

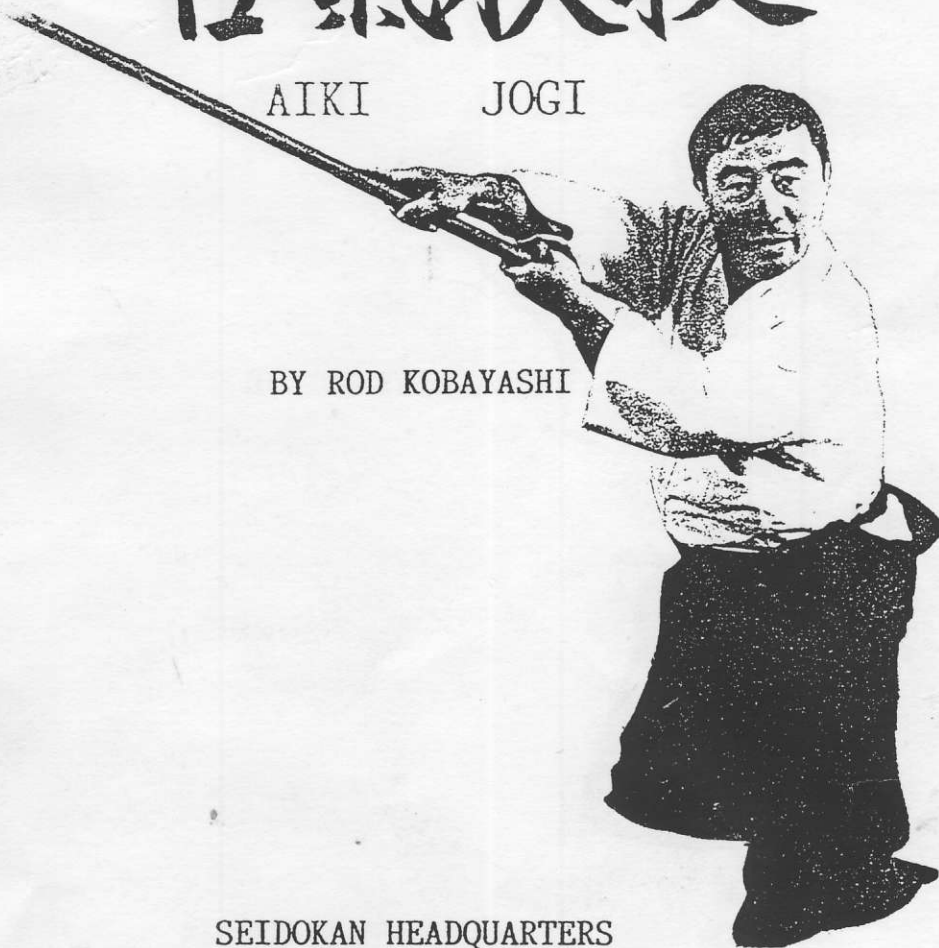
合氣劍技

AIKI JENGI

合氣杖技

AIKI JOGI

BY ROD KOBAYASHI



SEIDOKAN HEADQUARTERS
LOS ANGELES, CALIFORNIA

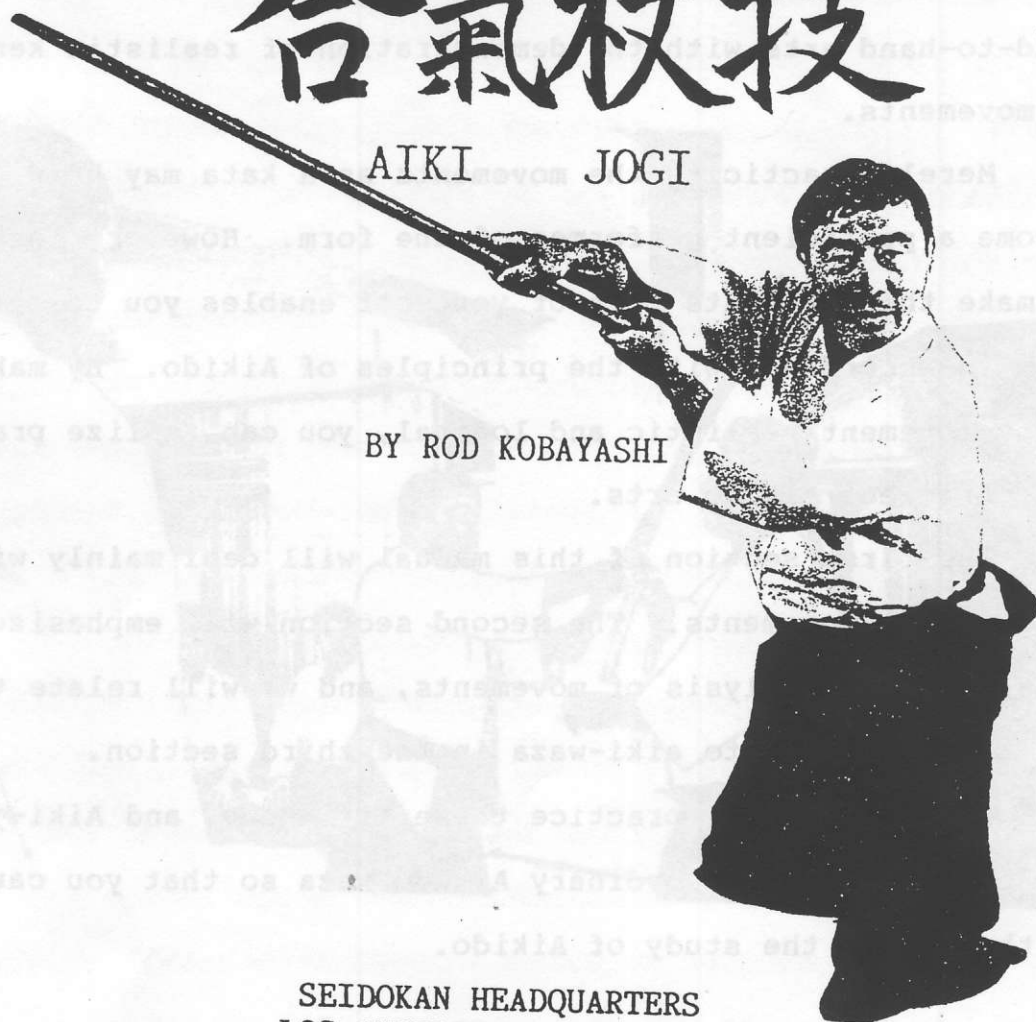
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FOREWORD

