Kaeshi – reverse.

Kaiten nage – "harpoon throw," there are 2 irimi and 2 tenkan styles of this technique. It may be performed passing under uke's arm or staying to the outside. Nage leads uke into a stooped position and throws into a forward roll.

Kata – shoulder.

Katana – sword.

Katate-kosa-tori – attack: cross-handed grab, uke with right hand grabs nage's right wrist, or reverse.

Katate-tori – attack: same-sided grab, uke with right hand grabs nage's left wrist, or reverse.

Kata-tori – attack: uke with right hand grabs nage's left shoulder or lapel, or reverse.

Keri – kick (same as gaeri).

Ki-ai – a shout with ki.

Kiatsu-ho – pressing with ki, healing method with ki.

Ki No Kenkyukai – Ki Society International.

Ki-no-kokyu-ho – ki breathing method.

Ki-no-seiza-ho – ki meditation method.

Ki-okuri-undo – ki exercise: practice for sending forth ki; stand with feet apart and thrust hands forward with open palms

Kiri – cut.

Kirikaeshi – technique: "reverse cut"; nage reverses uke's direction.

Koho – back, backward.

Koho tento waza – ki exercise: rolling backward and forward from agura; either returning to agura or standing up.

Kokyu – breath, breathing, timing.

Kokyu-dosa – aikido throwing exercise with 2 persons from seiza.

Kokyunage – "breath throw," all the throws which are not based on a manipulation of a part of the body such as wrist techniques; timing and precise movement of the nage makes the throw happen. Even wrist techniques become like kokyunage when done well.

Kosa – cross.

Koshi – lower back, hip (same as goshi).

Koshin – move backwards.

Koshi-nage – technique: nage uses hips to throw uke.

Kote-gaeshi – "wrist turn", old term for koteoroshi, techniques in which nage uses uke's wrist to throw

Kote-oroshi waza – hitori waza: begin with one palm towards face, hold that hand with the other hand and relax down, lightly stretching wrist and arm.

Kote-oroshi – "take wrist down", technique

Kubi-jime – attack: strangle the neck (same as kubi-shime).

Kubi-shime – attack: strangle the neck (same as kubi-jime).

Kyu – aikido and ki ranks below black belt.

Ma-ai – proper distance between uke and nage.

Men – face.

Men-uchi – strike face.

Mochi – attack: grab, hold.

Mune-tsuki – attack: stabbing blow or punch to the solar plexus area (chest or abdomen);

Nage – thrower, throw.

Nikyo – "second technique," a wrist technique that crosses the bones of the forearm, creating a momentary pain and causing uke to drop down. Nage's hands are on uke's hand and wrist. Uke's arm is in a Z shape.

Nikyo waza – hitori waza: hold the top of the hand with fingers pointing down and stretch with an upward motion.

Ojigi – bow.

Onegaishimasu – "please," "I beg of you;" used in formal speech, may be used to request teaching at opening of class or when practicing with another.

Rei – bow.

Ryokata-tori – attack: uke grabs nage with one hand on each shoulder or lapel.

Ryote-mochi – attack: uke with both hands grabs nage's one arm.

Ryote-tori – attack: uke grabs nage with each hand on nage's two wrists.

Sankyo – "third technique," a wrist technique in which nage twists uke's hand. Uke's fingers are pointing down and elbow is pointing up.

Sankyo waza – hitori waza: grab the top of the hand and stretch it outwards, arms make circle in front of body.

Sayu waza – hitori waza: (literally, left and right) one swings arms to the left while bending the left knee, then swings the arms to the right while bending the right knee.

Seiza – traditional formal Japanese sitting posture, kneeling with the back straight.

Sensei – instructor, teacher.

Shihan – high-ranking teacher, usually sixth dan or above.

Shiho – four directions.

Shiho-nage – aikido technique: throw in which nage swings uke's arm upward, turns completely, and drops uke downward.

Shikko – knee walking, suwaru waza.

