

SHIN RYU AIKIDO

UNIVERSITY OF WASHINGTON

The image shows the characters 'Ai', 'Ki', and 'Do' written in a large, expressive, calligraphic style. The 'Ai' is at the top, 'Ki' in the middle, and 'Do' at the bottom. The strokes are fluid and dynamic, with varying line thicknesses and some overlapping, giving it a sense of movement and energy.

The word "Aikido" is written with three characters of Kanji. The first is "Ai" which means to harmonize, unite or come together. The second, "Ki" means energy, spirit, and mind. "Ki" may refer to one's own spirit, and in the largest sense, to the spirit of the universe. The last character is "Do" which means path, or way. This signifies that Aikido is a way to live one's life. Aikido therefore means "the way of harmonizing with the spirit of the universe". Aikido is more than a system of self-defense, it is a total discipline for physical and spiritual growth. Aikido is a martial art founded in Japan by Master Morihei Ueshiba. As a youth Ueshiba Sensei, or O-Sensei (great teacher) as he was called, developed an intense interest in Budo or Japanese martial arts. He began training in Jujutsu, quickly mastering a variety of styles. He also mastered the sword, staff, and spear. He soon had a reputation as a martial artist of extraordinary powers. Although he had mastered a number of styles he felt that

he still did not understand the essence of Budo. He then delved deeply into Zen Buddhism and Shinto, and undertook intense spiritual training. Finally he realized that the true essence of Budo was not winning over others, but winning over the discord in ourselves. The spirit of Budo is the spirit of loving, protection for all things. The unique feature of Aikido is that one is never in conflict with one's opponent or training partner. The founder stressed that the goal of Aikido was not to defeat another, but to win over the discord within oneself. To train one's mind and body, to discover and fulfill one's purpose in life, to harmonize oneself with the spirit of the universe, and to realize that all people are members of one human family are the higher goals of Aikido. Aikido teaches an effective, positive way to handle situations, physical and psychological, without resorting to aggressive, competitive, or destructive tactics. Through the physical practice of Aikido the students come to appreciate and understand the spiritual aspects. During practice sessions the partners work in harmony with each other, learning when and how to yield, how to lead and guide another's movements, and how to take another person down through non-resistive techniques. The movements of Aikido are based on O-Sensei's study of the spear and sword. This together with his philosophy of blending with and leading the opponent's energy resulted in the characteristic flowing, spherical movements of Aikido. The basic principle of Aikido movement is turn when pushed, enter when pulled. All movement originates from Hara. Stability, flexibility, and calm control of mind and body are emphasized. Mind and body should be relaxed and alert. The founder stressed two important points concerning movement. "In Aikido one is not in dualistic opposition with one's partner, both are one unit in which both elements are under the control of one person. There is no form and no style in Aikido. The movement of Aikido is the movement of nature whose secret is profound and infinite.

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AGURA WO KAKU: CROSS LEGGED SITTING POSITION. THIS AND SEIZA ARE THE ONLY ACCEPTABLE SEATED POSITIONS WHILE ON THE MAT. THEY ARE THE MOST SAFE POSITIONS WHILE OTHERS ARE TRAINING ON THE MAT. MORE IMPORTANTLY THEY ARE POSITIONS OF ATTENTIVENESS.

AI: HARMONY, THE PRINCIPLE OF HARMONY AND INTEGRATION.

AI-HANMI: SITUATION IN WHICH OPPONENTS FACE EACH OTHER IN SAME POSTURE. MAY ALSO BE REFERRED TO AS AI-GAMAE.

AIKI: HARMONY WITH SPIRIT, OR NATURE. "HARMONY MEETING" OR "SPIRIT MEETING". THE AIKIDO PRINCIPLE OF INTEGRATING ONE'S ATTITUDE WITH THAT OF AN OPPONENT AND THUS BECOMING ONE WITH THE OPPONENT'S MOVEMENTS IN ORDER TO CONTROL HIM OR HER.

AIKIDOKA: ONE WHO PARTICIPATES IN AIKIDO.

AIKI TAISO: THE BASIC EXERCISES OF AIKIDO.

ASHI: LEG OR FOOT.

ASHI SHIBUMI: MAT WALKING (GLIDING STEP). FEET CROSS EACH OTHER.

ATEMI: STRIKING TECHNIQUES. BLOWS DELIVERED AGAINST VULNERABLE POINTS OF THE BODY. ALSO CALLED ATE-WAZA.

BOKKEN: WOODEN SWORD.

BUDO: MILITARY WAY OR WAY OF FIGHTING.

BUJUTSU: A COLLECTIVE TERM FOR ALL OF THE JAPANESE JUTSU (ARTS) EXTANT BEFORE THE MID-18TH CENTURY AND PRACTICED ALMOST EXCLUSIVELY BY THE SAMURAI WARRIOR. THESE COMBATIVES, WHOSE MAIN USE WAS TO OVERCOME A FOE IN COMBAT, WERE THE FORERUNNERS OF THE MODERN DO (WAY) SYSTEMS. THUS, JUDO EVOLVED FROM JUJUTSU, KENDO FROM KENJUTSU, AND ETC.

BUSHI: WARRIOR.

CHIBURI: IN IAIDO (WAY OF THE SWORD), A SHARP DOWNWARD STROKE OF THE SWORD DONE IN SUCH A WAY AS TO SHAKE OFF THE BLOOD ACCUMULATED FROM PREVIOUS CUTTING ACTIONS. THIS ACTION IS TRADITIONALLY DONE BEFORE RETURNING THE BLADE TO ITS SCABBARD.

CHIKARA: PHYSICAL, EXTRINSIC STRENGTH.

CHUDAN NO KAMAE: MID SWORD POSTURE.

DAISHO: "BIG AND SMALL" TWO SWORDS, ONE LONG AND THE OTHER SHORT, WORN BY THE SAMURAI CLASS IN FEUDAL JAPAN. THE LONGER (DAI) WAS THE FIGHTING SWORD, (THE KATANA), AND THE SHORTER (SHO) THE WAKIZASHI WHICH WAS USED AS A SUPPLEMENTARY WEAPON.

DAITO: A LONG SWORD, WHOSE CUTTING EDGE WAS OVER 24 INCHES IN LENGTH, AS CONTRASTED WITH SUCH SHORTER SWORDS AS THE WAKIZASHI (18 INCHES).

DESHI: STUDENT.

DO: "WAY" OR "PATH". WHEN THIS TERM IS USED AS A SUFFIX TO A PARTICULAR STYLE OF THE JAPANESE MARTIAL ARTS, IT IS INDICATIVE OF MORE THAN JUST A MEANS OF COMBAT. DO INDICATES A DISCIPLINE AND PHILOSOPHY WITH MORAL AND SPIRITUAL CONNOTATIONS, THE ULTIMATE AIM BEING ENLIGHTENMENT AND PERSONAL DEVELOPMENT.

DOGI: PRACTICE UNIFORM.

DOJO: TRAINING HALL, LITERALLY WAY PLACE. A TRAINING HALL WHERE THE MARTIAL ARTS ARE PRACTICED. IN ZEN MONASTERIES, THE HALL OF SPIRITUAL EXERCISES, MEDITATION, AND CONCENTRATION.

DOJO-CHO: HEAD INSTRUCTOR OF A DOJO.

DOMO ARIGATO GOZAIMASU: "THINK YOU VERY MUCH".

DORI: TAKE, GRAB, GRASP.

FUDO SHIN: THE IMMOVABLE MIND.

FUNE KOGI UNDO: ROWING EXERCISE, STANDING.

GAIESHI: OUTWARD TURNING.

GASSHUKU: TRAINING CAMP.

GEDAN NO KAMAE: LOW SWORD POSTURE.

GOKYO: LITERALLY 5TH TECHNIQUE.

GOMEN NASAI: "I APOLOGIZE."

GO-NO-SEN: ATTACKING AFTER YOU HAVE BEEN ATTACKED; A COUNTER-ATTACK.

GOSHI: THE LATERAL PELVIS; HIPS.

GYAKU: REVERSE OR OPPOSITE.

GYAKU-HANMI: SITUATION IN WHICH PARTNERS FACE EACH OTHER IN DIFFERENT POSTURES.

GYAKU NO KAMAE: REVERSE SWORD POSTURE.

GYORETSU: FOOTWORK, ALSO CALLED UNSOKU.

HA: THE EDGE. THE CUTTING EDGE OF THE KATANA.

HADAKA-JIME: A CHOKE WHERE THE RIGHT HAND ENCIRCLES YOUR PARTNER'S THROAT FROM BEHIND WITH THE LEFT HAND (PALM UP) GRIPPING THE RIGHT HAND (PALM DOWN) AND RIGHT KNEE IN THE MIDDLE OF YOUR PARTNER'S BACK.

HAI: YES.

HAI DOZO: LIT. "YES PLEASE". "PLEASE TRAIN NOW".

HAJIME: THE COMMAND TO BEGIN.

HAKAMA: PLEATED SAMURAI TROUSERS.

HAKU SHU: PURIFICATION BY HAND CLAPPING IS MEANT TO QUICKLY CLEAN OUT HEAVILY STAGNATED VIBRATIONS MANIFESTED AS DELUSIONAL THINKING, UNBALANCED MOTION, AND INHARMONIOUS MOVEMENT. TWO CLAPS REPRESENT THE PRIMARY DIFFERENTIATION'S OF THE INFINITE ONENESS OF THE UNIVERSE; IN AND YO, FEMALE AND MALE, MATTER AND ENERGY, SPACE AND TIME. HAKU SHU BEGINS AND ENDS EACH CLASS.