Ever since I first learned ken and jo movements in Aikido, I have been intrigued by the smooth continuous flow and how each movement could be related to the ordinary Aikido techniques. The deeper I studied ken and jo in accordance with the Aikido principles, the more I realized the importance of understanding the relationship among ken, jo and aiki-waza. I found it very useful as an instructor to be able to explain the hand-to-hand arts with the demonstration of realistic ken and jo movements.

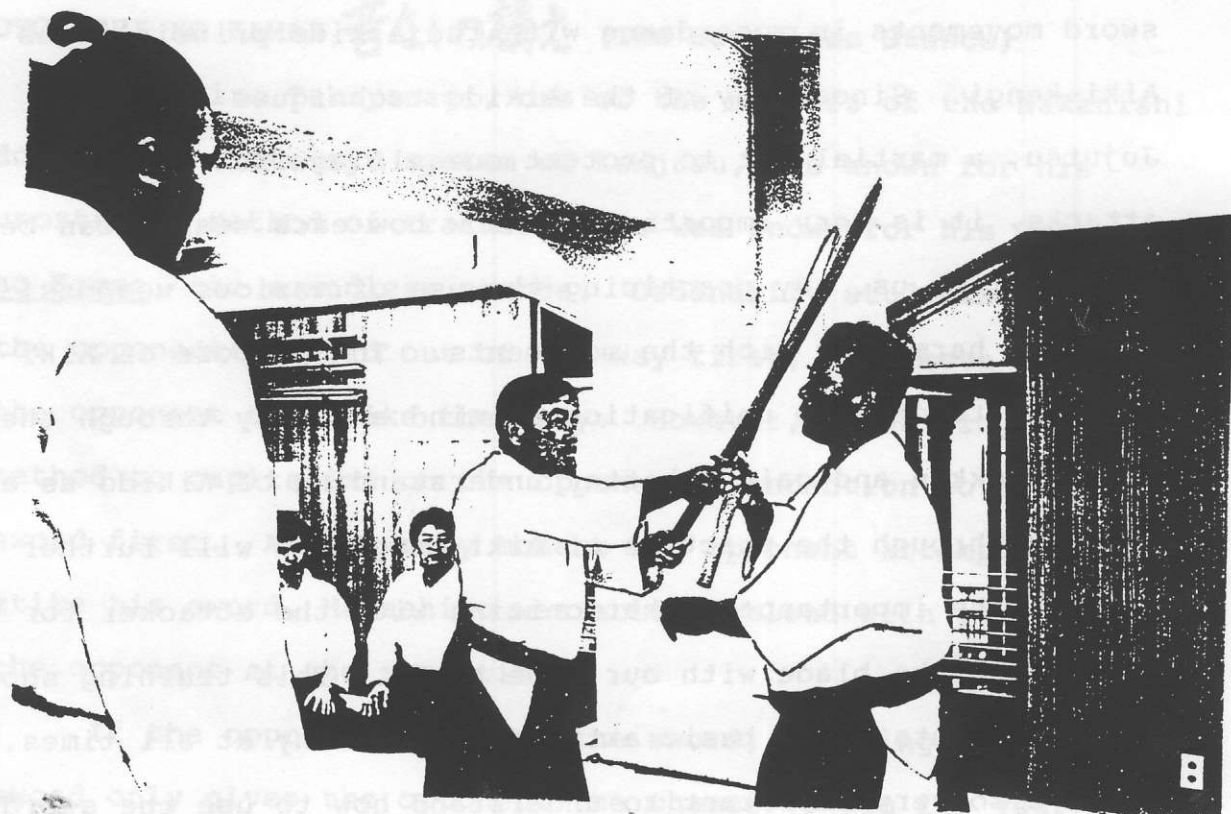
Merely practicing the movements as a kata may help you to become a proficient performer of the form. However, learning to make the movements part of yourself enables you to relate them in accordance with the principles of Aikido. By making every movement realistic and logical, you can realize practical and efficient Aikido arts.

