

心身統壹
合氣道

Fall
2005

UCSB Aikidō Club Handbook

Cover: The characters (read vertically from right to left) read “shin shin tōitsu,” or “mind and body coordinated” in the first column, and “ai ki dō” in the second. Together, they make “shin shin tōitsu aikidō,” the name for our style of aikidō.

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Four basic principles to unify mind and body

1. Keep One Point
2. Relax Completely
3. Keep Weight Underside
4. Extend Ki

Five principles of Aikido with mind and body unification

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

History of Aikidō

合気道の歴史

The art of Aikidō is a relative newcomer to the world of martial arts. The art was founded by Morihei Ueshiba, called O-sensei (great teacher) in the 20th century. This makes Aikidō a young, dynamic, and still evolving martial art.

O-sensei was born in 1883, in a rural prefecture in Japan. As a youth he trained in several martial arts including jujutsu and kenjutsu. These influences are still seen in Aikidō today through techniques like ikkyō, nikyō, etc. as well the emphasis on bokken study. However, one of the greatest influences on present day Aikidō comes not from other martial arts but from religion. At the age of 37, O-sensei followed a childhood fascination with esoteric Buddhism and began studying Omoto-kyō intensively. Omoto-kyō is a neo-Shinto syncretic religion, which was created at the turn of the century. During this period in his life O-sensei opened his first dōjō, teaching what he called “aikibujutsu.” He continued to train, frequently ascetically, sometimes secluding himself in the mountains.

On a journey in China O-sensei and his Omoto-kyō master were captured by a Chinese warlord. After a successful encounter with a highly skilled swordsman, O-sensei found himself in a state of complete mental, physical and spiritual harmony. He felt bathed in golden light from heaven. After returning to Japan and reflecting on his experiences he began to understand what had happened. He renamed the art he taught “aikibudō,” emphasizing the mental aspects of the training over the physical exercises themselves.

In 1931 O-sensei moved to Tōkyō and opened the first full-size aikibudō dōjō, gaining a large following from all over Japan. However, after World War II he returned to the countryside in Ibaraki prefecture, north of Tōkyō, supposedly on a divine command. In 1942 he renamed the art Aikidō. To this day many consider Iwama village in Ibaraki as the birthplace of Aikidō.

After the war was over, O-sensei moved back to Tōkyō and rebuilt his dōjō, this time as an Aikidō dōjō. He attracted many students including Kōichi Tōhei, the founder of ki-aikidō.

Tōhei-sensei was born in Tōkyō in 1920. He was a sickly child, and his father (a 4th dan in judō) prompted him to train judo. Tōhei-sensei earned his black belt by the age of fifteen. At sixteen he entered Keiō University, where he joined the judo team. He trained so hard that he became ill, and had to withdraw from school for a year. While sick he realized that the human body and mind were weak and vulnerable. He turned his attention to Zen meditation and misogi exercises. These influences are prominent in modern Aikidō, as seen by the emphasis on breathing and other forms of meditation, and the regular misogi conducted at many dōjōs.

At the age of 19 Tōhei-sensei began training aikibudō with O-sensei. Several years later, at the age of 23 (in 1943), he graduated from Keiō University and joined the army. During World War II he served for four years in Manchuria, where some of the worst fighting occurred. As a first lieutenant he did not lose a single man under his command. It was during the war that he discovered the one point in the lower abdomen, and attributes that discovery to his success as a commander.

After the war Tōhei-sensei rejoined with O-sensei, training Aikidō instead of aikibudō, and quickly became the chief instructor – a position now called World Chief Instructor. In the early 50s O-sensei sent Tōhei-sensei to Hawaii to begin spreading Aikidō internationally. Cultural differences between himself and his new Hawaiian students meant that Tōhei-sensei had to innovate. His old teaching methods, learned from O-sensei, which consisted mostly of silent, repeated demonstrations of the complex physical motions of Aikidō interspersed with esoteric speeches, were inadequate. They relied on the cultural, linguistic and religious context of Japanese society and the interpersonal awareness of the Japanese, and outside that framework his methods were ineffective. He

realized that he instead needed to convey verbally the essence of Aikidō, its principles. Thus were born the Four Basic Principles of Shin Shin Tōitsu Aikidō.

In 1969 O-sensei became ill, and died. He left Hombu dōjō (the world headquarters) to his son, Kisshomaru Ueshiba. Among his final words were, "Aikidō is for the entire world. Train not for selfish reasons, but for all people everywhere." Kisshomaru Ueshiba ran the Hombu dōjō, headquarters of the Aikikai style Aikidō until in death in 1999.

The Four Basic Principles dramatically enhanced Tōhei-sensei's success as a teacher, both in Japan and abroad, but caused a rift at home. The principles, and what they entailed for the instruction of Aikidō, eventually caused Tōhei-sensei to split with O-sensei and the Aikikai. He founded the Ki No Kenkyukai (Ki Society International) in 1971. He renamed his art Shin Shin Tōitsu Aikidō (Aikidō with mind and body coordination) in 1974. The new world headquarters, Ki no Sato (in English, "ki village"), were opened in 1989 outside of Utsunomiya in Tōchigi prefecture, north of Tōkyō, on a portion of his family's ancestral lands. Since 1971 the Ki Society has opened dōjōs on 6 continents and attracted thousands of students

This history was compiled by Brent Miller based on information from "Ki-aikido on Maui," the Maui dōjō training manual, and from the website www.aikidofaq.com.

Club Structure



The UCSB Aikidō club is two organizations in one: on the one hand the club is a member dōjō of the Southern California Ki Society, and on the other it is a UCSB student club. Our head instructor is Steve Ota sensei, 5th Dan. He is a native of Santa Barbara County. He has been an Aikidō student since 1963, and an instructor since 1972. Our Chief Instructor is Clarence Chinn sensei, 7th Dan, who is based in Torrance.

We have practice Monday and Wednesday nights, and Sunday mornings, in Robertson Gym 2120 on the UCSB campus. All are welcome to practice Aikidō monday and wednesday evenings during the academic quarters, registering through the Recreation Department. Those who wish to attend Sunday practice, practice during the breaks, and/or test for Aikidō or ki ranking are requested to become a club member.