HANMI: TRIANGULAR STANCE, INHERITED FROM THE YAGYU SHINKAGE RYU. THIS IS A POSTURE IN WHICH ONE FOOT IS ADVANCED. IN AIKIDO WE USE THE TRIANGULAR STANCE CALLED "SANKAKUTAI". HAN MEANS (HALF), AND MI MEANS (BODY), HALF BODY STANCE.

HANMI HANDACHI: NAGE IN SEIZA, UKE STANDING.

HANTAI: OPPOSED.

HAPPO GIRI: SWORD KATA (8 DIRECTION CUT).

HAPPO UNDO: EIGHT DIRECTION EXERCISE.

HARA: VITAL CENTER. LITERALLY BELLY. LOCATED APPROXIMATELY 2 INCHES BELOW THE UMBILICUS.

HASSO KAMAE: SWORD POSTURE WHERE THE GUARD OF THE SWORD IS NEAR THE MOUTH AND THE ELBOWS ARE HELD NEARLY HORIZONTAL.

HIDARI: LEFT, OR LEFT SIDE.

HIDARI-HANMI: LEFT NATURAL POSTURE.

HIJI: ELBOW.

HIJI-OSAE: ELBOW CONTROL.

HIJI TORI: ELBOW GRAB.

HIKI-TAOSHI: THE 8TH TECHNIQUE OF THE JU-NANA HON.

HIKITATE -GEIKO: ENERGETIC PRACTICE. UKE OFFERS SMALL AMOUNT OF RESISTANCE TO NAGE, BUT ALLOWS HIM TO FINISH WAZA. A WAY TO OBJECTIFY ABILITY.

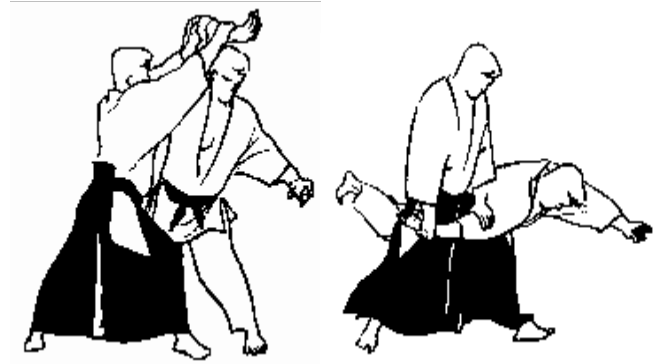
IAI-JUTSU: AN ANCIENT METHOD OF COMBAT CENTERED UPON THE PERFECTION OF THE INITIAL MOVEMENT OF THE SWORD.

IDORYOKU: LOCOMOTIVE POWER; THE POWER OF MOVEMENT.

IKKYO: FIRST TECHNIQUE. ALSO CALLED OSHI-TAOSHI.

IN: YIN. EXPANSIVE QUALITY, CENTRIFUGAL, FEMALE PRINCIPLE.

INYOITTAI: YIN AND YANG TOGETHER.



IRIMI: LINEAR ENTERING. AN ENTERING MOTION. LITERALLY "PUTTING IN THE BODY", MOVING INTO AND THROUGH THE LINE OF ATTACK WITH NO THOUGHT OF ESCAPE. THERE ARE THREE MOVEMENTS OF Irimi; EN NO Irimi- CIRCULAR. SANKAKU NO Irimi- TRIANGULAR, AND CHOKUSEN NO Irimi- SQUARE FORM ENTERING.

IRIMI NAGE: OUTWARD SPIRALING ARM THROW. ALSO CALLED SAYO NAGE.

JIYU WAZA: FREE-STYLE PRACTICE OR TECHNIQUE.

JO: SHORT STAFF DEVELOPED BY MUSO GUNNUSUKE. 48" TO 51". USUALLY 3/4"- 1" THICK. THE MOST COMFORTABLE MEASUREMENT IS FROM FLOOR TO AXILLA (ARMPIT).

JO DORI: STAFF TAKING.

JODAN NO KAMAE: HIGH SWORD POSTURE.

JU: SUPPLENESS.

JUDO: THE "WAY OF SUPPLENESS, ADAPTING, AND ALSO NONRESISTANCE", FROM THE ANCIENT JUJUTSU TECHNIQUE AND BUDO ETHICS BY COUNT JIGORO KANO, 1860-1938.

JUMONJI NAGE: 'X' THROW. JU IS THE NUMBER TEN IN JAPANESE AND IS REPRESENTED BY A CROSS (+).

JU-NANA HON NO KATA: THE 17 RANDORI TECHNIQUES.

JUTSU: MEANS "ART" AS IN BUJUTSU, MILITARY ART.

KAESHI: COUNTERING TECHNIQUE.

KAESHI-WAZA: REVERSAL TECHNIQUE (S). SOMETIMES REFERRED TO AS URA-WAZA.

KAITEN-NAGE: ROTARY THROW. 1. UCHI KAITEN NAGE (INSIDE ROTARY THROW. 2. SOTO KAITEN NAGE (OUTSIDE ROTARY THROW). IS SAME AS UDE-HINERI, THE 9TH TECHNIQUE OF THE JU-NANA HON.

KAKARI-GEIKO: APPLICATION PRACTICE. NO RESISTANCE IS OFFERED NAGE DURING WAZA. A FORM OF KATA PRACTICE.

KAMAE: SWORD POSTURE.

KANSETSU-WAZA: JOINT TECHNIQUES, LOCKING TECHNIQUES. TECHNIQUES OF DISLOCATION.

KASHIRA: SWORD POMMEL.

KATA: SHOULDER. ALSO REFERS TO THE FORMAL ARRANGED PRACTICES FOUND IN MOST MARTIAL SETTINGS. LITERALLY MEANS "FORMS" AND CONSTITUTES A PRACTICE OF PRE-ARRANGED MOVES THAT THE PARTIES MASTER THROUGH NUMEROUS REPETITIONS.

KATA DORI: SHOULDER GRAB.

KATANA: LONG SWORD CARRIED BLADE UP.

KATATE DORI: WRIST TAKING.

KATE: THE ACTUAL THROWING MOTION OF AIKIDO WAZA. THE FIRST PRINCIPLE OF WAZA IS KUZUSHI, TO UNBALANCE, TSUKURI, TO MOVE INTO POSITION; AND FINALLY KATE, THE ACTUAL THROWING. ALL PARTS OF THE WAZA ARE DONE AS ONE SMOOTH MOVEMENT.

KATSU-JIN-KEN: THE SWORD THAT GIVES LIFE.

KEIKO: TRAINING, STUDY OR PRACTICE. TRAINING IN A GENERAL SENSE. KEI=SURPASSING, KO=ANCIENT, ANCESTRAL. KEIKO ALSO MEANS BECOMING AWARE OF THE TOTALITY OF THE PAST.

KEIKO GI: TRAINING CLOTHING.

KEN: JAPANESE SWORD.

KENJUTSU: SWORD TECHNIQUES.

KI: NATURE, ENERGY, SPIRIT.

KIAI: SOUND ORIGINATING FROM HARA. LITERALLY SPIRIT UNION.



KIHON DOSA: FUNDAMENTAL MOVEMENT.

KIHON WAZA: BASIC TECHNIQUE. KIHON WAZA IS THE FOUNDATION OF AIKIDO. THE MOVEMENTS AND ENERGIES OF AIKIDO CAN BE FOUND IN THESE MOVEMENTS.

KIME: FOCUS. THE FOCUS OF POWER IN A ATTACK OR BLOCK. THE PROPER APPLICATION OF STRENGTH, SPEED, AND SHOCK ALL DELIVERED AT THE RIGHT MOMENT PRODUCES KIME.

KI NO NAGARE: KI LIKE A STREAM (CONTINUOUS OUTPOURING).

KI NO TSUNAMI: KI LIKE A WAVE.

KISSAKI: SWORD POINT.

KODOSURU: ACTING, GOING FIRST, TO GET INVOLVED WITHOUT HESITATION, PURPOSEFUL FORTHRIGHT ACTION.

KOHO TENTO: ROLLING EXERCISE, BACK AND FORTH.

KOHO UKEMI: BACK FALL. ALSO CALLED USHIRO UKEMI.

KOKYU: LITERALLY "BREATH".

KOKYU DOSA: SEATED KOKYU TRAINING WITH PARTNER.

KOKYU NAGE: TIMING THROW (TWENTY YEAR THROW). IN DAITO-RYU THIS TECHNIQUE IS CALLED AIKI NAGE.

KONGO NO KAMAE: VERTICAL SWORD ATTITUDE. THIS RELATES TO AME NO BASHIRA NO OMI KAMI, THE SPIRIT OF THE HEAVEN SUPPORTING PILLAR.



KOSHI WAZA: HIP TECHNIQUES. THROWING TECHNIQUES EMPLOYING PRINCIPALLY THE HIPS OR WAIST. NAGE LIFTS UKE FROM THE MAT WITH THE MOVEMENT OF KOSHI.

KOTE: WRIST; ALSO CALLED TEKUBI.

KOTE GAESHI: OUTER WRISTLOCK THROW. WRIST TWIST.

KOTE GIRI: WRIST CUT.



KUBI: NECK.

KUBI-SHIME: A NECK CHOKE.

KUMITACHI: PARTNER PRACTICE WITH SWORD. PAIRED SWORD PRACTICE IN WHICH BOTH PARTNERS BEGIN WITH THEIR SWORDS ALREADY DRAWN.