Shomen – wall where the ki calligraphy is hung, front wall of the dojo.

Shomen-uchi – attack: strike on top of the head or face.

Sudori – pass through, or drop down.

Tachi-tori – techniques: nage takes the sword from uke and throws uke.

Taiso – exercise.

Tanto – wooden practice knife.

Tanto-tori – techniques: nage takes the knife from uke and throws uke.

Te – hand.

Tekubi – wrist ("neck of the hand").

Tekubi-furi waza – hitori waza: shaking the hands, wrists, and elbows.

Tekubi-kosa waza – hitori waza: crossing the wrists at the one point (kaho); also, crossing the hands in front of the face (joho).

Tekubi-shindo undo – ki exercise: shaking the hands, wrists, and elbows.

Tenchi-nage – technique: heaven & earth throw.

Tenkan – turn; you turn your body along your opponent's line of attack.

Tenkan waza – hitori waza: thrusting the hand forward, and then turning the body, stepping behind, and then drawing the feet close together.

Tobikomi – jump behind.

Tobikomi ukemi – hitori waza: a long or high forward roll often practiced over a person kneeling or laying down.

Tori – attack (same as dori).

Tsuki – attack: punch (literally, "poke with sword or knife"), uke punches nage.

Uchi – strike, uke strikes nage.

Ude-furi-choyaku waza – hitori waza: swinging the arms while turning, the in-motion version of ude-furi waza.

Ude-furi waza – hitori waza: swinging the arms side-to-side, beginning to the left.

Ude-mawashi waza – hitori waza and ki exercise: arm swinging exercise, dropping the arms with weight underside, and then bringing them again to the top, emphasizing the circular motion.

Uke – the person who attacks nage and is thrown.

Ukemi – safe ways of falling down, rolling and falling, including break falls.

Ushiro – back, backwards, behind.

Ushiro tori waza – hitori waza: open arms and slide forward, turn the hips and bend front knee.

Ushiro-hagai-jime – attack: uke loops arms through nage's arms to pin elbows from behind.

Ushiro-hiji-tori – attack: grab elbows from behind with hands.

Ushiro-katate-tori-kubi-shime – attack: grab one hand from behind, and strangle the neck with the other arm.

Ushiro-kata-tori – attack: grab both shoulders from behind.

APPENDICES

Ushiro-tekubi-tori – attack: grab both wrists from behind.

Ushiro-tekubi-tori waza (koshin) – hitori waza: raising the arms and stepping backwards, then bowing and thus lowering the arms.

Ushiro-tekubi-tori waza (zenshin) – hitori waza: raising the arms and stepping forward, then bowing and lowering the arms.

Ushiro-tori – attack: grab the chest from behind; "bear hug."

Ushiro ukemi waza – hitori waza: back-roll from crossed-legged or standing.

Waza – technique.

Yokomen-uchi – attack: strike nage on the side of the neck or head.

Yonkyo – "fourth technique", a wrist technique in which nage has one hand on uke's hand and the other on the underside of uke's wrist. Yonkyo

causes a momentary sharp pain on a nerve in the wrist, which helps move uke around and down.

Zagi – techniques in which both uke and nage start in seiza.

Zagi-handachi – attacks in which nage is in seiza and uke is standing.

Zempo – forward.

Zempo-kaiten waza – hitori waza: one takes forward rolls repeatedly, usually 3 times for testing. Finish sitting cross-legged.

Zempo-nage – forward ukemi, or roll.

Zengo waza – hitori waza: swinging arms upwards and downwards, then pivoting and repeating; like ikkyo waza in 2 directions.

Zenshin – move forward.