Club membership is \$15/mo, collected quarterly (\$45 in January, April, July, October). Monthly payment will be accepted if a quarterly schedule of payment is a hardship. Dues will be collected by our club treasurer, and checks made payable to UCSB Aikidō Club.

Club membership entitles one to the following: 4 Sunday practices per month, practices during the breaks, official testing to standards of Ki No Kenyukai Aikidō, a copy of the club handbook (and pdf updates), membership to So Cal Ki Society, and discounts on seminars with Chinn Sensei, and other visiting Ki Society instructors.

Individuals who do not wish to become club members, but would like to practice on Sundays or during the breaks, may pay a mat fee of \$7 per practice (payable to UCSB Aikidō Club).

UCSB Aikidō Club Officers for 2005-2006 are:

Brent Miller, president	b_miller@lifesci.ucsb.edu
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Dojo Etiquette

The Aikidō dōjō is the place where we cleanse and enrich our mind/body. Such a place offers effective use only when it is filled with feelings of respect, gratitude, right attitude, and positive mutual support; we strive for plus ki in the dōjō. When you come into the dōjō, you will notice that everyone works very hard and sincerely to maintain these feelings. Any feelings to the contrary should be left outside the dōjō. Following traditional forms of etiquette in the dōjō is an essential aspect of our training and should be practiced with sincerity.

You will find, if you remain with Aikidō for long, that “Dōjō Etiquette” is not a set list of rules, but rather a living attitude. Just as discipline is a tool to use only until we learn to love the thing that is good for us, so the following lists are a basis upon which to build our awareness of right thinking and right acting in relation to others.

Bowing

Bowing is an appropriate way of showing gratitude and humility, while at the same time placing one’s mind in a state of non-dissension, which is necessary for right training. Bowing also helps us to connect with the ki of our training partner, which makes our throws more effective.

When to bow

1. Upon entering and exiting the dōjō.
2. When stepping on or off the mat bow to the *shōmen* to show your respect for the training space.
3. Before class we bow to the *shōmen* to show our respect for the dōjō, and to the instructor to show our respect for their teaching.
4. After each training session, we bow again to the *shōmen*, and to the instructor, saying “Thank you, Sensei.”
5. Bow whenever requesting or receiving help from an instructor or another student.
6. Bow whenever greeting the sensei.
7. When in doubt, a bow is never out of place.

On the mat

1. The sensei is treated with respect at all times.
2. *Yūdansha* (students with black belts) are referred to as “sensei” at all times, on and off the mat.
3. Never interrupt the class to question unnecessarily. If you must ask a question, wait until an appropriate moment.
4. Do not call out to or interrupt the sensei while he/she is teaching.
5. Do not leave the mat during class without first obtaining the permission of the sensei, unless there is an emergency.
6. There should never be conversation of any kind while the sensei is demonstrating. When training with your partner, speak only as absolutely necessary.
7. Never argue about a technique. If there is a problem that cannot be resolved, ask the sensei.
8. When the sensei is teaching a point, do not attempt to move ahead to another point, thinking you know what is next.
9. Make it a point to fold the sensei’s hakama immediately at the close of class. The same applies to all *yūdansha* (black belts). No *yūdansha* should ever have to fold his or her own hakama after class. Any of the senior students will gladly teach you how to do so.
10. The formal sitting position on the mat is *seiza*. During long explanations, or if you have an injury, you may sit *agura* (cross-legged). Do not sit with

arms or legs outstretched or lean against post or walls. Do not lie down during class. These behaviors show disrespect for the sensei and the other students. These rules are also for safety; dangling limbs can be fallen upon or trip other students.

11. Never be idle during practice. You should be training or, if necessary, seated formally awaiting your turn.
12. During class, while standing or sitting, never fold your arms across your chest. This denotes arrogance and a closed mind.
13. Never use the *shōmen* weapons for your own training.

Preparing for training

1. Always make yourself aware of any particular needs of the sensei prior to class beginning. A bench, a glass of water, written notes, weapons, or anything else the sensei may require; these must be attended to properly, and placed appropriately.
2. Before class, all students must attend to the readiness of the training space. The mats must be swept, and the *shōmen* assembled from the closet.
3. After class, the *shōmen* must be disassembled and stored, and the closets must be locked before the last student leaves.
4. All students should always arrive at the dōjō with plenty of time to change and help with cleaning, and report to the mat at least 15 minutes before class is to begin.
5. If you are late for class, bow on to the mat and wait at the side of the mat until the person leading class signals that you may join the class. Bow and join whatever activity is in progress.
6. No gum chewing or eating is allowed on the mat during training.
7. Make sure your mind is positive as you enter the dōjō. Any negative feelings should be left outside the dōjō. There is no place for them inside.

8. Always enter the dōjō with an empty mind. If you think you know already, it will be difficult for you to learn.
9. No rings, watches, or jewelry of any kind should be worn during practice.
10. If you are ill or over-tired, do not come to the dōjō; stay home and take care of yourself.
11. Your body and, in particular, your feet, must be clean before you step onto the mat. All nails (both hands and feet) must be kept trimmed to avoid injury.

In and around the dojo

1. If you go to train in another dōjō, or another school of Aikidō, do not attempt to impose your style of training upon them. Instead, try to grasp exactly what the sensei is teaching.
2. Never put down another form of martial art, or any other form of self development discipline.
3. A place of martial arts training should be kept spotless. If you see something that indicates otherwise, for example rubbish or dirt on the floor, don't wait for someone else to correct it. This is part of your training.
4. Treat your training tools with respect. Your gi should always be clean and mended. Your weapons should be in good condition, and stored properly when not in use.
5. A pair of slippers is part of your training outfit. Shoes are clumsy and inappropriate when stepping on and off the mat, and barefoot is out of the question. Slippers must always be left neatly facing away from the mat. If someone's slippers are not in order, correct it immediately.

Thirteen Rules for Discipinants

The following rules, written by Kōichi Tōhei, outline the ideal spirit of an Aikidō student and teacher.

1. Ki training reveals to us the path to Oneness with the Universal. To coordinate mind and body and

become one with nature itself is the chief purpose of Ki training.