KUZUSHI: BALANCE. MEANS TO UPSET OR BREAK BALANCE. THIS IS THE FIRST PRINCIPLE OF ALL AIKIDO TECHNIQUE, UNBALANCING BEFORE MOVING INTO POSITION (TSUKURI) AND THE ACTUAL THROW (KATE).

KUZUSHI NO RI: THE PRINCIPLE OF BREAKING BALANCE. CONCERNS THE METHOD OF ATTACK: CREATE A CHANCE OF WINNING BY TAKING ADVANTAGE OF BREAKING YOUR OPPONENT'S BALANCE OR OF HIS TEMPORARY IMMOBILITY.

KYU: GRADES PRECEDING YUDANSHA RANK. MUDANSHA ARE PRACTITIONERS OF KYU RANKING.



MA-AI: DISTANCE BETWEEN PARTNERS. THIS IS THE APPROPRIATE DISTANCE MAINTAINED BETWEEN PARTNERS. IF THAT DISTANCE IS REDUCED IT BECOMES EASIER TO ATTACK AND MORE DIFFICULT TO DEFEND. THIS CAN BE MEASURED BY BOTH PERSONS STANDING IN SHIZEN-TAI (NATURAL POSTURE) AND RAISING THEIR ARMS SO THAT THEIR FINGERTIPS TOUCH. FROM THIS POSITION, NEITHER PARTY CAN ATTACK THE OTHER WITHOUT STEPPING IN ONE STEP. MEANS "HARMONY OF SPACE." IN KUMITACHI PRACTICE THERE ARE THREE DISTINCT KINDS OF MA-AI:

1. ITTO ISSOKU MA-AI. PARTNERS ARE SEPARATED BY ABOUT A THIRD OF A METER. ONE STEP FORWARD BY EITHER WILL BRING THEM BOTH INTO STRIKING DISTANCE. THIS IS IMPLIED BY THE NAME ITSELF-ITTO ISSOKU MEANS "ONE SWORD; ONE STEP."
2. TOI MA-AI, WHEREIN THE KISSAKI (TIPS) OF THE SWORD JUST TOUCH.
3. CHIKAMA MA-AI, WITH THE TOP THIRD OF THE SWORD CROSSING THE OPPONENT'S. IT IS AT THIS DISTANCE THAT THE OUTCOME OF THE ENCOUNTER, SHOULD IT BE A REAL BATTLE, WILL ALREADY HAVE BEEN DECIDED.

MAE: FORWARD.

MAKIWARA: LITERALLY TARGET. STRIKING APPARATUS IN AIKIDO, KARATE, KYUDO, ETC.

MATE: THE COMMAND TO WAIT. TO STOP YOUR ACTION AT THAT MOMENT. SEE YAME.

MEN: HEAD.

MICHI: IN A SPIRITUAL CONTEXT, THE MEANING OF THE WORD IS AKIN TO "THE WAY"; IN OTHER CONCEPTS, IT MAY MEAN "FIELD," AS IN THE FIELD OF LITERATURE, AND "ART", AS IN THE ART OF PAPER MAKING.

MIGI: RIGHT.

MIGI-HANMI: RIGHT NATURAL POSTURE.



MISOGI-NO-JO: IS KAGURA (DIVINE MOVEMENT). O-SENSEI SAID HE WAS GIVEN THE MOVEMENTS OF MISOGI-NO-JO BY SARUDAHIKO-NO-O-KAME (GUARDIAN SPIRIT OF AIKIDO).

MOCHI: TO GRASP OR HOLD WITH THE HAND(S). TO GRIP.

MOKUSO: CONCENTRATION EXERCISE IN WHICH YOU INHALE THROUGH THE NOSE, DRAWING THE BREATH INTO YOUR LOWER ABDOMEN AND THEN EXHALING THROUGH THE OPEN MOUTH.

MOROTE: DOUBLE OR TWO-HANDED. USE OF TWO HANDS TO PERFORM A TECHNIQUE.

MUDANSHA: ONE WITHOUT DAN RANKING.

MUNE: BACK OF THE BLADE. ANATOMICALLY REFERS TO THE CHEST OR ABDOMEN.

MUNE-TSUKI: LOW BLOW TO ABDOMEN OR MIDDLE BODY.

MUSHIN NO SHIN: THE MIND OF NO MIND. THE MIND UNCONSCIOUS OF ITSELF. ALSO REFERRED TO AS MUNEN, "NO THOUGHT". MUNEN AND MUSHIN ARE SYNONYMOUS. ALSO THE "TRUE MIND" IN BUDDHISM.



MUSUBI: OPPOSITES ARE BUT DIFFERENT IMAGES OF THE SAME REALITY. MUSUBI IS THE PROCESS OF THEIR UNIFICATION. IT IS THE MOVEMENT OF THE SPIRAL. EXPANSION, CONTRACTION, EVOLUTION. A CORNERSTONE OF AIKIDO UNDERSTANDING. THE POWER OF BECOMING.

NAGE: THROW, OR ONE WHO THROWS. NAGE CAN ALSO BE CALLED TORI. ALSO SHITE.

NAGE WAZA: THROWING TECHNIQUES.

NAKAIMA: THIS MOMENT IN REAL TIME; THE ETERNAL PRESENT. THE IDEA IN JAPANESE THOUGHT THAT CURRENT GENERATIONS ARE ONE LINK IN THE CONTINUING CHAIN OF HUMAN EXISTENCE. ACCORDING TO THE PRINCIPLES OF NAKAIMA, TO BE GRATEFUL FOR THE EFFORTS OF PREVIOUS GENERATIONS IS BEST DEMONSTRATED BY BEING RESPONSIBLE FOR THE WELL-BEING OF THOSE THAT WILL FOLLOW.



NIKYO: SECOND TECHNIQUE. ALSO CALLED KOTE-MAWASHI, (WRIST IN-TURN).

NIS-SHO: THE JAPANESE NATIONAL EMBLEM, THE SUN.

O: MEANS MAJOR, BIG OR GREAT.

OBI: BELT.

OKURI-ERI-JIME: SITUATION WHERE YOUR OPPONENT GRASPS YOUR RIGHT WRIST AND TRIES TO CHOKE FROM BEHIND BY GRASPING YOUR RIGHT LAPEL WITH THE LEFT HAND.

OMOTE: TO THE FRONT.

ONEGAI SHIMASU: "PLEASE COME SHARE YOUR TRAINING WITH ME."

OSAE-WAZA: CONTROLLING TECHNIQUE. TECHNIQUES OF IMMOBILIZATION.

OSAERU: TO CONTROL A OPPONENT.

O'SENSEI: TITLE AFFECTIONATELY GIVEN TO UESHIBA MORIHEI, THE GREAT AIKI SAGE. BORN DECEMBER 14, 1883, IN THE MOTOMACHI DISTRICT OF THE CITY OF TANABE, WAKAYAMA PREFECTURE, JAPAN.

OShibori: INWARD HAND TWISTING ON SWORD HANDLE.

OTOSHI: "DROP".

RANDORI: SITUATION WHERE AIKIDOKA DEFENDS AGAINST ANY NUMBER OF OPPONENTS IN A FLUID AND CONTINUOUS FASHION.

REI: A COMMAND TO BOW. OTHER EXPRESSIONS WITH REI ARE: SHOMEN NI REI (BOW TO THE FRONT); SENSEI NI REI (BOW TO THE TEACHER); AND OTAGAI NI REI (BOW TO EACH OTHER).

REISHIKI: DOJO ETIQUETTE. MAY ALSO BE CALLED REIGI.

REPPAKU: THE VERTICAL EXCHANGES OF ENERGY BETWEEN HEAVEN AND EARTH. THE PRIMARY FUNCTION OF THE AIKI O KAME IS THE REGULATION OF REPPAKU.

RIAI: COMMON, UNIFIED PRINCIPLES OF SWORD, STAFF AND BODY TECHNIQUES.

RITSU REI: STANDING BOW.

RYOKATA-TORI: BOTH SHOULDERS GRASPED.

RYOTE: BOTH HANDS.

RYOTE-MOCHI: TWO-HAND GRAB (TWO HANDS GRABBING ONE HAND).

RYOTE-DORI: TWO HANDS GRABBING TWO HANDS.

RYU: "WAY", "SCHOOL", "STYLE", OR "METHOD". A TERM USED AS A SUFFIX AFTER ALMOST ALL STYLES OF JAPANESE MARTIAL ARTS. BUDO TRADITION PASSED ON BY FAMILY SUCCESSION. "RYU" SHARES GENEALOGY WITH THE VERB "NAGARE" (TO FLOW LIKE A STREAM). AS THE STREAM FLOWS THROUGH SPACE THE RYU FLOWS THROUGH TIME.

RYU-HA: NON-FAMILY LINEAGE TRADITION.

SANKAKUTAI NO IRIMI: THE GEOMETRICAL FIGURE OF STABILITY AND POTENTIAL MOTION ADOPTED IN AIKIDO AND OTHER MARTIAL ARTS, WITH THE FEET IN A TRIANGULAR POSITION. TRIANGULAR ENTRY. ONE ENTERS TO THE SIDE AND THEN TO THE REAR OF ONE'S PARTNER IN A TRIANGULAR PATTERN.



SANKYO: INWARD ARM TURN, 3RD THROW. ALSO CALLED TENKAI-KOTE-HINERI.

SATSU-JIN-KEN: (THE SWORD THAT TAKES LIFE).

SAYA: THE SCABBARD OF A JAPANESE SWORD, USUALLY MADE OF WOOD.