Zenshin-koshin waza – hitori waza: stepping back and forward with a skipping movement

A.2. JAPANESE NUMBERS AND RANK NAMES

KAZU – NUMBER

ichi; hitotsu -	1
ni; futatsu -	2
san; mittsu -	3
shi; yon; yottsu -	4
go; itsutsu -	5
roku; muttsu -	6
shichi; nana; nanatsu -	7
hachi; yattsu -	8
ku; kyu; kokonotsu -	9
ju; tou -	10
ju ichi -	11
ju ni -	12
ju san -	13
ju shi -	14
ju go -	15
ju roku -	16
ju shichi -	17
ju hachi -	18
ju ku -	19
ni ju -	20

ni ju ichi -	21
ni ju ni -	22
san ju -	30
yon ju -	40
go ju -	50
roku ju -	60
nana ju -	70
hachi ju -	80
ku ju -	90
sen -	100
ni sen -	200

RANKS

Kyu – beginning ranks in Aikido
jukkyu - 10th kyu, the lowest children's kyu rank.

kyukyu - 9th kyu.

hachikyu - 8th kyu.

nanakyu - 7th kyu.

rokkyu - 6th kyu.

go kyu - 5th kyu, the lowest adult rank.

yonkyu - 4th kyu.

sankyu - 3rd kyu.

nikyu - 2nd kyu.

ikkyu - 1st kyu, the highest kyu rank.

Dan - black belt ranks in Aikido.

shodan - 1st dan, beginning black belt rank.

nidan - 2nd dan.

sandan - 3rd dan.

yondan - 4th dan.

godan - 5th dan.

rokudan - 6th dan.

nanadan - 7th dan.

hachidan - 8th dan.

kyudan - 9th dan.

judan - 10th dan, highest black belt rank.

shokyu - 1st and lowest ki rank.

chukyu - 2nd ki rank.

jokyu - 3rd ki rank.

Den - black belt ki ranks.

shoden - 4th ki rank.

chuden - 5th ki rank.

Joden - 6th ki rank.

okuden - 7th ki rank.

THE SUBCONSCIOUS

THE SUBCONSCIOUS

The subconscious mind acts as a storehouse of knowledge and past experiences.

The materials stored in the subconscious mind form the conscious mind.

Henceforth let us cease putting any minus material into the subconscious.

Let us always extend plus Ki and live our lives with a positive attitude.

A.3. HOW TO DO KI BREATHING

Sitting seiza with coordination of mind and body:

Sit with big toes crossing lightly, both knees slightly open, about two fists apart. Place both hands lightly on the thighs with fingers naturally pointing downward. Straighten the sacrum and relax the whole body while bringing the mind down to one point.

Exhaling:

Close eyes gently. Open mouth slightly and start to exhale calmly, as if saying “ah” without using your voice. Maintain the same sitting posture while exhaling. Imagine that the whole breath comes out slowly from the entire body. Exhale for about 15-20 seconds.

Imagine breathing out completely down to the toes while you incline the head slightly forward and bend body slightly forward. Pause calmly for a few seconds.

Inhaling:

Keeping the same posture as when finishing the exhalation close mouth and begin to inhale calmly through the nose with a smooth, relaxed sound like the tranquil sound of an ever-flowing stream. Imagine inhaling gradually from the toes through the legs, abdomen, and chest for about 15 seconds. Note: Maintain the same posture while inhaling; do not move head or shoulders upward during inhalation.

When your breath has reached through to the chest, return the upper body to the original position. As you finish the inhalation, your head should return to the original position calmly. Note: Do not over-stretch or lean back when returning to the original position.

Complete Cycle:

By the time you feel you have finished inhaling, maintain the same posture for a few seconds before beginning the next exhale. Total length of cycle (exhalation, pause, and inhalation) is about 45 seconds.

Like the essence of training coordination of mind and body, Ki Breathing will start to positively affect your daily life. It is not necessary to demonstrate how much you can do Ki Breathing by the number of hours you breathe, how long you can breathe, etc. Ki Breathing exercise is an invisible practice, like the developing roots of a tree. Through slow and consistent practice, you will benefit most from Ki Breathing and you may eventually notice the depth of your roots.



A.4. KI MEDITATION:

Good for the mind, good for the body

By Guillermo Paz-y-Miño C. PhD

Article published in Aikido Today Magazine 2003, 17(6): 35-36.