The first section of this manual will deal mainly with the fundamental movements. The second section will emphasize the details, with analysis of movements, and we will relate the jo and ken movements to aiki-waza in the third section.

I hope you will practice these Aiki-kengi and Aiki-jogi in conjunction with the ordinary Aikido waza so that you can further enjoy the study of Aikido.

R. T. Kobayashi
Shihan, Seidokan

技劍氣合



KENGI 剣技 (SWORD TECHNIQUES)

AIKI-KENGI 合氣剣技

"The practice of sword in Aikido must become Aiki-kempo (合氣剣法)," said the founder. It really means the method of sword through Aikido principles. "Kenpo" written in Japanese is 剣法. "Ken" meaning sword, and "po" meaning method. It must not be mistaken as 拳法 which is also pronounced kenpo, but it means method of fist. In order to avoid confusion, we will refer to the practice of sword movements in accordance with the Aikido principles as Aiki-kengi. Since many of the Aikido techniques came from Jujutsu, a martial art to protect oneself against weapon attacks, it is very important to know how each weapon can be used against us. By practicing the use of various weapons, we learn to harmonize with the movements. The purpose of Aiki-kengi is to develop unification of mind and body through the use of bokken and gain a better understanding of Aikido as a whole. Through the practice of Aiki-kengi, we will further realize the importance of harmonizing with the attacker for we can't grab the blade with our bare hands. This training should help us maintain the basic attitude of harmony at all times. It is also very important to understand how to use the sword correctly so that we know how to defend ourselves correctly. Practice of bokken merely for showmanship is not a true Aiki-kengi. Each movement must be logical and adoptable to ordinary Aikido techniques.

KATSUJIN-KEN 活人剣 (The Sword To Let Live)

Aiki-kengi is not the practice of sword techniques to destroy the enemy for the sake of destroying, rather its ideal is to protect yourself as you save the lives of others. If we practice the sword techniques with the attitude of destroying the enemy, we will become just as vulnerable as the attacker. Always practice with the attitude of respect and oneness toward others. By keeping the right attitude toward others, we will naturally learn to control ourselves and the situation with minimal effort.

OTONASHI NO KAMAE 音なしの構え (The Soundless Stance)

Matashiro Takayanagi, one of the masters of the Nakanishi dojo of the Itto-ryu system of Kenjusu, was known for his unorthodox method of training. He was known for his Otonashi no Kamae, the soundless stance. Ordinarily students will knock the opponent's sword out of the way first, then move in toward the opponent to strike the body. However, he developed a method to capitalize on the opponent's intention to strike the sword first. At the very moment his opponent attempted to strike his sword, Matashiro was able to blend with it and strike the opponent at the same time.

If the opponent aims for the sword, blocking it with your sword only gives the opponent the chance to aim for your body the second time. By avoiding contact of weapons, it will remain your turn to make the next move.

In Aikido, we send our Ki toward the opponent before he strikes so that we can follow up with the entire body when the

opponent tries to strike. This is an application of **SHODO-O-SEISU**, controlling the first move. We do not block or deflect the opponent's weapon, rather we harmonize with the opponent's movement and use it to control the situation.

KEN TO SHODO 剣と初動 (Sword and First Move)

Jirocho Shimizu, a very famous oyabun, a boss gambler who did many good deeds in spite of his countless involvement in real sword fights in the mid-19th century, met Tesshu Yamaoka, a master swordsman. Tesshu was known as one of the best Kenjutsu teachers of his time but never experienced harming others with a real sword. His greatest contribution to his country was that he saved the city of Edo, now Tokyo, from becoming a bloody battleground during the revolutionary war to overturn the long-lasting feudal system in Japan.

"I heard that you have never lost a fight with a real sword," commented Tesshu.

"That is because the opponents were weaker than me. I am always prepared to run away from a stronger opponent," said Jirocho.

"That's good," Tesshu laughed, and said, "You are a full-fledged swordsman if you could tell whether the opponent is stronger or weaker than you are. Whom did you study under?"

"I studied under Takeichiro Yamada from Okayama for about three years when I was young. However, one day my teacher told me he was going to present me with a certificate of bravery. Since that day my training with bamboo sword ended," said Jirocho and continued, "When I

fight with a real sword, I always wait until the opponent hits my sword and makes a sound. I have never missed the opponent when I jumped in and attacked using the sound as the signal to attack. However, I have to be very careful when the opponent does not attack first."

Tesshu nodded and further asked, "What would you do when you came across such an enemy?"

"I first touch the tip of the opponent's sword and if it moves like a willow tree swaying with the wind, I know I must run away, for I have no chance against that person," replied Jirocho.

Hearing that, Tesshu praised Jirocho and said, "You are truly an accomplished swordsman for you are able to tell when you are going to lose as well as when you are going to win. You have naturally mastered the sword."