SAYO NAGE: OUTWARD SPIRALING ARM THROW. ALSO CALLED IRIMI NAGE. ALSO GYAKUGAMAE-ATE.

SEICHU-SEN: THE CENTER LINE OF YOUR BODY. IF YOU PLACE YOUR HANDS TOGETHER IN FRONT OF YOU AS IN PRAYER, THIS IS YOUR SEICHU-SEN.

SEIZA: SITTING IN A KNEELING POSITION KEEPING ONES BACK STRAIGHT. IT IS PERFORMED TO ATTAIN PEACE, CALM AND DEEP CONCENTRATION. WHEN SEIZA IS PERFORMED WITH THE EYES CLOSED, IT IS CALLED MOKUSO.

SENSEI: INSTRUCTOR. SEN MEANS "BEFORE", AND SEI MEANS "BORN". THE LITERAL MEANING OF THE WORD IS "ONE WHO IS BORN BEFORE"; THUS, THE ONE WHO IS BORN BEFORE YOU IS YOUR TEACHER. THIS REFERS LESS TO CHRONOLOGICAL AGE THAN TO THE TEACHER'S WISDOM; IN SPIRITUAL TERMS HE OR SHE IS MY ELDER, AND THUS MY TEACHER.

SEN-NO-SEN: SENSING AND PREPARING FOR YOUR OPPONENT'S ATTACK BEFORE YOUR OPPONENT MOVES OR PERHAPS EVEN KNOWS HIS MANNER OF ATTACK.

SETTSUKU: LITERALLY, "CONNECTION." SETTSUKU IN THE MARTIAL ARTS REFERS TO THE CONNECTION BETWEEN ALL PARTS OF THE BODY WHEN MOVING TO ATTACK OR DEFEND ONESELF.

SHEDE: PAPER FOLDED INTO HELICAL STRANDS. THEY REPRESENT THE PERIPHERAL PROCESSES OF NATURE.

SHIAI: CONTESTS OR COMPETITION. ALSO CALLED SHOBU.

SHIHO GIRI: FOUR DIRECTION CUT. RELATES TO THE AIKI CROSS. THE BASIC AIKIDO SWORD MOVEMENT.

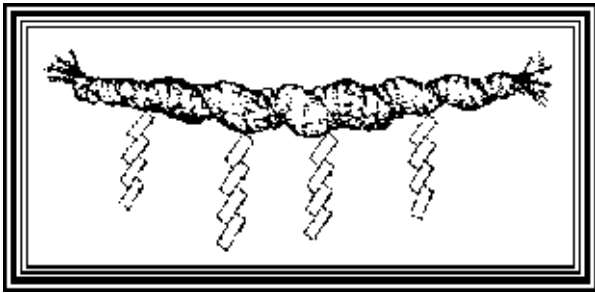


SHIHO NAGE: OUTWARD ARM ROTATION. FOUR CORNER THROW.

SHIKAKU: THE OPTIMUM ENTERING ANGLE. OUR PARTNER'S BLIND SPOT.

SHIKKO: KNEE WALKING. THE KNEE WALK EXERCISE FOR MOVING FROM A SEIZA POSITION.

SHIME: TO CHOKE.



SHIMENAWA: BRAIDED STRAW ROPE, THREE STAND UMBILICUS SYMBOLIZING MAN'S LINK TO THE UNIVERSAL. THE STRANDS OF STRAW ARE TWISTED INTO A HELIX. THE STRAW ENDS EXTEND VISIBLY AT BOTH ENDS. THE "ROOTS" ARE THE STREAMS OF INFINITY SPLITTING INTO YIN AND YANG, GIVING RISE TO THE RESONANCE OF MATERIALIZATION. ALL THINGS, PHENOMENA, AND BEINGS EMERGE FROM AND RETURN TO THIS SOURCE. ROPE SURROUNDING SACRED PLACES

OR THINGS IN SHINTO. FROM OKINAWA: HENCE THE GREAT KNOT, BECAUSE IT IS THE FIRST LARGE ISLAND ONE ENCOUNTERS ON ARRIVING IN JAPAN. ATTACHED TO THE SHIMENAWA ARE THE "SHEDE".

SHIME-WAZA: TECHNIQUES OF STRANGULATION.

SHINAI: A SPLIT BAMBOO PRACTICE SWORD.

SHISEI: A POSITION ASSUMED FOR DEFENSE OR COUNTER-ATTACK. IT CAN BE NATURAL (SHIZEN-TAI), OR DEFENSIVE (GIGO-TAI)

SHIZEN-TAI: LITERALLY NATURAL POSTURE. MEANING AN UNOBSTRUCTED STATE OF BEING THAT IS IN FLUX OR DYNAMIC HARMONY WITH THE UNIVERSAL. TRUE NATURAL POSTURE IS THE ATTITUDE OF MUSHIN. ALSO CALLED SHIZEN-TAI NO RI, THE PRINCIPLE OF NATURAL BODY. NATURAL STANDING POSITION WITH THE LEGS PARALLEL AND FEET SHOULDER WIDTH APART, THE KNEES SLIGHTLY BENT, WEIGHT ON THE BALLS OF THE FEET, BACK STRAIGHT AND ARMS RELAXED AT THE SIDE.

SHODAN: HOLDER OF THE FIRST DEGREE BLACK BELT. LITERALLY BEGINNING RANK. FIRST LEVEL. THE FUNDAMENTAL TECHNIQUES OF A RYU.

SHOMEN: THE HEAD OF THE DOJO.

SHOMEN UCHI: STRIKE TO THE CROWN OF THE HEAD.

SHOTE-AWASE: THE CONCENTRATION EXERCISE WHICH FOCUSES ONE'S ENERGY ON THE BASE OF THE PALM.

SHUCHU-RYOKU: IS THE CONCENTRATION OF THE WHOLE OF ONE'S POWER AT A GIVEN INSTANT AT A GIVEN POINT.

SHUGYO: TRAINING OR PRACTICE.

SODE: SLEEVE.

SOKE: HEAD MASTER OF A TRADITIONAL MARTIAL ART.

SOKUHO UKEMI: SIDE FALL.

SUBURI: TO SWING THE SWORD, SWORD PRACTICE.

SUDORI: NAGE DROPS TO THE MAT CREATING A VACUUM WHICH DRAWS UKE FORWARD. (TIMING IS ESSENTIAL).

SUKI: THE MIND STOPS, AN OPENING (A BREAK IN TIMING).

SUKUI NAGE: SCOOPING THROW.

SUMI MASEN: "EXCUSE ME".

SUWARI WAZA: NAGE AND UKE ARE BOTH IN SEIZA. TECHNIQUE(S) PERFORMED IN SEIZA AND SHIKKO.

TACHI DORI: SWORD TAKING.

TACHI WAZA: STANDING TECHNIQUES.

TAIKO: THE DRUM USED IN SOME JAPANESE DOJO TO CALL ALL SESSIONS TO ORDER OR TO CONCLUDE THEM.

TAI NO HENKO: BODY TURNING METHOD. ALSO REFERRED TO AS TENKAN.

TAI-JUTSU: BODY ART. TECHNIQUES PERFORMED WITHOUT WEAPONS.

TAI-SABAKI: LITERALLY BODY EVASION. BODY MOVEMENT. THE TURNING ACTION OF THE BODY. AN IMPORTANT PRINCIPLE IN AIKIDO RELATING TO ONE'S POSITION IN RELATION TO YOUR PARTNER. MOVING THE BODY OUT OF THE WAY.

TANDEN: ANOTHER WORD FOR "CENTER", "HARA", YOUR CENTER OF BEING.

TANDOKU-UNDO: THE FOOTWORK (GYORETSU), COMBINED WITH THE VARIOUS HAND MOVEMENTS.

TANTO: A JAPANESE DAGGER.

TANTO DORI: KNIFE TAKING.

TATAMI: RICE STRAW MATS (3' x 6') STANDARD.

TE: HAND.

TE-GATANA: HAND BLADE. THE USE OF TE-GATANA AS DEVELOPED BY PRINCE TEIJUN FUJIWARA IN THE NINTH CENTURY IS CONSIDERED TO BE THE BEGINNING OF AIKI.

TE-GATANA AWASE: THE CONCENTRATION EXERCISE THAT USES THE TE-GATANA.

TE-KUBI KOSA UNDO: WRIST CROSSING EXERCISE .

TE-KUBI KOSA JOHO UNDO: WRIST CROSSING UP EXERCISE.

TE-MOTO: SWORD GRIPPING MANNER. THE IDEAL TE-MOTO IS THE UNOBSTRUCTED GRIP OF THE INFANT.



TEN: HEAVEN. ONE OF THE FOUR ELEMENTS.

TEN-CHI: HEAVEN AND EARTH.

TEN-CHI NAGE: HEAVEN AND EARTH THROW.

TENKAN: CIRCULAR ENTERING. TURNING TO DISSIPATE FORCE.

TE WAZA: HAND TECHNIQUES.

TOKUI-NO-WAZA: A PRACTITIONER'S FAVORITE TECHNIQUE. WHEN VISITING ANOTHER DOJO HE MAY BE ASKED TO TEACH HIS "TOKUI-NO-WAZA".

TORI: LITERALLY "TAKER". MEANS SAME AS NAGE. THE DEFENDER; THE PERSON WHO APPLIES THE TECHNIQUES. ALSO CALLED SHITE.