2. As nature loves and protects all creation and helps all things grow and develop, so we must teach every student with sincerity and without discrimination or partiality.
3. There is no discord in the Absolute Truth of the Universal, but there is discord in the realm of relative truth. To contend with others and win brings only a relative victory. Not to contend and yet win brings Absolute Victory. To gain only a relative victory sooner or later leads to inevitable defeat. While you are practicing to become strong, learn how you can avoid fighting by learning to throw your opponent and enjoy it and to be thrown and enjoy that too, and by helping one another in learning the correct techniques you will progress very rapidly.
4. Do not criticize any of the other martial arts. The mountain does not laugh at the river because it is lowly, nor does the river speak ill of the mountain because it cannot move about. Everyone has his own characteristics and gains his own position in life. Speak ill of others and it will surely come back to you.
5. The martial arts begin and end with courtesy, not in form alone, but in heart and mind as well. Respect the teacher who teaches you and do not cease to be grateful, especially to the founder who shows the way. He who neglects this should not be surprised if his students make light of him.
6. Be warned against conceit. Conceit not only halts your progress, it causes you to regress. Nature is boundless; its principles are profound. What brings conceit? It is brought on by shallow thinking and cheaply-bought compromise with your ideals.
7. Cultivate the calm mind that comes from making the Universal a part of the body by concentrating your thoughts on the one point in the lower abdomen. You must know that it is a shame to be narrow-minded. Do not dispute with others merely to defend your own views. Right is right; wrong is wrong. Judge calmly what is right and what is wrong. If you are convinced that you are wrong, manfully make amends. If you meet one who is your superior, joyfully accept his teaching. If any man is in error, quietly explain to him the truth, and strive to make him understand.
8. Even a one-inch worm has a half-inch of spirit. Every man respects his own ego. Do not, therefore, slight anyone, nor hurt their self-respect. Treat a man with respect, and he will respect you. Make light of him, and he will make light of you. Respect his personality and listen to his views, and he will gladly follow you.
9. Do not become angry. If you become angry, it shows that your mind has wandered from the one point in the lower abdomen. Anger is something to be ashamed of in Ki training. Do not become angry on your own account. Be angry only when the rights of nature or of your country are endangered. Concentrate on the one point, and become angry all over. Know that he who is easily angered loses courage at important moments.
10. Spare no effort when you teach. You advance as your students advance. Do not be impatient when you teach. No one can learn everything well at one time. Perseverance is important in teaching, as are patience, kindness, and the ability to put yourself in your students' place.
11. Do not be a haughty instructor. The students grow in knowledge as they obey their teacher. It is the special characteristic of training in Ki that the teacher also advances by teaching his students. Training requires an atmosphere of mutual respect between teacher and students. If you see a haughty man, you see a shallow thinker.
12. In practicing, do not show your strength without some good purpose lest you awaken resistance in the minds of those who are watching you. Do not argue about strength, but teach the right way. Words alone cannot explain. Sometimes by being the one to be thrown, you can teach more effectively. Do not halt your students' throw at mid-point or stop his Ki before he can complete a movement, or you will give him bad habits.

13. Do whatever you do with conviction. We study thoroughly the principle of the Universal and practice it, and the Universal protects us. We have nothing to be doubtful about, or to fear. Real conviction comes from the belief that we are one with the Universal. We must have the courage to say with Confucius: If I have an easy conscience, I dare to face an enemy of ten million men.

Seniority

Seniority is based on a combination of factors and, like respect, is something that must be earned. It can be lost as well. It is lost when one leaves the dōjō, or stops practicing for an extended period of time. It can be lost when a senior student does cease to fulfill the obligations below, rebels, or demands recognition, promotion, or consideration over another student.

The criteria for earning seniority are rank, attendance, leadership and attitude, age, and surrender.

1. Rank: Belt and Ki rank are the most obvious factor in determining seniority. Belt rank, like seniority, can be taken away. This only happens in extreme situations.
2. Attendance: Being in class as consistently as your life permits is the second most important determinant of seniority. Senior students set an example and help determine the tone for the rest of the students and the dōjō as a whole. This also means attending seminars whenever possible, regardless of the instructor, as well as assisting with the beginners' class.
3. Leadership, and attitude: This means being there to help make things happen and being willing to do whatever is required. Everything from sweeping the mats, setting up the shomen, washing the mats, helping prepare for seminars, carrying the guest instructor's bags, and helping fellow students prepare for exams to assisting with dōjō administration. There is no job that is too menial for a senior student. This sense of "can-do" reflects a student's plus ki and a positive attitude.
4. Age is often overlooked as a positive criterion. With age comes maturity. Thus older and more mature students have something to contribute to

everyone's training. Even though an older student may not have rank, they should still be shown the respect due to a senior student.

5. Surrendering to the training: Train earnestly, without questioning the training, without an agenda, expectations, or second guessing the instructors. Learn what the instructor is teaching, not what you would like them to teach. Train to improve yourself, not for promotion, ego, or personal gain.

The criteria for seniority may look demanding but they are very rewarding. A senior student must give up pettiness, competitiveness, expectations, preconceptions, and ego. Ego gets in the way of being one with the universe, and so gets in the way of growth and progress.

Testing Protocol

During testing, there is a specific set of steps which must be followed by each examinee during his or her test. In general, the students observing will be asked to sit further back from the usual position, to allow more space for the test. The examiners will normally sit to the left of the *shōmen* as seen from the audience.

When called to test, the examinee should bow and say "*hai*" loudly and with ki. He or she should then kneel and bow in front of their uke, saying "*onegaiishimasu.*" Both partners should then assume their positions in the center of the mat, 12 feet apart and facing the front; the examinee should be on the right, farthest from the examiners. Both partners then kneel together, bow to the *shōmen*, then to the examiners, then to each other. They may then stand and face each other, awaiting instructions from the examiners.

During the test, it is customary to return to the center of the mat after a throw has been performed on the left and right sides, although the partners may switch positions depending on where they finish the techniques.

When the test has been completed, the partners should regain their original positions, kneel together and bow to each other, then to the *shōmen*, then to the examiners. They may then reclaim their seats in the audience.

This section was adapted by Brent Miller and Steve Ota from the Maui Ki Society training manual, "Ki-aikido on Maui."

Testing Criteria

Aikido testing

The criteria given here are required to pass the exam of the corresponding rank, and will be tested during the exam. Ki tests are the one exception, and when required the appropriate ki rank should be seen as a prerequisite for the Aikidō rank.