Meditation and relaxation benefit our mental and physical health. When adversity affects our lives, a positive attitude is perhaps the first step that should be taken to overcome stress in our minds and pain in our bodies.

Ki meditation is a method of self-development that can help us achieve this goal (Ki = the universal spirit; life energy). While this method is a fundamental component of Ki-Aikido, it is not restricted to those who practice Aikido. This system of mind and body unification emphasizes calmness by means of appropriate posture, breathing, and –of course- mental attitude.

During Ki meditation, an individual actively and consciously elicits the relaxation/meditation state by focusing his or her mind on the center of equilibrium of the body, called the “One Point” (seika-no-itten), which is located in the lower abdomen. Ki meditation can be practiced in different ways, but most people sit in the seiza position (kneeling with the back straight) or cross-legged. (Sitting erect in a chair also works!). Eyes should be closed and a conscious sensation of expansion and contraction of the body (using the One Point as a central reference for this sensation) should match the natural breathing rhythm.

Studies suggest that meditation elicits what in scientific terms is known as the relaxation response, a state of mind-body interaction characterized by a reduced movement of the skeletal musculature, as well as decreased blood pressure and respiratory rate. Four elements are necessary to elicit the relaxation response: a “mental device”, or constant stimulus (sound, word, phrase, or thought) repeated mentally or out loud (i.e. focusing the mind on the One Point).

an attitude of calmness, which includes disregarding distracting thoughts.

a decreased muscle tone (physical relaxation).

a quiet environment. (The last point seems to be essential for beginners).

Scientific evidence supporting the benefits of meditation and relaxation on well-being is based on correlational data. Studies on this subject document improvement in the overall health of patients who suffer a variety of disorders. For example, after a few weeks of daily 20-minute meditation sessions, patients show a significant reduction in anxiety and stress during pregnancy or previous to surgery, labor, or dental care. Anger seems to become milder with moderated practices of meditation (a few times a week). General pain, cold-related pain, and migraine headaches (including PMS migraine) can be minimized with meditation and breathing exercises. Some patients are able to control hypertension thanks to a combination of meditation and minimum medication. Even phobias, tobacco addiction, asthma attacks, and insomnia can almost disappear with adequate meditation routines.

Despite the numerous technical reports published on meditation, the physiological processes involved in the meditative state are still not well understood. Apparently, during meditation the trophotropic zone of the anterior hypothalamus is activated by means of electrical stimuli originating in the parasympathetic nervous system. This phenomenon is responsible for the complex reactions that cause muscle relaxation, reduction in blood pressure and thoracic ventilation.

Meditation provides its optimum immediate benefits in sports training and physical activity. Athletes practice meditation and concentration to improve performance and minimize fatigue. Perception, judgment, and intuition seem to be enhanced by the meditative state, which influences the outcome of physical actions in a positive way. Not only Aikido, but other martial arts and disciplines, such as weight lifting, parachute jumping, swimming, figure skating, deep diving, marathon running, wrestling, and cross-country hiking also include meditation in their training.

What is fascinating to observe in all these cases is how the psychological environment in which a person lives and interacts with others influences many aspects of the human mind and body. Consequently, a positive mind-set combined with daily meditation, exercise, and balanced diet seems to be the essential ingredients for long-lasting lives and, therefore, long lasting calmness and happiness.

A.5. SENSE OF BALANCE

Understanding balance is important for Aikido training. It's not just about keeping balance, but also how to use balance, how to see it as a dynamic property, and how to lose it and gain it skillfully. Developing and maintaining sensitivity, strength and flexibility of the feet is a core skill of all martial arts. Training barefoot on a flexible floor does a lot to aid this development.

The following excerpt is from "The Body Has a Mind of Its Own", By Sandra Blakeslee and Mathew Blakeslee, published by Random House. The book provides an overview of the shift in understanding of the brain since 1998. It explores amazing discoveries about the mind-body connection and the science of "body maps" in the brain. This book is highly recommended by SLKS Head Instructor Mark Rubbert.