TORII: LITERALLY GATE. REPRESENTING THE INTERSECTION OF MATTER AND SPIRIT WHERE THE ORIGINAL VIBRATION OF ALL PHENOMENON SPRING.

TSUBA: SWORD GUARD.

TSUGI-ASHI: "FOLLOWING FOOT". A METHOD OF WALKING OR MANEUVERING IN WHICH ONE FOOT FOLLOWS THE OTHER BUT NEVER PASSES IT.

TSUKA: SWORD HANDLE.

TSUKI: PUNCH OR THRUST. A STRAIGHT PUNCH OR A THRUST WITH A WEAPON. SEE UCHI.

TSUKURI: MOVING INTO POSITION. THIS IS THE SECOND ACTION INVOLVED WHEN DOING WAZA. THE FIRST IS KUZUSHI, OR UNBALANCING, THEN THIRD KATE, OR THE ACTUAL THROWING. ALL PARTS ARE PERFORMED AS ONE SMOOTH MOVEMENT.

UCHI: STRIKE WITH THE EDGE OF THE OPEN HAND OR CUT WITH A WEAPON FROM OVER THE HEAD.

UCHI DESHI: "APPRENTICE" AN OLD JAPANESE PRACTICE WHERE A STUDENT WAS APPRENTICED TO A MARTIAL ARTS MASTER IN ORDER TO BECOME AN INSTRUCTOR IN TURN. LIVE IN STUDENT; PERSONAL STUDENT OR DISCIPLE.

UDE: ARM.

UDE FURI UNDO: ARM SWING EXERCISE.

UDE FURI CHOYAKU UNDO: TURNING ARM SWING EXERCISE.

UKE: ONE WHO FALLS. LITERALLY PARTICIPANT, OR RECEIVER.

UKEMI: THE ART OF FALLING. 1). MAE-UKEMI: FRONT FALL.

- 2). USHIRO-UKEMI: BACK FALL.
- 3). SOKUHO-UKEMI:(YOKO-UKEMI): SIDE FALL.

UNDO: EXERCISE.

URA: LITERALLY MEANS BEHIND OR BACK.

URA KEN UCHI: BACK FIST STRIKE.

USHIRO: BEHIND, BACK. MEANS SAME AS URA.

USHIRO KATATE TORI: WRIST TAKING FROM BEHIND.

USHIRO KATATE TORI KUBI-SHIME: WRIST TAKING FROM BEHIND WITH CHOKE.

UWAGI: JACKET OF THE DOGI.

WAKI-GAMAE: SWORD POSTURE IN WHICH THE LEFT HAND IS IN FRONT AND JUST BELOW THE BELT, THE KISSAKI IS POINTING BACKWARDS AND SLIGHTLY DOWN TO DISGUISE THE LENGTH OF THE KATANA.

WAZA: TECHNIQUE.

YAMABIKO NO MICHU: LITERALLY PATH OF THE MOUNTAIN ECHO. SLIPPING ATTACKS.

YAME: MEANS TO HALT OR STOP. SEE "MATE"

YARI: THE JAPANESE SPEAR.

YOKO: SIDE OR LATERAL.

YOKO MEN UCHI: STRIKE TO SIDE OF HEAD. OBLIQUE STRIKE.

YONKYO: FOURTH TECHNIQUE. ALSO CALLED TEKUBI-OSAE (WRIST PIN).

YUBI: FINGERS.

YUBI WAZA: FINGER TECHNIQUES.

YUDANSHA: BLACK BELT HOLDERS.





ZANSHIN: CONTINUING MIND. COMPLETION OF THE TECHNIQUE IN WHICH AWARENESS OF OPPONENT AND SURROUNDINGS IS MAINTAINED. ZANSHIN IS THE FOLLOW THROUGH OF A TECHNIQUE; ONE IS CONNECTED TO ONE'S PARTNER EVEN AFTER THE THROW IN AN UNBROKEN FLOW OF ENERGY, SIMULTANEOUSLY READY TO RECEIVE ANY NEW ATTACK. THE (REMAINING MIND).

ZAREI: BOW FROM SEIZA.

ZEMPO UNDO: FORWARD ROLL EXERCISE.

ZUBON: THE WHITE COTTON UNIFORM PANTS.

UNIVERSITY OF WASHINGTON AIKIDO

DOJO ETIQUETTE

Aikido is a discipline, an educational process for training the mind, body and spirit. Physical technique is not the true object, but a tool for personal refinement and spiritual development.

One of the most important aspects of martial arts study is learning to discipline one's own behavior. A prime example of this discipline is the practice of Reigi, or Reishiki (dojo etiquette) that we observe with other students in our dojo or practice area. Many individuals confuse Reigi with worship. Aikido is not a religion. When we bow or observe special ceremonies, these are for the purpose of training our minds.

Etiquette is also confused with respect. Etiquette is a set of behaviors that may reflect respect, but respect is a feeling deep inside a person. We cannot demand respect. We can show respect by following correct procedures of etiquette.

Correct etiquette in Aikido is basically acting in a polite way to others. Some of the stylized manners we assume are:

Rei (Bowing)

When entering or leaving the dojo we face the front of the practice area and perform Ritsu Rei (standing bow). We use this bow as an opportunity to remind ourselves to be grateful for this place we train in and to acknowledge the tremendous efforts of others who have come before us.

Upon entering the dojo, if you see the instructor, greet him by bowing and offer a greeting of "Hello Sensei" or Good evening Sensei" in a clear tone. In a Zen temple a monk has a daily interview with the Roshi (headmaster). At that time he strikes a kansho (bell) to announce his presence. The Roshi hearing the tone of the kansho immediately knows the state of mental/physical integration of the monk. In the same spirit the Aikido deshi (student) announces his presence when first entering the Dojo. The instructor should instantly gauge his understanding by the sound of his voice. When Sensei replies "welcome", the simultaneously existing relationships of fellow Aikidoka and teacher/student are re-affirmed in a traditional manner.

The student and the Sensei bow to each other after Haku Shu which begins and ends each class. The class is opened and closed with this formal ceremony. It is important to be on time and participate in this ceremony, but if you are unavoidably late you should wait, formally seated at the entrance to the dojo until Sensei signals permission for you to join the class. Perform Haku Shu silently before joining the class.

Bow to your training partner when starting each training interval. Say to your partner, "Onegai Shimasu", which means "please come share your training with me". This acknowledges each persons responsibility for safe and positive training. Standing bows (Ritsu Rei) should be returned by a standing bow. Sitting bows (Za Rei) should be returned by a sitting bow. You need also to bow to your partner when finishing each training interval.

After Sensei has finished demonstrating a movement, bow and thank him or her.

Rules of Training

Address persons teaching as Sensei.

While watching the teacher teach, students should sit quietly and attentively in seiza (proper sitting) or agura (cross legged sitting position). When receiving personal instruction during class sit in seiza and watch intently. Bow formally to Sensei when he has finished. When he is instructing another you may stop your practice to watch. Sit formally and bow when instruction is finished.

When the end of a technique is signaled stop immediately, bow to your partner and line up with the other students.

There will be no ego conflicts on the mat. Aikido is not street fighting. You are on the mat to train.

There will be no competition on the mat. The purpose of Aikido is not in fighting and defeating an enemy, but in fighting and defeating your own aggressive instincts. The strength of Aikido is not in muscular force, but in flexibility, timing, control and modesty.

Everyone has different physical abilities and different reasons for study. These must be respected. True Aiki is the proper and flexible application of technique appropriate to any changing circumstance. It is your responsibility to cause no injury, to protect your training partner and yourself.

Receive Sensei's instructions and carry out his suggestion for training sincerely and to the best of your ability. There is no room for argument. The student has no opinion regarding technique. You must execute each technique as shown, not as you have done elsewhere. There are countless variations to technique. Practice the variation that has been taught now, not as you think it should be done.

All students are studying the same principles. There will be no conflicts of one group against another or of choosing sides. The dojo membership is one family and the secret of Aikido is harmony.