5th Kyu (五級, blue)

Kumi waza 1-2
Hitori waza 1-6
Kokyū dōsa
Shokyū ki test

4th Kyu (四級, purple)

Kumi waza 1-6
Hitori waza 1-10
Kokyū dōsa

3rd Kyu (三級, purple)

Kumi waza 1-11
Hitori waza 1-14
Kokyū dōsa
Chūkyū ki test

2nd Kyu (二級, brown)

Kumi waza 1-16
Hitori waza 1-19
Kokyū dōsa

1st Kyu (一級, brown)

Kumi waza 1-30
Hitori waza 1-19
Kokyū dōsa

Shodan (初段)

Jiyū waza (5 arts each):
Yokomenuchi goshū
Katatedori goshū
Ushiro-tekubitori goshū
Tanto-dori goshū
Ken-gi dai-ichi: sword kata 1
Jō-kata dai-ichi: jō kata 1
Randori (yonnin-gake): 4 man attack
Jōkyū ki test

Nidan (二段)

Jiyū waza (5 arts each):
Munetsuki goshū
Shōmenuchi goshū
Bokken-dori goshū
Ken-gi dai-ni: sword kata 2
Jō-kata dai-ni: jō kata 2
Randori (gonin-gake): 5 man attack

Ki rank testing

Shokyu (初級)

(Over 24 hours training)

1. Standing with mind and body unified
2. Unbendable arm
3. Thrusting out one hand with its weight underside
4. Sitting seiza with mind and body unified
5. Sitting down and standing up with mind and body unified
6. Breathing exercise with mind and body unified

Chukyu (中級)

(24 hours ki training since shokyu)

Shokyū #1-6 (with more proficiency)

7. Sitting cross-legged
 - a. being pushed from behind
 - b. being raised by one knee
8. Thrusting out one hand while being pushed by the wrist
9. Bending backward
10. Stooping
11. Unraisable body

Jokyu (上級)

(48 hours ki training since chukyu)

Shokyū & chūkyū #1-11 (with more proficiency)

12. Leaning on a partner
 - a. Backward
 - b. Forward
13. Thrusting out one hand and raising one leg
14. Holding up both hands
15. Walking forward when being held
16. Sitting cross-legged while holding both hands of examiner from underneath while being pushed by the shoulders

Shoden (初伝)

At least 2 years of training since jōkyū

Same as Jōkyū, but tests are conducted with stronger ki and stricter standards

Chuden (中伝)

Special Permission

Same as jōkyū, but tests are conducted with stronger Ki and stricter standards.

Joden (上传)

Special Permission

Okuden (奥伝)

Special Permission

Must receive special training & must attend training camps

Kaiden (皆伝)

Special Permission

Must receive special training & must attend training camps

Kumí Waza

The kumi waza (組技, meaning team arts) are always executed with a partner. They survey the diversity of arts in Aikidō. Testing requirements are cumulative.

Required for 5th kyu

1. Katate kōsatori kokyūnage
片手交叉取り呼吸投げ
2. Katatetori tenkan kokyūnage
片手取り転換呼吸なげ

Required for 4th kyu

3. Katadori ikkyō (irimi and tenkan)
肩取り一教(入り身と転換)
4. Munetsuki koteoroshi
胸突き小手下ろし
5. Yokomenuchi shihōnage (irimi and tenkan)
横面打ち四方投げ(入り身と転換)
6. Shōmenuchi kokyūnage
正面打ち呼吸投げ

Required for 3rd kyu

7. Katadori nikyō (irimi and tenkan)
肩取り二教(入り身と転換)
8. Katadori sankyō (irimi and tenkan)
肩取り三教(入り身と転換)
9. Katadori yonkyō (irimi and tenkan)
肩取り四教(入り身と転換)
10. Yokomenuchi kokyūnage zenpōnage
横面打ち呼吸投げ前方投げ
11. Ryōtedori kokyūnage zenpōnage
両手取り呼吸投げ前方投げ

Required for 2nd kyu

12. Ushirotekubitori kokyūnage zenpōnage
後ろ手首取り呼吸投げ前方投げ
13. Ushirotekubitori kubijime sankyōnage
後ろ手首取り首締め三教投げ
14. Ryōtedori tenchinage (irimi and tenkan)
両手取り天地投げ
15. Ushirodori kokyūnage
後ろ取り呼吸なげ
16. Katatedori ryōtemochi kokyūnage (en undō)
片手取り両手持ち呼吸投げ(円運動)

Required for 1st kyu

17. Zagi handachi shōmenuchi kokyūnage
座技半立ち正面打ち呼吸投げ
18. Zagi handachi munetsuki koteoroshi
座技半立ち胸突き小手下ろし
19. Zagi handachi yokomenuchi kokyūnage zenpōnage
座技半立ち横面打ち呼吸投げ前方投げ
20. Munetsuki kokyūnage zenpōnage
胸突き呼吸投げ前方投げ
21. Munetsuki sudōri
胸突き素進り
22. Munetsuki kaitennage
胸突き回転投げ
23. Katatedori ryōtemochi koteoroshi
片手取り両手持ち小手下ろし
24. Katatedori ryōtemochi kokyūnage (hachi no ji)
片手取り両手持ち呼吸投げ(八の字)
25. Yokomenuchi koteoroshi
横面打ち小手下ろし
26. Yokomenuchi kokyūnage (hachi no ji)
横面打ち呼吸投げ(八の字)
27. Shōmenuchi koteoroshi
正面打ち小手下ろし
28. Shōmenuchi ikkyō (irimi and tenkan)
正面打ち一教(入り身と転換)
29. Ushirotekubitori koteoroshi
後ろ手首取り小手下ろし
30. Ushirotekubitori ikkyō
後ろ手首取り一教

Hitori Waza

一人技

The hitori waza (一人技), meaning one-person exercises, are the warm-up exercises. The order in which they are executed during warm-ups differs from the order for testing. Testing requirements are cumulative.