Understanding the Situation

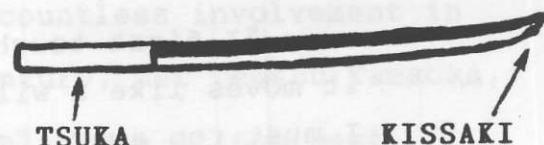
We must always try to understand the situation we are in; understand the nature of the weapon we are using and that which the attacker is using: How is it being used? How can we blend with it, and how can we control it? By understanding the situation, we can always find the way to control it if we follow the principles of Aikido.

AIKI-KENGI (AIKI THROUGH SWORD MOVEMENTS)

KAMAE 構え (READY STANCE)

Seigan-no-kamae 青眼の構え

1. Hold the end of the "tsuka,"
handle, very lightly with your
left hand as you send your ki
through the ken from your hara.
2. Hold the upper portion of the
tsuka very gently with your right
hand to help support the ken.
3. Do not at any time squeeze the
ken for it will hinder the
efficiency of the ken movement.
4. Tilt the blade slightly by
twisting it to the right to take
advantage of the natural
protective wedge.
5. Take a natural step forward with
your right foot as you point the
tip at the opponent's throat.
6. You are now extending your ki
from your ken and ready to defend
yourself from frontal attack.
This is called "Seigan-no-Kamae"
or "Chudan-no-Kamae".



BOKKEN OR BOKUTO



SEIGAN-NO-KAMAE

Jodan-no-kamae

上段の構え

1. Stand at right hanmi and raise your arms up until your left hand is in front of your forehead.
2. You must be in a position where you could at any time lower your sword to cut down, not swing up then down.
3. Your weight should be shifted slightly forward so that the bokken can be used with efficiency.
4. The kissaki of your bokken must remain above your head where it will not endanger other people behind you.



JODAN-NO-KAMAE

Gedan-no-kamae

下段の構え

1. Lower the kissaki down, but you must be ready to raise it to Seigan position at any time.
2. This stance lures the opponent in for it appears as if your body is wide open without any defense.
3. Since this stance allows the opponent to attack first, be ready to step off the line of attack by keeping your weight evenly distributed on both feet.



GEDAN-NO-KAMAE

Hasso-no-kamae

八相の構え

1. Stand at left hanmi and raise your bokken vertically at your right side.
2. This stance is also a luring stance to let the opponent think that your left side is open and unguarded.
3. This stance keeps you well prepared for an effective "Kesagiri", shoulder cut. By stepping forward with your right foot, you can put your entire body into the Kesagiri.



HASSO-NO-KAMAE



AIKI-KENGI #1

1. Shomenuchi
From seigan-no-kamae, slide forward with right foot forward as you change to jodan and swing down aiming for opponent's forehead.
2. Tsuki
Step forward with your left foot as you turn the blade to face the cutting edge to your right, then thrust aiming for opponent's throat.
3. Koho Shomenuchi
Turn to your right 180 degrees as you swing your bokken up, then swing it down aiming for opponent's shomen.
4. Tsuki
Turn the blade to face the cutting edge to your left, then slide forward to thrust the throat with right foot forward.
5. Shomenuchi
Turn 90 degrees to your left and step forward with your left foot as you strike opponent's shomen.
6. Tsuki
Turn the blade to face the cutting edge to your right, then with left foot forward slide to thrust opponent's throat.
7. Koho Shomenuchi
Repeat #3.
8. Tsuki
Repeat #4
9. Shomenuchi Hanekaeshi
Turn 45 degrees to your left, then step forward with your left foot and cut down opponent's shomen, bouncing up with the kissaki above your head as you turn 180 degrees to your right.
10. Shomenuchi Hanekaeshi
Strike down opponent's shomen with right foot forward, then bounce up turning 90 degrees to your left.

11. Shomenuchi Hanekaeshi

Strike opponent's shomen with left foot forward, then bounce up turning 180 degrees to your right.

12. Shomenuchi

Strike opponent's shomen with right foot forward.

13. Osame

Keeping your bokken horizontal, turn to your right until you return to face the Shomen after making a 360 degree turn. This is not a cutting motion, relax and settle back to the starting and ready position. At the end, step back with your right foot as you raise the bokken to jodan-no-kamae, then step back with your left foot as you lower the kissaki into Seigan-no-kamae.

AIKI KENGI #2

Originated by K. Tohei

Refinement by R. Kobayashi

Kamae

Migi Hanmi, Seigan-no-kamae

Right foot forward with bokken at middle stance.

1. Hidari Shomengawashi

Slide to your left with your left foot first, then with your right as if you are moving off the line of force of shomenuchi by an opponent. At the same time let the tip of your bokken swing upward drawing a "U", then point at the opponent's neck.

This movement is to avoid the opponent's attack and to check him at the same time. It is not a blocking movement. It is to blend and control the situation.

2. Migi Koteuchi

Step forward with your left foot and strike opponent's right wrist.

3. Hidari Kesagake

Step forward with your right foot and strike opponent's left shoulder.