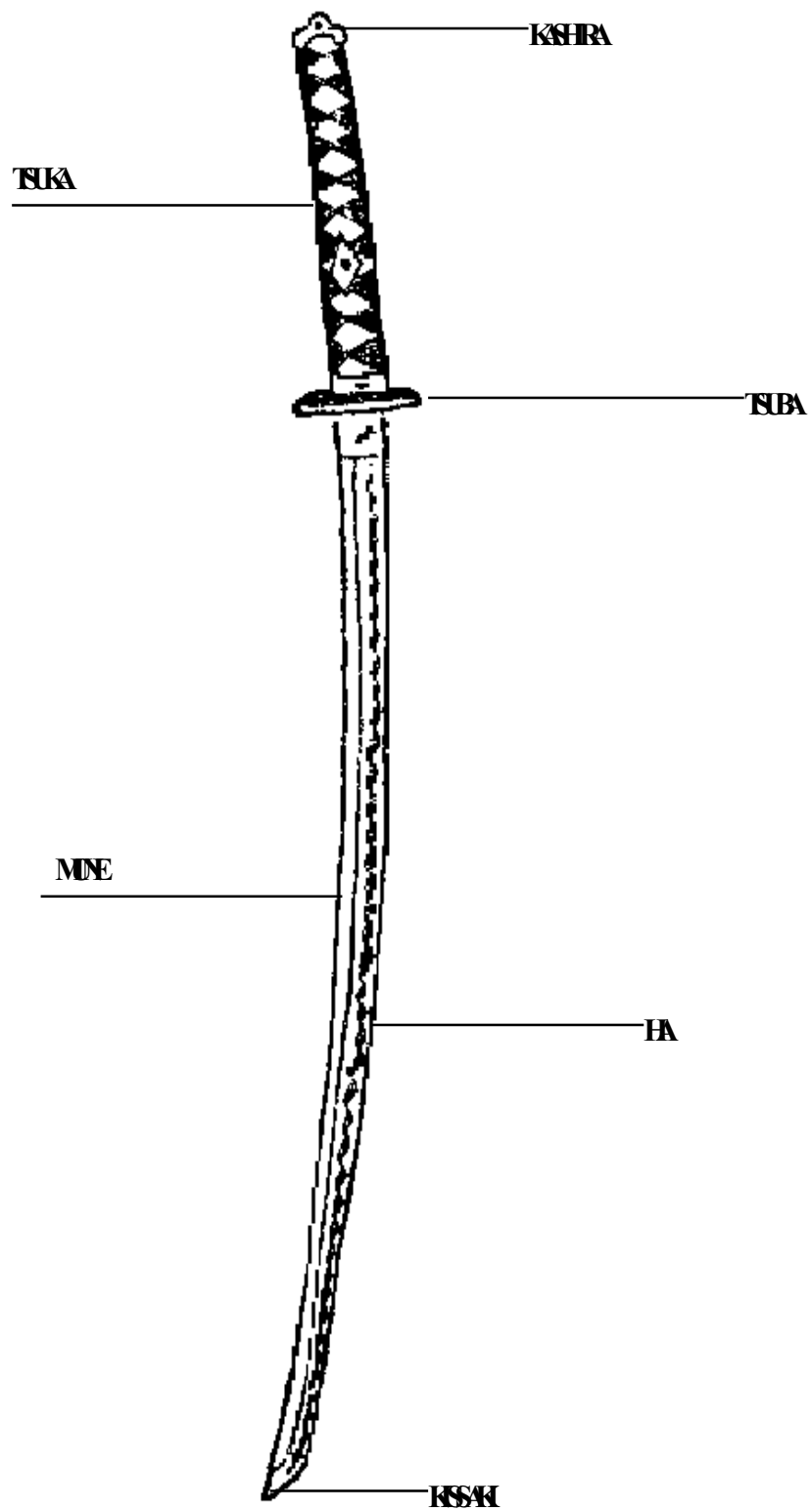
If you arrive at class early, please stretch out and find someone to work out with. It is unacceptable to lounge in the dojo until class starts. Please do not practice other martial arts once in the dojo. Time is short enough. Practice Aikido!

If it is necessary to leave class early please let the Sensei know beforehand, and say good-bye with a bow when leaving.

Keep talking on the mat to an absolute minimum. Aikido is experience.

No jewelry should be worn that might cause injury to your training partner or yourself.

Although there seem to be many forms of etiquette to remember, they will come naturally as you continue to train. Please do not be resentful if you are corrected on a point of Reigi for each one is important to your safety, that of your partners, and to the learning experience.



SHIN RYU AIKIDO

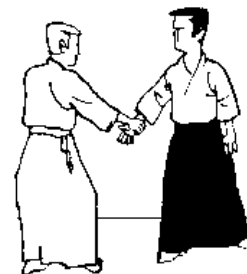
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BASIC ATTACKS

GYAKU-TE-DORI: CROSS HAND GRAB, I.E. RIGHT TO RIGHT.

HIJI-DORI: ELBOW GRAB.

KATA-DORI: SHOULDER GRAB.



GYAKU-TE-DORI

KATATE-DORI: WRIST GRAB (SAME SIDE).

KATATE-DORI-HANTAI: CROSS HAND GRASP, I.E. RIGHT HAND GRASPS OPPONENT'S RIGHT WRIST. SAME AS GYAKU-TE-DORI. IN SOME SCHOOLS THIS IS ALSO CALLED KOSA-DORI.

MEN-UCHI: STRIKE TO THE HEAD.

MOROTE-DORI: ATTACK IN WHICH WRIST IS HELD WITH BOTH HANDS. ALSO CALLED RYOTE-MOCHI.



KATATE-DORI



MOROTE-DORI

MUNE-TSUKI: CHEST OR STOMACH STRIKE.

MUNA-DORI: LAPEL GRAB.

RYOTE-DORI: ATTACK IN WHICH BOTH WRISTS ARE HELD.

SHOMEN-UCHI: STRIKE TO THE TOP OF THE HEAD.



USHIRO RYOTE-DORI

USHIRO RYOTE-DORI: BOTH WRISTS GRABBED FROM BEHIND.

USHIRO KUBI-SHIME: CHOKING WITH ONE HAND AROUND THE NECK FROM THE REAR

YOKOMEN-UCHI: STRIKE TO THE SIDE OF THE HEAD.

SHIN RYU AIKIDO
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TECHNIQUES OF RANDORI NO KATA

ATEMI WAZA

STRIKING TECHNIQUES

1. SHOMEN-ATE: Chin (front head) attack
2. AIGAMAE-ATE: Mutual posture attack
3. GYAKUGAMAE-ATE: Reverse posture attack
4. GEDAN-ATE: Low position attack
5. USHIRO-ATE: Rear attack

HIJI WAZA

ELBOW TECHNIQUES

6. OSHI-TAOSHI: Push down
7. UDE-GAESHI: Arm return or reverse
8. HIKI-TAOSHI: Elbow push down
9. UDE-GARAME or UDE HINERI: Arm wheel or Arm twist
10. WAKI-GATAME: Side lock

TEKUBI WAZA

WRIST TECHNIQUES

11. KOTE-HINERI: Forearm twist
12. KOTE-GAESHI: Forearm turn
13. TENKAI-KOTE-HINERI: Turning forearm twist
14. SHIHO-NAGE: Four direction throw

UKI WAZA

FLOATING TECHNIQUES

15. MAE-OTOSHI: Forward drop
16. SUMI-OTOSHI: Corner drop
17. HIKI-OTOSHI: Pull drop

SHIN RYU AIKIDO
UNIVERSITY OF WASHINGTON

KORYU-DAI-SAN

4 Suwari waza and 4 Hanmi Handachi Techniques

Suwari Waza

1. *Oshi-taoshi*
2. *Gyaku-gamae-ate*
3. *Kote-gaeshi*
4. *Ryote-mochi-sukui-nage*

Hanmi Handachi

5. *Tenkai-kote-hineri*
6. *Shiho-nage*
7. *Gedan-ate*
8. *Hiji-kime*

SHIN RYU AIKIDO UNIVERSITY OF WASHINGTON

As in other Japanese Martial Arts, Aikido uses the “kyu” and “dan” system of ranking. Our dojo uses this system. As an adult one begins at 7th kyu and ascends up the ranks to 1st kyu. At 2nd kyu the student dons the brown belt. At 1st kyu the Aikidoka dons the hakama. Each kyu rank represent ascending levels of proficiency, experience, and time in training.

The dan ranks are the black belt ranks. One begins at “Shodan” (literally “beginning grade”) and progresses up from 1st to 10th dan, the highest present rank in Aikido. Requirements for Sandan, (3rd degree black belt) are at the discretion of the instructor. Testing at that level and above is by invitation of the Dojo-Cho.

For each rank there are minimal requirements including: attendance, tai-sabaki, certain forms of ukemi, specific Aikido techniques, plus a basic understanding of certain important elements of Aikido. Attitude, character, service, seriousness and diligence are also important measures for promotion and are taken into consideration. Demonstrations of Aikido are a criteria for promotion. The demonstration is given in a very supportive and noncompetitive atmosphere and should be a challenging yet fun learning experience. It is an opportunity for each student to learn a bit more about themselves, and to demonstrate to oneself and peers a certain level of accomplishment both as uke and nage. The demonstrations are not to be viewed as putting on a performance or exhibition for show or for pleasing others, nor should anyone be compared to or gauged against anyone else. To do so is to seriously misconstrue the purpose and meaning of the demonstration.

The list of requirements at each grade are a model for training the body and mind. There are an infinite number of ways to create technique as well as attack. As you progress the forms that you learned as a beginner will have been augmented by further training and will no longer appear the same. But the teachings of kihon waza are in all technique and manifestations of those teachings will be an element of all movement.

How well each person progresses is impossible to predict. There are no “package courses”, but Aikido is a program for lifelong progress. Factors such as age, physical condition, attendance, attitude, passion, diligence, etc. All affect one’s progress.

It is my sincere wish that you enjoy each day of your training, and enjoy being who and where you are without overly concerning yourself with rank. It seems, paradoxically, the less you concern yourself about rank, the faster you will progress; the training process is more important than a goal or reward. Ideally, training itself is its own reward.

The following list of requirements by no means represent all Aikido forms. Katate dori techniques mean both cross hand and same side unless specified otherwise. I would like to acknowledge the countless sources from which this vocabulary, lists, and criteria were derived.