Testing order

Required for 5th kyu

1. Udemawashi waza (arm spinning)
腕回し技
2. Udefuri waza (arm waving)
腕降り技
3. Udefuri chōyaku waza (arm waving + turn)
腕降り跳躍技
4. Sayū waza (sideways arm drop)
左右技
5. Ushiro ukemi waza (backwards roll)
後ろ受け身技
6. Zenpōkaiten waza (forwards roll)
前方回転技

Required for 4th kyu

7. Ikkyō waza (shōmenuchi ikkyō defense)
一教技
8. Zengo waza (ikkyō waza in two directions)
前後技
9. Happō waza (ikkyō waza in eight directions)
八方技
10. Zenshin-koshin waza (hopping back and forth)
前進後進技

Required for 3rd kyu

11. Funekogi waza (rowing exercise)
船漕ぎ技
12. Nikyō waza (joint lock stretch)
二教技
13. Sankyō waza (joint lock stretch)
三教技
14. Koteoroshi waza (joint lock stretch)
小手下ろし技

Required for 2nd kyu

15. Kahō tekubi kōsa waza (crossing wrists)
下方手首交差技
16. Jōhō tekubi kōsa waza (crossing wrists in front)
上方手首交差技

17. Ushirodori waza (rear grab throw)
後ろ取り技
18. Ushirotekubitori zenshin waza (rear wrist grab)
後ろ手首取り前進技
19. Ushirotekubitori koshin waza (rear wrist grab with step back)
後ろ手首取り後進技

Warm-up order

1. Nikyō waza (joint lock stretch)
二教技
2. Koteoroshi waza (joint lock stretch)
小手下ろし技
3. Sankyō waza (joint lock stretch)
三教技
4. Funekogi waza (rowing exercise)
船漕ぎ技
5. Ikkyō waza (shōmenuchi ikkyō defense)
一教技
6. Zengo waza (ikkyō waza in two directions)
前後技
7. Happō waza (ikkyō waza in eight directions)
八方技
8. Kahō tekubi kōsa waza (crossing wrists)
下方手首交差技
9. Jōhō tekubi kōsa waza (crossing wrists in front)
上方手首交差技
10. Sayū waza (sideways arm drop)
左右技
11. Sayū chōyaku waza (sideways arm drop with step)
左右跳躍技
12. Udefuri waza (arm waving)
腕降り技
13. Udefuri chōyaku waza (arm waving + turn)
腕降り跳躍技
14. Ushirodori waza (rear grab throw)
後ろ取り技
15. Ushirotekubitori zenshin waza (rear wrist grab throw)
後ろ手首取り前進技
16. Zenshin-koshin waza (hopping back and forth)
後ろ手首取り後進技
17. Tenkan waza (turning around wrist)
転換技

Taigi Descriptions

Kitei Taigi (基底, compulsory form) 110 seconds

1. Shōmenuchi kokyūnage
2. Yokomenuchi shihōnage
3. Munetsuki koteoroshi
4. Katatetori ikkyō
5. Katatori nikyō
6. Ushirotekubitori sankyō

1. Katatetori "Shodan" (片手取り) 65 seconds

1. Katatetori kokyūnage tenkan ("nishi no gyo")
2. Katatetori kirikaeshi tenkan
3. Katatetori zenpōnage tenkan
4. Katatetori kaiten nage tenkan
5. Katatetori shihōnage tenkan
6. Katatetori ikkyō tenkan

2. Katatetori Ryotemochi "Nidan" (片手取り両手持ち) 58 seconds

1. Katatetori ryōtemochi kokyūnage tenkan (chōyaku undō)
2. Katatetori ryōtemochi kokyūnage tenkan (maru undō)
3. Katatetori ryōtemochi kokyūnage tenkan (hachi no ji)
4. Katatetori ryōtemochi zenpōnage
5. Katatetori ryōtemochi nikyō tenkan
6. Katatetori ryōtemochi koteoroshi tenkan

3. Yokomenuchi "Sandan" (横面打ち) 43 seconds

1. Yokomenuchi sudōri
2. Yokomenuchi sudōri (ojigi)
3. Yokomenuchi kokyūnage irimi
1 through 3 are done continuously on each side
4. Yokomenuchi shihōnage irimi
5. Yokomenuchi kokyūnage sudōri nage
6. Yokomenuchi kokyūnage tenkan (hachi no ji)

4. Ryokatatori "Women's Arts" (両肩取り) 60 seconds

1. Ryōkatatori kokyūnage tenkan (ojigi)
2. Ryōkatatori kokyūnage tenkan (kirikaeshi ojigi)
3. Ryōkatatori kokyūnage tenkan (nido ojigi)
4. Ryōkatatori sudōri
5. Ryōkatatori nikyō tenkan
6. Ryōkatatori zenpōnage (yokomenuchi)

5. "Children's Arts" (子供用) 77 seconds

1. Shōmenuchi kokyūnage
2. Yokomenuchi shihōnage
3. Munetsuki koteoroshi
4. Katatori ikkyō irimi
5. Kokyū dōsa

6. Ushiro Waza "Retirees over 60" (後ろ技) 58 seconds

1. Ushirodori kokyūnage (zenpōnage)
2. Ushirotekubitori kokyūnage tenkan (ura gaeshi)
3. Ushirotekubitori zenpōnage
4. Ushirotekubitori koteoroshi (hantai tenkan)
5. Ushirotekubitori ikkyō tenkan
6. Ushirotekubitori sankyō nage

7. Munetsuki & Kerī (Kick) (胸付きと蹴り) 66 seconds

1. Munetsuki kokyūnage (cut neck)
2. Munetsuki ikkyō hantai tenkan (opposite hand)
3. Munetsuki zenpōnage
4. Maikeri kokyūnage irimi (block kick & hit face)
5. Mawakeri kokyūnage (ashi tori)
6. Munetsuki koteoroshi

8. Ryotetori (両手取り)

50 seconds

1. Ryōteteri tenchinage irimi
2. Ryōteteri tenchinage tenkan
3. Ryōteteri kokyūnage (yurei nage - “swan lake”)
4. Ryōteteri kokyūnage (sayū undō)
5. Ryōteteri kokyūnage zenpōnage
6. Ryōteteri kokyūnage kirikaeshi