4. Migi Kesagake

Step forward with your left foot and strike opponent's right shoulder.

5. Koho Shomenuchi

Turn 180 degrees to your right and strike opponent's forehead.

6. Migi Zenpozuki

Slide forward and thrust opponent's throat with right foot forward.

7. Hidari Koho Shomenuchi

Turn 180 degrees to your left and strike opponent's forehead.

8. Hidari Zenpozuki

Slide forward and thrust opponent's throat with left foot forward.

9. Choyaku Hidari Yokomenuchi Tenkan

Leap forward with right foot forward as you strike left side of opponent's head, then immediately turn around 180 degrees to face the opposite direction. You should be applying Udefuri Choyaku-undo.

10. Choyaku Migi Yokomenuchi Tenkan

Reverse the movement of #9 by stepping forward with your left foot.

11. Hidari Zenpozuki

Keeping the bokken horizontal, thrust forward with left foot forward.

12. Hidari Kesagake

Step forward with right foot as you strike opponent's left shoulder.

13. Migi Nagitaoshi Osame

Turn 180 degrees to your right as if you are striking down everything in the way, then start raising the kissaki as you face the shomen, stepping back with your right foot. Pause for a second then step back slowly with your left foot and calmly lower the bokken to seigan-no-kamae.

AIKI KENGI #3

By Rod Kobayashi

Kamae

Migi-hanmi Seigan-no-kamae

Right foot forward with bokken at middle stance.

1. Shomenuchi

Slide forward and strike opponent's forehead.

2. Migi Zenpozuki

Turn the blade slightly clockwise and thrust opponent's throat as you slide forward.

3. Migi Yokomenuchi

Step forward with your left foot as you strike opponent's right side of head.

4. Koho Shomenuchi

Turn 180 degrees to your right and strike opponent's forehead.

5. Hidari Zenpozuki

Step forward with your left foot, then slide and thrust opponent's throat.

6. Hidari Kesagake

Step forward with your right foot and strike opponent's left shoulder.

7. Shomenuchi Hidarigawashi

Slide to your left to avoid strike to your forehead and check the opponent by pointing kissaki at opponent's neck.
Draw a "U" with your kissaki.

8. Migi Kesagake

Step forward with your left foot to strike opponent's right shoulder.

9. Migi Tenkan Shomenuchi

As you complete #8, bounce up and turn to your right to face "D", then strike opponent's forehead.

10. Hidari Yokomen Osae

Assuming attacker is trying to strike the left side of your head from "E", slide to your right as you point your kissaki toward attacker's throat to check the attack.

11. Nodo Ichimonji

Step toward attacker with your left foot as you turn your hips to the right just enough to cut across the throat with blade reversal.

12. Migi Tenkan Shomenuchi

Turn to your right to face "C", then strike opponent's forehead.

13. Migi Do-uchi

Assuming a strike to your forehead is coming from "H", step in toward attacker with your left foot as you side step the attack, then strike the right torso.

14. Hidari Do-uchi

Step toward the attacker with your right foot, then turn your hips to strike the left torso. Immediately look to the opposite direction, "G", from the corner of your left eye.

15. Choyaku Hidari Yokomenuchi

Leap toward "G" and strike left side of opponent's head.

16. Migi Yokomenuchi

Immediately after #15 step forward with left foot to strike the right side of opponent's head.

17. Hidari Zenpozuki

Quickly follow through with a forward slide and thrust to opponent's throat.

18. Nukikaeshi

Slide back to withdraw your sword, then swing it 180 degrees to your right as you send you ki toward "F".

19. Hidari Shomengawashi

Assuming an attack is coming to your forehead from "F", slide to your left swinging your kissaki in a loop as you avoid the attack, ending up with a check at attacker's neck.

20. Migi Yokomenuchi

Step toward opponent with your left foot to strike the right side of the head.

21. Tobikomi Hidari Yokomenichi Tenkan

Leap toward the opponent and strike the left side of the head, then turn to face the opposite direction.

22. Shomenuchi Migikawashi

Assuming an attack is coming at your forehead from "E", slide to your right to avoid it while pointing your kissaki to check the opponent.

23. Migi Kesagake

Step forward with your left foot to strike opponent's right shoulder.

24. Hidari Kesagake

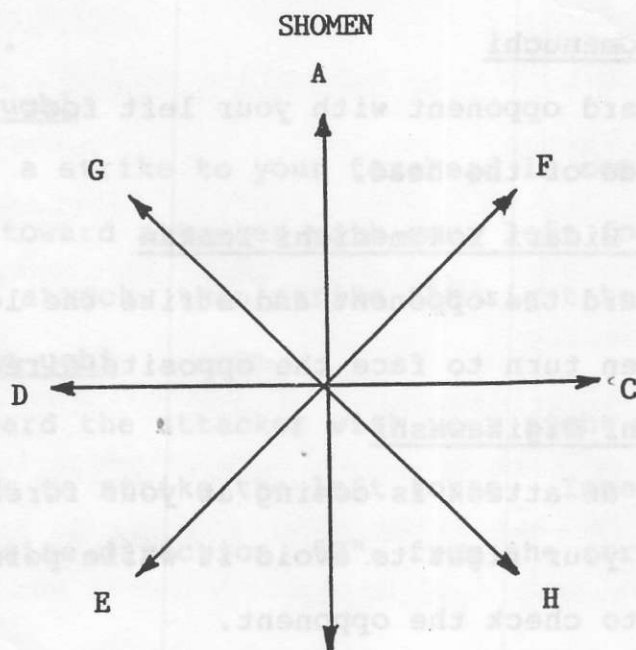
Step forward with your right foot to strike opponent's left shoulder.