6th Kyu Requirements (Rokyu) (White Belt) (First Rank)

UNDO: (EXERCISE)

1. TENKAN-HO
2. UDEFURI UNDO & UDEFURI CHOYAKU UNDO
3. GYORETSU
4. TANDOKU UNDO
5. HAPPO UNDO
6. TEGATANA AWASE
7. SHOTE AWASE
8. KOHO TENTO UNDO
9. SHIKKO
10. TEKUBI KOSA UNDO
11. KANSETSU UNDO (WRIST STRETCHING EXERCISES)

UKEMI: (METHOD OF FALLING)

1. USHIRO UKEMI (FALL TO THE BACK) (FIRST METHOD)
2. SOKUHO UKEMI (SIDE FALL)

METHODS OF ATTACK: DEMONSTRATE AND IDENTIFY

1. KATATE DORI (ALSO CALLED KATATE MOCHI) (WRIST GRABBING). KATATE DORI IS THE TERM USED MOST OFTEN WHEN GRAB IS RIGHT TO LEFT OR LEFT TO RIGHT. KOSA DORI SPECIFIES SAME HAND TO SAME HAND.
2. RYOTE DORI (BOTH HANDS GRAB BOTH HANDS)
3. MOROTE DORI (TWO HANDS TAKING ONE)(ALSO CALLED RYOTE MOCHI)
3. SHOMEN UCHI (STRIKE TO HEAD)
4. YOKOMEN UCHI (STRIKE TO SIDE OF HEAD)
5. KATA DORI (ALSO CALLED KATA MOCHI) (SHOULDER TAKING)
6. RYOTE KATA DORI (BOTH SHOULDERS GRABBED)
7. USHIRO KATATE DORI (WRIST TAKING FROM BEHIND)
8. USHIRO RYOTE DORI (BOTH WRISTS TAKEN FROM BEHIND)
9. USHIRO KATATE DORI KUBISHIME (WRIST TAKING WITH CHOKE)
10. TSUKI (THRUST OR PUNCH)

BASIC FOOTWORK AND POSTURES:

Footwork (Ashi-Sabaki)	Postures (Kamae)
<ol style="list-style-type: none"> 1. Tsugi -Ashi 2. Ayumi-Ashi 	<ol style="list-style-type: none"> 1. Migi-Hanmi 2. Hidari-Hanmi 3. Shizen-tai 4. Seiza
<u>RELATIVE POSTURES OF NAGE & UKE</u> <ol style="list-style-type: none"> 1. Ai-Hanmi 2. Gyaku-Hanmi 	<ol style="list-style-type: none"> 3. Suwari-Waza 4. Hanmi-Handachi 5. Ushiro-Waza

Key Points:

1. Know the fundamentals of the above exercises. Use them as a way of unifying and training the body.
2. Have a basic understanding of fundamental Aikido principals of etiquette, stances, attacks, centering, and moving from hara.

5th Kyu Requirements (Gokyu)
(White Belt)
All Previous Requirements &

Position	Attack	Technique	Version
Tachi & Suwari Waza	Katate Dori & Shomen Uchi	Ikkyo	Omote & Ura
Tachi & Suwari Waza	Katate Dori	Nikyo	Omote & Ura
Tachi Waza	Katate Dori & Yokomen Uchi	Shiho Nage	Omote & Ura
Tachi Waza	Katate Dori	Irimi Nage	
Tachi & Suwari Waza	Ryote Dori	Tenchi Nage	
Tachi Waza	Kosa Dori	Kote Gaeshi	Ura

FIRST 5 KIHON ATEMI WAZA (DEMONSTRATE BLADE ON BLADE)

1. *SHOMEN-ATE*
2. *AIGAMAE-ATE*
3. *GYAKUGAMAE-ATE*
4. *GEDAN-ATE*
5. *USHIRO-ATE*

UNDO:

1. *SAYU UNDO*
2. *SHOMEN-UCHI IKKYO UNDO*
3. *HAPPO UNDO (TENKAN)*
4. *FUNAKOGI UNDO (ROWING EXERCISE)*
5. *USHIRO-TEKUBI-TORI-ZENSHIN UNDO*
6. *USHIRO-TEKUBI-TORI-KOTAI UNDO*

UKEMI:

1. *MAE-UKEMI (ZEMPO-UKEMI)*
2. *USHIRO-UKEMI (SECOND METHOD)*

Key Points:

- (1) *Know the fundamentals of these techniques. It is impossible at this time to have mastered the techniques, but it is necessary to learn the basic forms.*
- (2) *Understand the difference between the omote and ura version of the techniques, and develop an ability to express the differences in technical performance.*
- (3) *Understand the importance of ma-ai, shikaku, getting off the line, blending, leading, and unbalancing.*
- (4) *Extend energy outward in a positive way; do not be overwhelmed by your attacker by being too passive.*

4th Kyu Requirements (Yonkyu)
(White Belt)
All Previous Techniques &

Position	Attack	Technique	Version
Tachi & Suwari Waza	Yokomen Uchi, Kata Dori & Munetsuki	Ikkyo	Omote & Ura
Tachi & Suwari Waza	Yokomen Uchi, Kata Dori & Shomen Uchi	Nikyo	Omote & Ura
Tachi & Suwari Waza	Yokomen Uchi, Kata Dori, Katate Dori & Shomen Uchi	Sankyo	Omote & Ura
Tachi & Suwari Waza	Shomen Uchi	Yonkyo	Omote & Ura
Tachi, Suwari & Hanmi Handachi	Yokomen Uchi & Ryote Dori	Shiho Nage	Omote & Ura
Tachi & Suwari Waza	Munetsuki & Katate Dori	Kote Gaeshi	Omote & Ura
Tachi Waza	Shomen Uchi & Yokomen Uchi	Irimi Nage	Omote & Ura
Tachi Waza	Katate Dori	Uchi & Soto Kaiten Nage	Omote & Ura
Tachi Waza	Morote Dori	Kokyu Nage	Omote & Ura

KIHON HIJI WAZA (DEMONSTRATE BLADE ON BLADE)

6. *OSHI-TAOSHI*
7. *UDE-GAESHI*
8. *HIKI-TAOSHI*
9. *UDE-HINERI*
10. *WAKI-GATAME*

UNDO:

1. *HAPPO UNDO (TENKAN)(HIDARI & MIGI)*
2. *HAPPO SHOMEN-UCHI IKKYO UNDO*

Key Points:

- (1) *A better understanding and proficiency of all 5th kyu requirements are presupposed. You may be asked to demonstrate any of the 5th kyu techniques listed.*
- (2) *Even though some of the techniques are similar to the 5th kyu techniques, it does not mean this demonstration is the same. Shisei, foot movement, irimi, and tenkan should be more refined. Movement is more active and “Aiki-like,” awareness more spherical.*
- (3) *Techniques should be more precisely expressed.*
- (4) *The overall flow of the techniques must not be lost in the interest of capturing and applying techniques on body parts (like the arm in Ikkyo or the wrist in Nikyo).*
- (5) *Have a deeper understanding of the basic Aikido principles and movement listed for 5th kyu. Start to understand the principles of absorbing the attack, awareness of openings, awareness of other possible attackers.*

3rd Kyu Requirements (Sankyu)
(White Belt)
All Previous Techniques &

Position	Attack	Technique	Version
Hanmi Handachi	Katate Dori	Shiho Nage, Kaiten Nage (Uchi & Soto) , Yonkyo, Sumi-Otoshi & Koshi Nage	Omote & Ura
Tachi Waza	Katate Dori	Juji Nage, Yonkyo, Sumi Otoshi & Koshi Nage	Omote & Ura
Tachi Waza	Ryote Dori	Irimi Nage, Kote Gaeshi & Koshi Nage	Omote & Ura
Tachi Waza	Morote Dori	Ikkyo, Nikyo & Irimi Nage	Omote & Ura
Tachi Waza	Kata Dori	Yonkyo, Shiho Nage & Kote Gaeshi	Omote & Ura
Tachi & Suwari Waza	Shomen Uchi	Kote Gaeshi, Kaiten Nage (Uchi & Soto) & Shiho Nage	Omote & Ura
Tachi & Suwari Waza	Yokomen Uchi	Ikkyo, Nikyo, Sankyo, Yonkyo, Irimi Nage, Kote Gaeshi, & Juji Nage	Omote & Ura
Tachi Waza	Tsuki	Ikkyo, Nikyo, Sankyo & Kote Gaeshi	Omote & Ura
Tachi Waza	Ushiro Ryote Dori	Kokyu Nage	Omote & Ura
Tachi Waza	Ushiro Ryokata Dori	Ikkyo & Nikyo	

<i>KIYON TEKUBI WAZA (BLADE ON BLADE)</i>	<i>KIYON UKI WAZA (BLADE ON BLADE)</i>
11. KOTE-HINERI	15. MAE-OTOSHI
12. KOTE GAESHI	16. SUMI-OTOSHI
13. TENKAI-KOTE-HINERI	17. HIKI-OTOSHI
14. SHIHO NAGE	

UNDO:

1. HAPPO GIRI
2. JO KATA (BEGINNING)

Key Points:

- (1) A better understanding of all 4th and 5th kyu requirements is presupposed.
- (2) Musubi: "Tie" yourself to your partner and keep the connection throughout every technique.
- (3) Keep your posture both physically and psychologically natural.
- (4) Togatana should be sharp and focused.
- (5) Movement (not just awareness) should be more spherical as opposed to linear, mechanical movement.
- (6) Zanshin (literally "remaining mind"): Your attention must remain active after the completion of each technique, and mindful of, not cut off from, your partner between techniques.