9. Shōmenuchi (正面打ち)

56 seconds

1. Shōmenuchi ikkyō irimi
2. Shōmenuchi ikkyō tenkan
3. Shōmenuchi kokyūnage irimi (“banzai” throw)
4. Shōmenuchi koteoroshi
5. Shōmenuchi kokyūnage kirikaeshi
6. Shōmenuchi kokyūnage zenpōnage

10. Katatori Shōmenuchi (肩取り正面打ち)

59 seconds

1. Katatori menuchi kokyūnage irimi (“no touch” art)
2. Katatori menuchi kokyūnage tenkan (maru undō)
3. Katatori menuchi kokyūnage tenkan (hachi no ji)
4. Katatori menuchi nikyō tenkan
5. Katatori menuchi kokyūnage (sankyō)
6. Katatori menuchi kokyūnage zenpōnage

11. Katatetori (片手取り)

56 seconds

1. Katateteri kokyūnage irimi (“no touch” art)
2. Katateteri kokyūnage irimi/tenkan
3. Katate kōsadori kokyūnage tenkan
4. Katate kōsadori kokyūnage (curl wrist)
5. Katate kōsadori kokyūnage irimi (curl wrist - “no touch” art)
6. Katate kōsadori kokyūnage kirikaeshi

12. Katatetori Ryotemochi

(片手取り両手持ち)

66 seconds

1. Katateteri ryōtemochi kokyūnage irimi
2. Katateteri ryōtemochi kokyūnage tenkan
3. Katateteri ryōtemochi kokyūnage nikyō tenkan
4. Katateteri ryōtemochi kokyūnage ikkyō kirikaeshi
5. Katateteri ryōtemochi kokyūnage zenpōnage tenkan
6. Katateteri ryōtemochi kokyūnage ball nage

13. Yokomenuchi (横面打ち)

61 seconds

1. Yokomenuchi kokyūnage irimi
2. Yokomenuchi kokyūnage jūji irimi nage
3. Yokomenuchi kokyūnage atemi
4. Yokomenuchi shihōnage irimi tobikomi
5. Yokomenuchi koteoroshi (maru undō)
6. Yokomenuchi kokyūnage zenpōnage kirikaeshi

14. Katatori (肩取り)

85 seconds

1. Katatori ikkyō tenkan
2. Katatori nikyō irimi
3. Katatori sankyō tenkan
4. Katatori yonkyō irimi
5. Katatori kokyūnage ushiromuki (bow)
6. Katatori kokyūnage kirikaeshi ushiromuki (yokomenuchi)

15. “Middle School” (中学生用)

85 seconds

1. Shōmenuchi ikkyō irimi
2. Yokomenuchi kokyūnage tenkan (hachi no ji)
3. Munetsuki zenpō nage
4. Katatori nikyō irimi
5. Ushirodori kokyūnage zenpōnage
6. Ushirotekubitori sankyō nage

16. Zagí (座技)

57 seconds

1. Shōmenuchi ikkyō irimi
2. Shōmenuchi ikkyō tenkan
3. Katatori shōmenuchi kokyūnage irimi
4. Shōmenuchi kokyūnage
5. Munetsuki koteoroshi
6. Yokomenuchi kokyūnage

17. Zagí Handachi (座技半立ち)

53 seconds

1. Katatetori kokyūnage (zenpōnage)
2. Katatetori kokyūnage kirikaeshi
3. Shōmenuchi kokyūnage
4. Ushirokatatori kokyūnage
5. Munetsuki koteoroshi
6. Yokomenuchi kokyūnage

18. Ushiro Waza (後ろ技)

72 seconds

1. Ushirodori kokyūnage hagaijime (holding elbows)
2. Ushiro katatori kokyūnage hikōki (airplane) nage
3. Ushiro katatori kokyūnage hikōki kirikaeshi
4. Ushiro katatori kokyūnage zenpōnage
5. Ushiro katatetori kubijime uragaeshi kokyūnage
6. Ushiro katatetori kubijime zenpōnage

19. Munetsuki (胸付き)

52 seconds

1. Munetsuki kokyūnage uchiwanage kubikiri (fan)
2. Munetsuki kokyūnage zenpōnage yokomenuchi
3. Munetsuki kokyūnage uchiwanage menuchi
4. Munetsuki kokyūnage irimi sudōri
5. Munetsuki kokyūnage shōmenuchi
6. Munetsuki kokyūnage koteoroshi hantai tenkan

20. Futari Sannin Waza (二人三人技)

82 seconds

1. Futari ryōtemochi kokyūnage zenpōnage (one time)
2. Futari ryōtemochi kokyūnage seinaka awase (one time)
3. Futari ryōtemochi kokyūnage seiretsu (one time)
4. Futari ryōtemochi shihōnage
5. Sannin ryōtemochi kokyūnage seiretsu
6. Sanningake randori

21. Tanken Tori (短剣取り)

131 seconds

1. Shōmenuchi koteoroshi
2. Shōmenuchi kokyūnage irimi
3. Yokomenuchi irimi sakate
4. Yokomenuchi kokyūnage gokyū sakate
5. Yokomenuchi shihōnage
6. Munetsuki koteoroshi
7. Munetsuki ikkyō irimi
8. Munetsuki kokyūnage zenpōnage
9. Munetsuki hiji menuchi
10. Munetsuki kaiten nage

22. Tachi Tori (Bokken Tori)
(太刀取り、木剣取り)

106 seconds

1. Shōmenuchi irimi sudōri - shōmenuchi kokyūnage
2. Shōmenuchi koteoroshi (right only)
3. Shōmenuchi irimi tori (left only)
4. Yokomenuchi kokyūnage irimi
5. Yokomenuchi shihōnage (left only)
6. Munetsuki koteoroshi (right only)
7. Munetsuki kokyūnage zenpōnage
8. Munetsuki kokyūnage irimi sudōri
9. Dōuchi kokyūnage
10. Yokobarai kokyūnage

23. Jo Tori (杖取り)

124 seconds

1. Shōmenuchi irimi sudōri - shōmenuchi kokyūnage
2. Shōmenuchi koteoroshi (right only)
3. Shōmenuchi irimi tori (left only)
4. Yokomenuchi shihōnage (left only)
5. Yokoemnuchi kokyūnage zenpōnage
6. Munetsuki kokyūnage tsukikaeshi
7. Munetsuki kokyūnage zenpōnage
8. Munetsuki kokyūnage kirikaeshi
9. Dōuchi kokyūnage
10. Yokobarai kokyūnage