25. Hidari Tenkan Tsubamegaeshi

After completion of #24, bounce up as you turn to your left to face the shomen. As you face the shomen, reverse your hips to cut across opponent's torso.

You must maintain good balance when you complete this final movement.

Happo 八方 (Eight Directions)



合氣杖技



合氣杖技

AIKI-JOGI

Commonly known as jo-jutsu or bo-jutsu, in Aikido we call it Aiki-joho or Aiki-jogi. The primary purpose of the practice of Aiki-jogi is to develop a better understanding of how the original Aikido techniques came about and to develop better unification of mind and body through jo movements. Aiki-jogi is not the study of how to strike others for the sake of destroying them. Rather, the movements will prove the importance of harmonizing with others to gain efficiency to control the situation.

Jo as a weapon can be used like a spear with greater range of effectiveness than a sword and greater versatility than a spear, for it can be swung like a sword in close encounters.

Generally, jo is practiced in two stages. The first stage is to defend yourself by deflecting or blocking the opponent's attack with your jo. The second stage is to counter attack after a successful defensive movement.

In Aiki-jogi, we will disregard all deflecting and blocking movements so that we can concentrate on the fundamentals of Aikido; harmony, oneness and blending. If we deflect the on-coming attack with the jo, we will be wasting precious moments and energy. If we attempt to block the attack, we have to be stronger and better than the opponent. We can make the opponent's strength work for us by blending with his/her ki. We will also have all the time necessary to strike the opponent with our jo. This is true in all the

practice of Aikido techniques. Blend with the attack first, then we will have ample time to throw or restrain the opponent with minimal force.

During the practice of Aiki-jogi, we must not attempt to strike the opponent's weapon. The opponent could easily take advantage of the power we exert on his/her weapon and effectively counter the attack. This is also true when practicing Aikido techniques. If we grab the opponent's arm, we will stop the movement allowing the attacker to become the defender with advantage over your arts.

The founder of Aikido explained in one of his verses:

Tekibito no hashiri kitarite utsutokiwa,
Hitoashi yokete suguni kirubeshi.

It means that if the enemy comes charging at you, take one step aside and cut immediately. He did not teach how to deflect or block the attack, just get out of the line of attack and apply a simple control. The Aikido way of practicing jo must be in accordance with the principles of blending. Blend and control, not deflect and destroy.

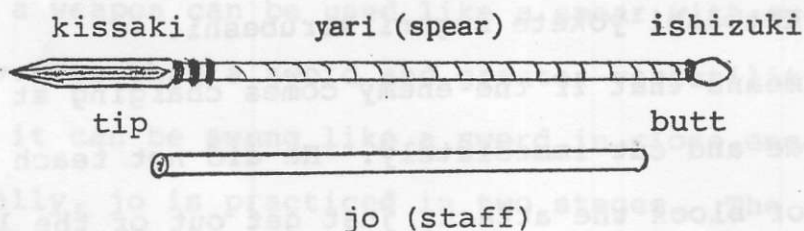
Understanding the Nature of Weapon

It is very important to have a good understanding of the jo before we attempt to learn how to use it. The advantage of the jo over other weapons is that either end can be used. However, we must assume it to be like a spear so that we can understand the movements correctly. We will assume one end to be kissaki, the tip end, and the other ishizuki. Always keep the ishizuki on the ground, never the kissaki. Since the jo

has no cutting edge, it is safe to slide it in our hands as we desire. We must learn to use the jo as an extension of our arms. Like the Aiki-Taiso and techniques of Aikido, we must not over-extend the range of effectiveness. Over-extension will hinder our movements and efficiency.

Rules to Remember

1. Hold the jo lightly with ki flowing.
2. The hand closest to the body controls the jo.
3. Always keep your elbows bent, not locked.



AIKI JOGI #1

Originated by Koichi Tohei

Refinement by Rod Kobayashi

1. Tsuki Zujogaeshi

With your left foot forward, slide forward as you let the jo slide freely in your left hand aiming for the opponent's throat. Your right hand should stop near your one-point. Slide back diagonally to your right as you let the jo slide in your left hand, then raise the jo over your head pointing the kissaki toward the opponent's face to check.

2. Tsuki Zujogaeshi

Drop your arms straight down, then move back to the starting position to repeat #1.

3. Hidari Yokomenuchi

Slide your right hand forward along the jo to your left hand, then let go of your left hand as you step forward with your right foot, striking the left side of the opponent's head as you catch the ishizuki end of the jo with your left hand.

4. Migi Yokomenuchi

Keeping your right hand in front of you, step forward with your left foot as you strike the left side of the opponent's head using your left hand and hips.