OFF OUR ROCKERS

Of all your body senses, the one you tend to underappreciate most is your sense of balance. You only pay attention to it if you happen to lose it, which for most people is a rare happenstance. Miss that lost step, spin yourself around, jump from a dock onto a bouncy boat, and you'll feel a sudden loss of balance. But then, if all goes well, you'll regain it in an instant. Of all your senses, balance is the most intangible. You can point to eyes, ears, skin, and other organs to explain the five primary senses, but balance is somehow different. It's difficult to bring whatever "balance" is into consciousness by thinking about it. You can never switch it off. It's just there.

Balance is with you constantly because balance is all about dealing with gravity. From the moment you exit the warm floating world of your mother's womb, you are bathed in the force of gravity. Gravity exerts an attractive force on your body every living, breathing moment of your life.

In the beginning, you are helpless against it. But as you gain control over your limbs, you find that you can rollover and-voila I-sit up. You start balancing your body. Nobody builds a two-legged chair, because it's not stable, but you, as a human, learn to walk on two legs by calibrating Earth's gravity with your head, body, and limbs. Soon you are off and running.

Balance is achieved by integrating numerous brain maps, but one you may not know much about is called the vestibular system. Just as you have eyes for seeing and ears for hearing, you have three little canals, tiny stones, and "hairs" inside your inner ear that specialize in detecting gravity and acceleration.

The canals, or semicircular canals, are fluid-filled tubes that lie on three axes-up and down, left and right, forward and back. As you move your head, the fluid sloshes around in the canals, and tiny sensors, called hair cells, pick up the direction and speed of movement. Your brain uses this information to develop a clear model of the world in three dimensions and to figure out where your head is moving in relation to gravity.

Of course you don't achieve balance with your head alone. Vestibular signals are integrated with other sensory systems for you to have a functioning whole body schema. For example, vestibular signals go to your eyes. This is why you can shake your head while reading this page and still track the words. Your eyes work with vestibular information to correct for your head movements.

Vestibular signals are intimately tied to touch. Try this little experiment: Stand next to a wall on one leg, let your arms dangle, and close your eyes. See what happens. Now assume the same posture, touch the wall with the tip of one finger, and close your eyes. See what happens this time.

Nothing stabilizes balance better than light touches and contact with the environment.

Vestibular information also goes to vomiting centers in your brain stem and up to higher brain areas involved in body perception, self-motion, the space around your body, and that biggie, self-awareness.

As you know from experience, balance is dynamic. Gravity is constant, but you are recalibrating all the time.

When astronauts return from space and do deep knee bends, they get the feeling that the ground is rushing up under their feet. Their brains have adapted to zero gravity and need time to adjust.

When you are on a boat all day, bobbing up and down on the waves, you may feel wobbly back on land because your vestibular system is still tracking the motion. Some people get motion sickness due to a highly sensitive vestibular system.

But people who gradually lose their vestibular organs as a result of injury or disease will never, no matter how hard you try to make them, be motion sick. They can navigate, but must rely on vision and pressure on their feet to calibrate balance, although they have trouble walking on sand or in the dark.

But the most common reason people lose their sense of balance is aging. All brain systems decay with age, along with failing eyes and diminished hearing. But there are ways to reverse wobbly postures: Treat the bottoms of your feet.

The soles of your feet have touch receptors that send signals up to your brain every time you stand and put pressure on the ground. These signals are combined in higher brain maps with vestibular, visual, and other touch information to keep you nimble on your toes.

But these foot signals can blur as receptors become less sharp with age. Diabetes and poor blood flow can deaden the foot. You begin to sway. But as James Collins, a biomedical engineer at Boston University, discovered, if you add a faint vibration to the bottom of the foot—he invented insoles that do just that—your brain will automatically pick up degraded signals from your feet. With his insoles, eighty-year-olds can stand as straight as thirty-year-olds.