24. Jo Nage (仗投げ)

68 seconds

1. Kokyūnage
2. Kokyūnage zenpōnage
3. Sakate mochi kokyūnage zenpōnage
4. Shihōnage
5. Nikyō
6. Koteoroshi
7. Kokyūnage kirikaeshi
8. Kokyūnage ashi sukui

25. Ken (Daīchī Kengi) (第一劍技)

27 seconds

1. Happōgiri - performed twice with counting aloud;
first time at regular speed, second time faster

26. Ken (Dainī Kengi) (第二劍技)

29 seconds

The counting rhythm is: 1-2, 3-4, 5-6, 7-8, 9-10, 11-12,
13

1. Ichinotachi
2. Ichinotachi
3. Hidari kesagiri
4. Migi kesagiri
5. Ushiro uchi
6. Tsuki
7. Ushiro uchi
8. Tsuki
9. Hidari kesagake tobi komi
10. Migi kesagake tobi komi
11. Tsuki
12. Hidari kesagake

27. Jo (Daīchī Jogi) (第一仗技)

38 seconds

Counting 1-22: performed twice with counting aloud;
first time at regular speed, second time faster

28. Jo (Dainī Jogi) (第二仗技)

40 seconds

1. Tsuki zujyō (continued)
2. Tsuki zujyō
3. Hidari yokomenuchi
4. Mawashite migi uchi oroshi
5. Migi yokomenuchi
6. Tsuki zujyō - ushiro muki
7. Hidari yokomenuchi
8. Mawashite migi oroshi
9. Migi yokomenuchi
10. Tsuki zujyō - ushiro muki
11. Hidari yokomenuchi
12. Hidari kōhōtsuki
13. Migi kōhōtsuki (ushiro)
14. Tsuki - ushiro muki
15. Fumikonde (hidari) yokomenuchi
16. Isen kai kiri harai zujyō (circle)
17. Migi shitakara
18. Tsuki
19. Migi yokomenuchi
20. Tsuki
21. Hidari ashi sagari migishitakara hidari ue harai age
22. Mochi kaete tsuki

29. Uchi Ken (Kumitachi)

(打ち劍、組み太刀)

82 seconds

1. Kote uchi
2. Migi dōuchi
3. Hidari dōuchi
4. Nodo tsuki
5. Shōmenuchi
6. Hidari yokomenuchi - migi yokomenuchi

30. Shinken Kokoro No Ken (神劍心の劍)

1. Shōmenuchi
2. Hidari ashi mae uchi - ushiro uchi
3. Migi ashi mae uchi - ushiro uchi
4. Hidari yokomenuchi (continue to 5.)
5. Migi yokomenuchi
6. Hidari kesa ashi barai
7. Migi kesa ashi barai

Aikido in Japanese

Pronunciation

日本語で合気道と

Japanese is quite different from English. Whereas English is based on an alphabet and puts letters together to form syllables, Japanese is based on a syllabary. The syllables come pre-formed and cannot be changed. The following table lists all of the syllables:

a	ka	sa	ta	na	ha	ma	ya	ra	wa
i	ki	s(h)i	t(ch)i	ni	hi	mi		ri	
u	ku	su	t(s)u	nu	(f)hu	mu	yu	ru	(w)o
e	ke	se	te	ne	he	me		re	
o	ko	so	to	no	ho	mo	yo	ro	n

Note how, for example, “k” always appears coupled with a vowel. In Japanese, the concept of “k” as a letter is very difficult to grasp. This coupling of consonants with vowels in all cases except for “n” gives Japanese its machine-gun rhythm, as all syllables are pronounced for the same length of time. Each syllable is pronounced on an even beat. Watch out for the single “n” however, as it should get its own beat if followed by a consonant (i.e. is a separate syllable), but shares a beat if followed by a vowel. Compare “anko” (bean paste), which is three syllables, a + n + ko, with “nage”, which is only two: na + ge. The single “n” is sometimes pronounced with the rear of the tongue against the tip of the mouth, causing it to sound like an “m” to Western ears.

Some syllables are listed with parenthetical letters. These indicate differences between the way the syllable should be Romanized to keep the pattern of the table intact (si, ti, tu, hu, wo), and the way the syllable is pronounced (shi, chi, tsu, fu, o).

In Japanese, all consonants are hard (gi is pronounced “ghee” not “gee”), and all vowels are high-stress, like vowels in French or Spanish. A lazy “i” like in the English “I like Mike” is not correct. The syllable “i” should be pronounced like the “e” in “he is Mike.” Similarly, “a” is the a in “guacamole,” “u” is the o in “who is Mike,” “e” is the “ay” in “Mike lays down,” and “o” is the o in “go swimming.” However, because the vowels are all high stress, they sound somewhat clipped to English ears.

In English, when two vowels appear next to each other, they combine to form a new sound. Together they are called a diphthong. Japanese has no diphthongs. If “a” and “i” appear next to each other, as in “hai” (yes), they are pronounced separately. This means that “hai” is pronounced like the English “hi” or “high.” There is, of course, an exception to the rule. When two of the same vowel appear next to each other, like the final “o” in “Aikidoo,” the vowel sound is pronounced as a single sound covering two syllable beats. This is sometimes romanized with a macron (bar) over the extended vowel, as in “Aikidō.”

Consonants may also be doubled, occupying two syllable beats. The pronunciation is usually rendered as a glottal stop, which is difficult to hear for most English speakers. A good example of this is “bokken” (wooden sword), which is four syllables: bo + k + ke + n.

Some syllables may be modified by adding vocalization, such as turning a “ki” into a “gi.” The only difference in pronunciation between the two is that in the second case the throat makes a noise (vocalizes) the initial consonant sound. Any k-syllable may be turned into a g-syllable, any s-syllable may be turned into a z-syllable and any h-syllable may be turned into a b-syllable or a p-syllable, giving “ga gi gu ge go, za ji zu ze zo, ba bi bu be bo, pa pi pu pe po” as additional sounds.