5. Migitenkan Kohotsuki

Release your left hand, then catch the kissaki. Quickly turn 180 degrees to your right sending the ishizuku down, hop forward on your right foot to continue to #6.

6. Tsuki Zujogaeshi
After hopping forward with your right foot in #5, take a large step forward with your left foot and repeat #1. #5 and #6 must be continuous.
7. Hidari Yokomenuchi
Repeat #3.
8. Migi Yokomenuchi
Repeat #4.
9. Migi Koho Uchiotoshi
Quickly turn your hips to your right swinging the jo straight down.
10. Oikomizuki
Let the kissaki bounce up naturally from #9, then quickly follow with a tsuki sliding forward with your right in front.
11. Migi Yokomenuchi
Repeat #4, then change hands.
12. Tsuki Zujogaeshi
Repeat #1.
13. Hidari Yokomenuchi Sasoikomi
Repeat #3, then let the jo slide back down to your left getting ready to swing back forward with the ishizuki.
14. Migi-barai
Swing the ishizuki to your right toward opponent's face.
15. Mikenuchi
Strike between opponent's eyes with the ishizuki.
16. Tsuki Zujogaeshi
Repeat #1.
17. Hidari Yokomenuchi
Repeat #13.
18. Yokomengawashi Ashibarai
Dodge down as your sweep opponent's leg from the side.
19. Mune-Tsukiage
Thrust opponent's stomach with ishizuki.

20. Oikomi Munetsuki

Flip the jo over then thrust opponent's stomach with the kissaki.

21. Ago-haraiage

Let the jo slide in your hands as you step forward with your right foot. Swing the ishizuki upward toward opponent's jaw at the same time your right foot touches the ground.

22. Hidari Tsukiage

Let go of your left hand as you flip the kissaki forward. Catch the ishizuki with your left hand then slide forward with your right foot forward as you thrust opponent's throat.

AIKI JOGI #2

Originated by Koichi Tohei

Refined by Rod Kobayashi

1. Tsuki Zujogaeshi

With your left foot forward, slide forward as you let the jo slide in your left hand aiming for the opponent's throat. Your right hand should stop near your One-point. Slide back diagonally to your right as you let the jo slide in your left hand, then raise the jo over your head pointing the kissaki toward the opponent's face to check.

2. Tsuki Zujogaeshi

Drop your arms straight down, then move back to the starting position to repeat #1.

3. Hidari Yokomenuchi

Slide your right hand forward along the jo to your left hand as you step forward with your right foot. Keeping the jo in front of you, strike the opponent's left Yokomen as you catch the ishizuki with your left hand.

4. Shomengawashi Migi Kote-uchi

Assuming that the opponent is striking your Shomen, release your left hand allowing the kissaki to drop. Slide to the left to move off the line of force, allowing the kissaki to swing upward like drawing a big "U". Strike down immediately at the opponent's right wrist.

5. Migi Yokomenuchi

Strike the opponent's right Yokomen as you step forward with your left foot. The strike should be executed from your hara.

6. Tsuki Zujogaeshi
Change hands and repeat #1.
7. Koho Hidari Yokomenuchi
Turn 180 degrees to your right as you change hands above your head, then step forward with your right foot as you strike opponent's left Yokomen. Same as #3.
8. Shomengawashi Migi Koteuchi
Repeat #4.
9. Migi Yokomenuchi
Repeat #5.
10. Tsuki Johogaeshi
Repeat #6.
11. Koho Hidari Yokomenuchi
Repeat #7.
12. Hidari Koho Mikenzuki
Turn to your left, then slide 45 degrees to your rear as you aim between the opponent's eyes with the ishizuki.
13. Migi Koho Mikenzuki
Turn to your right as you change hands, hop back 45 degrees on your left foot, then step back with your right foot as you aim for the opponent's forehead.
14. Tsuki Zujogaeshi
Keep turning to your right as you hop on your right leg, then step forward with your left foot and thrust with the kissaki as you slide forward shifting your weight to the left foot. Repeat #1.

15. Hidari Yokomenuchi

Keep your weight shifted to the left foot, turn 180 degrees to your right, hop on your left foot and step forward with your right as you strike the opponent's left Yokomen. Like #7.

16. Migi Senkai Zujogaeshi

As you step forward with your left foot, immediately swing the kissaki horizontally to your right 180 degrees as if you are knocking down everything in your way. Take another step forward with your left foot and continue turning until you face the shomen as you change your hands. Finish turning as you step back with your right foot raising the jo overhead as in #1.

17. Shomen-gawashi

Drop both arms down and slide to your left with left foot, then follow with your right foot to the left and forward as you change hands. Your kissaki must end up at a position where you are ready to thrust the opponent's head horizontally. The kissaki should move in a "U" shape avoiding a shomen attack.

18. Ganmen Tsuki

Continue the movement from #17. Then thrust the opponent's face with the kissaki using a short stroke with your arms.

19. Migi Yokomenuchi

Repeat #5.

20. Munetsuki

Change hands and thrust the opponent's chest with kissaki.