2nd Kyu Requirements (Nikyu)
(Brown Belt)
All Previous Techniques &

Position	Attack	Technique	Version
Tachi Waza	Shomen Uchi	Ikkyo	
Tachi Waza	Katate Dori	Irimi Nage	
Hanmi Handachi	Katate Dori	Uchi & Soto Kaiten Katagatame	Omote & Ura
Tachi Waza	Morote Dori	Ikkyo(2 forms), Nikyo, Irimi Nage, Kote Gaeshi & Juji Nage	Omote & Ura
Tachi Waza	Kata Dori	Uchi & Soto Kaiten Nage	Omote & Ura
Tachi & Suwari Waza	Shomen Uchi	Sumi Otoshi, Gokyo & Koshi Nage	Omote & Ura
Suwari Waza	Yokomen Uchi	Ikkyo, Nikyo, Sankyo, Yonkyo, Irimi Nage & Kote Gaeshi	Omote & Ura
Tachi Waza	Tsuki	Irimi Nage, Sumi Otoshi, Gokyo & Koshi Nage	Omote & Ura
Tachi Waza	Ushiro Ryote Dori	Ikkyo, Nikyo, Sankyo & Yonkyo	Omote & Ura
Tachi Waza	Ushiro Ryokata Dori	Ikkyo, Nikyo, Sankyo & Yonkyo	Omote & Ura

Additional Techniques

Jo Waza (Five Techniques)

Jo Dori (Five Techniques)

Tachi Dori (Five Techniques)

Additional Undo

Shichihon-no-Kuzushi (Off balancing techniques)

Key Points:

- (1) *A better understanding and proficiency of all 3rd, 4th, and 5th kyu requirements is expected. You are responsible for all kyu techniques up to this point and may be asked to demonstrate any of them.*
- (2) *Do not wait for your partner's attack. Sense your partner's attacking intent, connect with and lead your partner's mind.*
- (3) *Be aware of your own center line manifested in movement; control your partner through control of his center line.*
- (4) *Te sabaki (hand work), ashi sabaki (foot work), and tai sabaki (body work) all moving in harmony. All parts should work together, all motions should be harmonized manifesting the great power of a unified body.*
- (5) *Ki-shin-tai no itchi: Manifest a oneness of ki, spirit-mind, and body.*

1st Kyu Requirements (Ikkyu)
(Brown Belt & Hakama)
All Previous Techniques &

Position	Attack	Technique	Version
Tachi Waza	Katate Dori	Kokyu Nage (3 variations)	Omote & Ura
Tachi Waza	Ryote Dori	Kokyu Nage (3 variations)	Omote & Ura
Tachi Waza	Morote Dori	Shiho Nage & Ude Garami	Omote & Ura
Hanmi Handachi	Shomen Uchi	Irimi Nage, Kote Gaeshi & Soto Kaiten Nage	Omote & Ura
Hanmi Handachi	Yokomen Uchi	Shiho Nage & Kote Gaeshi	Omote & Ura
Suwari Waza	Tsuki	Ikkyo, Irimi Nage & Kote Gaeshi	Omote & Ura
Tachi Waza	Ushiro Ryote Dori	Kaiten Nage, Shiho Nage, Kote Gaeshi, Irimi Nage & Juji Nage	Omote & Ura
Tachi Waza	Ushiro Kata Dori	Kote Gaeshi, Shiho Nage & Ude Garami	Omote & Ura
Tachi Waza	Ushiro Eri Dori	Ikkyo, Nikyo & Sankyo	Omote & Ura

Additional Techniques

Demonstrate Kihon waza against tanto

Additional Demonstration

Jo Kata (Spirit of Musubi)

Additional Techniques

Nage-no-waza from the Schichihon-no Kuzushi

Demonstrate

First 5 Kumi-Jo

First 5 Kumi-Tachi

Key Points:

- (1) *Movements should not be rushed or hurried. Have control of your situation as nage.*
- (2) *Sei and Do: "Sei" is calmness, "Do" is motion. It is ideal to be able to instantaneously switch from one to the other, and to attain what is called "calmness within motion, and motion within calmness."*
- (3) *Do not take a stiff, conscious stance toward your partner, just stand naturally.*
- (4) *Be aware of suki, an opening or break in timing.*
- (5) *It is at this level that the Aikidoka should begin to realize that there are an infinite number of ways to create attack and defense. All kyu requirements before this point are only a training method to understand basic patterns of motion. It is no longer necessary to remember how each technique was done at a different level except as a way of training others. But at the core of every technique are the proper patterns of motion developed in the training of kihon waza.*

1st Degree Black Belt (Shodan)
(Black Belt & Hakama)
All Previous Techniques &

Position	Attack	Technique	Version
Tachi Waza	Katate Dori	Variations	Omote or Ura
Tachi Waza	Ryote Dori	Variations	Omote or Ura
Tachi Waza	Morote Dori	Koshi Nage	
Tachi & Suwari Waza	Kata Dori with Shomen Uchi	Ikkyo, Nikyo, Sankyo, Yonkyo, Shiho Nage, Kote Gaeshi & Irimi Nage	Omote or Ura
Tachi Waza	Shomen Uchi	Variations	Omote or Ura
Tachi Waza	Yokomen Uchi	Variations	Omote or Ura
Tachi Waza	Ushiro Kubishime	Ikkyo, Nikyo, Sankyo & Kote Gaeshi	Omote or Ura

Additional Techniques

Tanto Dori(4 ways)

Jo Dori (4 ways)

Tachi Dori(4 ways)

Additional Technique

Randori (3 persons attacking)

Additional Techniques

First 8 techniques of the Koryu-Dai-San

Suwari Waza- 4 techniques

Hanmi Handachi-4 techniques

Demonstration

First 10 Kumi-Jo

First 10 Kumi-Tachi

Additional Demonstration

Henka Waza (Examiner will call the techniques)

Additional Techniques

Kaeshi Waza against

Shomen-Ate

Aigamae-Ate

Gyakugamae-Ate

Ikkyo

Kote Gaeshi

Key Points:

- (1) *Manifest non-fighting mind: Remove from your mind the idea of “enemy” or doing something against an attacker.*
- (2) *“Knowing” a concept vs. “Understanding” it. Know not just the form of the techniques, but the underlying purpose, spirit, and philosophy. Why we do what we do? Have a refined “martial intelligence”.*
- (3) *Shinken shobu (literally “a life and death encounter with swords”): Have the awareness and the intensity of knowing that one mistake means your life can be taken. Be here and now, able to perform without having to resort to intellectualizing or rationalizing before moving.*
- (4) *Fudoshin (literally “immovable mind”): Having a stable core as your operating center, your mind and the body which follows the mind is not drawn into an unstable position, but remains centered so that any action required can be carried out.*
- (5) *Ability to take the ukemi necessary instantly and without thinking. Ability to do kaeshi waza. Develop attitude of of shinken shobu.*

Nidan All Previous Techniques &

Position	Attack	Technique	Version
Hanmi Handachi	Katate Dori	Variations	Omote or Ura
Hanmi Handachi	Ryote Dori	Variations	Omote or Ura
Tachi Waza	Morote Dori	Variations	Omote or Ura
Tachi Waza	Kata Dori	Kata Dori Shomen Uchi: Ikkyo, Nikyo, Sankyo, Yonkyo, Shiho Nage, Kote Gaeshi, Irimi Nage	Omote or Ura
Hanmi Handachi	Shomen Uchi	Kokyu Nage Variations	Omote or Ura
Hanmi Handachi	Yokomen Uchi	Kokyu Nage Variations	Omote or Ura
Tachi Waza	Tsuki	Kokyu Nage Variations	Omote or Ura
Tachi Waza	Ushiro Ryote Dori	Kokyu Nage Variations	Omote or Ura
Tachi Waza	Ushiro Kata Dori	Kokyu Nage Variations	Omote or Ura
Tachi Waza	Ushiro Kubishime	Kokyu Nage Variations	Omote or Ura

*Demonstrate
Jo & Ken Misogi*

*Demonstrate
Koryu-Dai-Ichi (24 Techniques)*

Additional Techniques

- | | |
|--|--|
| 1. Uki-Otoshi (Ryote Dori Attack) | 2. Uki-Goshi (Yokomen Uchi Attack) |
| 3. Harai-Goshi (Katate Dori with Shomen Uchi Attack) | 4. Sasae-Tsuri-Komi-Ashi (Ryote Dori Attack) |
| 5. O-Soto-Gari (Ushiro Ryokata Dori Attack) | 6. O-Goshi (Varied attacks 3 examples) |
| 7. Seoi-Nage (Kata Dori with Yokomen Uchi Attack) | 8. Aiki-Otoshi (Ushiro Ryokata Dori Attack) |

Additional Techniques

Jo Waza (Variations)

Jo Dori (Variations)

Tanto Dori (Variations)

Key Points:

1. Movements should flow in an unobstructed manner, (Aiki like). Movements of the Koryu-Dai-San should be practiced with precision on both sides. Demonstration requires role as both Nage and Uke.
2. Don't look at the attackers eyes, be aware of your "total" surroundings.
3. Sen-no-sen, to define your opponents method of attack, before they are even aware of how they will move. Take the initiative.
4. Perfect technique is never enough. It does not stand alone. It must be born of and an instrument of the spirit (ri), or inner experience (satori).

*Behind the technique, know that there
is the spirit (ri):
It is dawning now;
Open the screen,
And lo, the moonlight is shining in!*

Takuan

Recommended Books on Aikido and related topics for the beginning Aikido student

AIKIDO AND THE DYNAMIC SPHERE by Westbrook and Ratti (Charles E. Tuttle) 1970; isbn 0804800049

AIKIDO by Kisshomaru Ueshiba (JPT Co.) 1985; isbn 0870406299

TOMIKI AIKIDO-BOOK 1 (RANDORI) and BOOK 2 (KORYU NO KATA) by Dr. Lee Ah Loi (G. Donald & Co. Ltd.) 1979; isbn 901764469 (A newer addition of this book combines both volumes)

ZEN AND JAPANESE CULTURE by Daisetz T. Suzuki (Princeton University Press) 1972; isbn 0691017700

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