You don't necessarily need electronic gadgets to keep your vestibular system in tune, however. Walking on cobblestones is a low-tech, proven route to the same end. Studies in Europe have shown that balance deteriorates more slowly in elderly people who walk regularly on cobblestone than in those who use only modern sidewalks. The Chinese have known about this for centuries. Go to almost any park in any city in China, and you will find thousands of cobblestones laid out in lovely patterns on the ground. People take off their shoes and walk on the stones to achieve better health. The science of body maps explains why it works.

A.6. HOW TO PUT ON A DOGI (GI)



1) Put the gi pants on with the belt loops (there may be 1 or 2) in front. Pass the ends of the drawstrings through the loops, pull the strings tight and tie them in a bow.



2) Put the gi top on and lay the right side across your chest.



3) Tie the straps at the left side in a bow.



4) Lay the left side across your chest and tie the straps at the right side in a bow.



5) Straighten out the top.



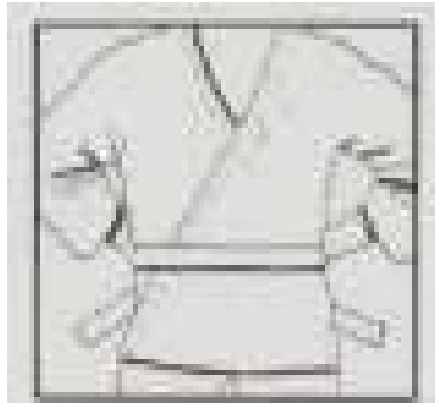
6) Now you're ready to put the belt (Obi) on

A.7. HOW TO PUT ON AN OBI (BELT)

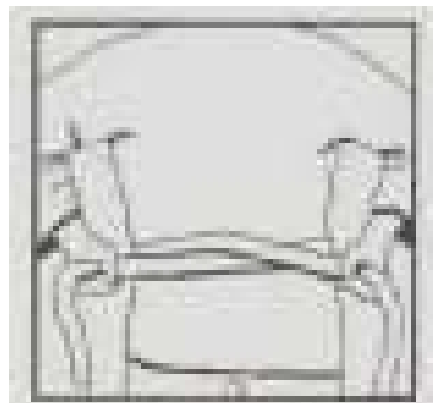
You may need to see a belt tied once or twice to make sense of these pictures, but hopefully they will help. Be sure not to over twist the belt as you tie it.



1) Put the center of the belt at the front and center of your body, just below the waist.



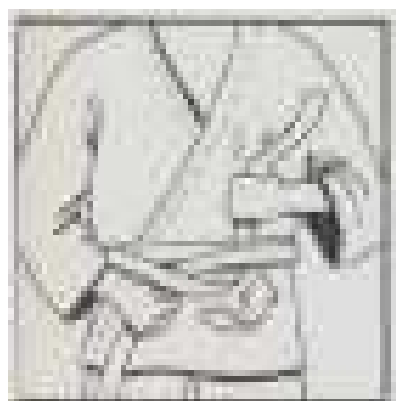
2) Wrap the belt around behind on both sides.



3) Cross the belt in back without twisting.



4) Bring the ends in front and cross the left and then the right end in front.



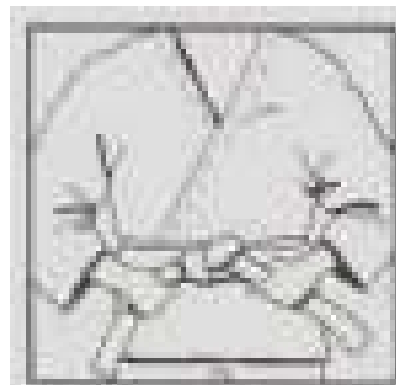
5) Pass the left end under both layers of the belt. Pull ends to tighten belt around you.



6) Bring the upper end down.



7) Wrap the lower end up, over and through without twisting.



9) Pull on the ends hard to make the knot tight.

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