21. Ago Haraiage

Let the jo slide down your hands as you step forward with your right foot. Swing the ishizuki upward toward opponent's jaw at the same time your right foot touches the ground.

22. Hidari Tsukiage

Release your left hand and let the kissaki flip forward. Catch the ishizuki with your left hand, then thrust the opponent's throat upward.

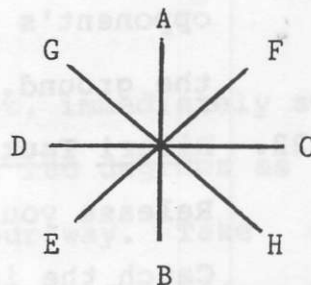
AIKI JOGI #3

by Rod Kobayashi

Happo Aiki-Jogi

八方合氣杖技

The Happo Aiki Jogi was compiled for the benefit of those who are studying the jo movements in accordance with the Aikido principles. In order to control the jo efficiently, you must practice the basic movements repeatedly until they become natural movements for yourself. Once the jo becomes a part of you, you can freely execute any number of jo movements. Practice this jogi to develop your sense of direction and unify your mind and body in all directions.



1. Tsuki Zujogaeshi (A)

With your left foot forward, slide forward as you let the jo slide in your left hand aiming for the opponent's throat. Your right hand should stop near your One-point. Slide back diagonally to your right as you let the jo slide in your left hand, then raise the jo over your head pointing the kissaki toward the opponent's face to check.

2. Hidari Yokomenuchi (B)

Slide your right hand along the jo to your left hand as you step forward with your right foot. Keeping the jo in front of you, strike the opponent's left Yokomen as you catch the ishizuki with your left hand.

3. Migi Yokomenuchi (A)

Strike opponent's right yokomen as you step forward with your left foot. The strike should be executed from your hara at the same time your left foot touches the ground.

4. Migi Koho-uchi (B)

Turn 180 degrees to your right then strike down.

5. Hidari-zuki (B)

Slide forward with right foot in front, then thrust opponent's throat.

6. Migi Yokomenuchi (B)

Step forward with your left foot, then strike opponent's right yokomen as in #3.

7. Miken-uchi (C)

As you turn 90 degrees to your left, let the jo slide in your right hand. At the same time, step to your

left with your left foot, then slide up with your right foot while letting the jo slide in your left hand striking between the opponent's eyes with the ishizuki.

8. Kaeshi-zuki (C)

Let go of your right hand to flip the jo over, then catch the ishizuki with your right hand and thrust the opponent's throat with the kissaki.

9. Haraiage (C)

Step forward with your right foot as you let the jo slide down in your hands, then swing the iskizuki upward aiming at the opponent's jaw.

10. Hidari Koho Suihei-zuki (D)

Turn 180 degrees to your left as you slide the jo in your right hand, then thrust horizontally with the kissaki.

11. Hidari Yokomenuchi (D)

Slide your right hand forward along the job to your left hand as you step forward with your right foot. Keeping the jo in front of you, strike the opponent's left yokomen as you catch the ishizuki with your left hand.

12. Hidari-zuki

(D)

Slide forward and thrust opponent's throat, repeat #5.

13. Migi Yokomenuchi

(E)

Step out forward 45 degrees to your left with left foot as you strike opponent's right yokomen, repeat #3.

14. Tsuki Zujogaeshi

(E)

Change hands, then thrust opponent's throat with kissaki and slide horizontally back with jo overhead to check, repeat #1.

15. Hidari Yokomenuchi

(E)

Step forward with your right foot, then strike opponent's left yokomen, repeat #2.

16. Hidari Koho Miken-uchi

(F)

Turn 180 degrees to your left, then hop in direction "F" to strike between opponent's eyes with ishizuki, repeat #7.

17. Kaeshi-zuki

(F)

Flip jo over and thrust opponent's throat with kissaki, repeat #8.

18. Haraiage (F)

Step forward with right foot and swing ishizuki up toward opponent's jaw, repeat #9.

19. Hidari Yokomenuchi (G)

Turn 90 degrees to your left and strike opponent's left yokomen at the same time you step forward with your right foot. Change your hand positions so that you can strike with the kissaki.

20. Migi Sokumen-uchi (G)

While you are stepping forward with your left foot, let the jo slide down in your hands, then swing the ishizuki up from the left side and strike the right side of opponent's face as your left foot lands.

21. Kaeshi-zuki Zujogaeshi (G)

Release your right hand to allow the jo to flip over, then catch the ishizuki with your right hand and thrust the opponent's throat with the kissaki. Slide diagonally back to your right raising the jo over your head to check.

22. Migi Koho-uchi (H)

Change the positions of your hands as you turn to your right, then strike opponent's shomen.

23. Hidari-zuki

(H)

Slide forward and thrust opponent's throat with kissaki with jo on your left side, same as #5.

24. Migi Yokomenuchi Migi-tenkan

(H)

Step forward with left foot and strike opponent's right yokomen, then bounce up immediately turning to your left to face the shomen.

25. Shomenuchi

(A)

Strike the shomen as you face the opponent at the Shomen, the starting direction (A).



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