There is one more oddity to Japanese pronunciation. Any of the consonant + i syllables (ki, ni, etc.) may be combined with ya, yu, or yo to make a single syllable pronounced kya, nya, etc. This adds 21 syllables to the 68 given above, for a total of only 89 sounds in the language. Compare that with English, and its seven ways of pronouncing “ough” and you see that Japanese does not have the same phonetic complexity as other languages. This has consequences which will be discussed below.

It should now be obvious why words borrowed into Japanese, such as “milk shake” end up “mirukusheiku.” Reverse translation back into English can yield disastrous results: “love” nipponifies into “rabu” which is then anglicized into “rub.” Do not be offended or embarrassed if your Japanese boyfriend or girlfriend says “I rub you” in front of your parents.

Orthography

Japanese has the most complex writing system in the world, with 6000+ characters derived from Chinese, called kanji, as well as a syllabary for native words called hiragana and a syllabary for foreign words called katakana. These can all appear in a given sentence, depending on the words chosen. In fact, the recent influx of English words has led to the use of katakana verb roots written with hiragana conjugations. The following table shows the hiragana, in the same arrangement as the Romanized table above:

あ	か	さ	た	な	は	ま	や	ら	わ
い	き	し	ち	に	ひ	み		り	
う	く	す	つ	ぬ	ふ	む	ゆ	る	を
え	け	せ	て	ね	へ	め		れ	
お	こ	そ	と	の	ほ	も	よ	ろ	ん

In Aikidō practice katakana are only encountered when non-Japanese practitioners put their names on their uniforms or hakama. However, for completeness, they are shown below:

ア	カ	サ	タ	ナ	ハ	マ	ヤ	ラ	ワ
イ	キ	シ	チ	ニ	ヒ	ミ		リ	
ウ	ク	ス	ツ	ヌ	フ	ム	ユ	ル	ヲ
エ	ケ	セ	テ	ネ	ヘ	メ		レ	
オ	コ	ソ	ト	ノ	ホ	モ	ヨ	ロ	ン

This standard arrangement of syllables in a table is called the “gojyūon” (ごじゅうおん, 五十音) or “fifty sounds” because the table has fifty boxes in it.

Vocalizations are written using a pair of dots or a little circle. Compare ki (き) with gi (ぎ), shi (し) with ji (じ), ta (た) with da (だ), and hu (ふ) with bu (ぶ) and pu (ぷ). Only k-, s-, t- and h-syllables can be vocalized. The same symbols are applied to katakana.

When writing doubled vowels in hiragana, simply add the symbol for the appropriate vowel, as in “どうぞ” (douzo, please). Sometimes, like the final sound in “sensei,” there is an odd twist. We write “sensei” and not “sensee” when we Romanize the word because in Japanese it is written せんせい or se+n+se+i. Similarly, the long “o” at the end of “Aikidō” is usually written あいきどう or a+i+ki+do+u.

Other vowels are extended as normal. Borrowed katakana words use a dash to indicate an extension of the previous vowel, as in “コーヒー” (kouhii, coffee).

Doubled consonants are indicated by a small tsu (っ or っ in katakana words) written before the syllable whose leading vowel is to be doubled. For example, “bokken” (wood sword) is written “ぼっけん.” “Happoo” (eight directions) is written “はっほう.”

Paired y-syllables (kya, nya etc.) are written ki + small ya. If the final vowel is extended the appropriate vowel syllable is then written, as in “kyuu” and “jyuu” (nine and ten): きゅう and じゅう.

Romanization

Romanization of Japanese is troublesome due to historical inconsistency. The difficulties are largely due to pronunciations that do not follow the gojyuuon pattern (shi, chi, tsu) and differences between what Western ears hear and Japanese mouths say (hu, n). In the first case, to make the romanization more intuitive to pronounce, an additional letter has been added to each syllable. In the second, “hu” sounds like “fu” and the single “n” sounds like “m” to untrained listeners.

There is an additional difficulty related to doubled sounds. A word such as “sensei” could be written “sensee” as well, to conform with either the Japanese orthography or the sound of the word. “Shogun” could be Romanized as “shogun,” “shōgun,” “shoogun,” “shohgun,” “shougun,” “syogun,” “syōgun,” “syoogun,” “syohgun,” or “syogun.” These all refer to the same word, which only has one spelling in Japanese. All of these variations have been used historically. The most parsimonious possibility is to stay as close to the Japanese orthography as possible, while keeping the Romanizations intuitively legible.

Here is the standardized set of Romanized orthographies used in this guide:

a	ka	sa	ta	na	ha	ma	ya	ra	wa
i	ki	shi	chi	ni	hi	mi		ri	
u	ku	su	tsu	nu	fu	mu	yu	ru	wo
e	ke	se	te	ne	he	me		re	
o	ko	so	to	no	ho	mo	yo	ro	n

Where there are differences between the table’s pattern and the pronunciation, the intuitive pronunciation option has been retained. Doubled consonants will simply be written double (bokken), and doubled vowels will follow the Japanese orthography (sensei) or use a macron (Aikidō). Vocalized modifications are written using g, j, b, and p as in the examples given above.

Terminology

Definitions below are given in two ways. First, where appropriate, definitions for each individual character in the compound are given, separated by plus signs, then the meaning of the compound is given in English. This is only done where the individual meanings can help to understand the concept.

Dojo etiquette

Word	Kana	Kanji	Definition
Aikidō	あいきどう	合気道	Harmony or union + energy + road = way to union with ki
Hai	はい	—	Yes
Kōhai	こうはい	後輩	Junior student (relative to the speaker)

Mudansha	むだんしゃ	無段者	Student without a black belt (kyū rank)
Onegaishimasu	おねがいします	お願いします	Honored + request + make = Please, as in please teach me, please train with me, please pass the salt
Otomo	おとも	お供	Assistant or helper
Senpai	せんぱい	先輩	Senior student (relative to the speaker)
Sensei	せんせい	先生	Forward or ahead + life = Teacher
Shōmen	しょうめん	正面	Proper or correct + side or face = Front (of the dōjō)
Yame	やめ	止め	Stop!
Yūdasha	ゆうだんしゃ	有段者	Student with a black belt (dan rank)

Counting

Word	Kana	Kanji	Definition
Ichi	いち	一	One
Ni	に	二	Two
San	さん	三	Three
Shi	し	四	Four
Go	ご	五	Five
Roku	ろく	六	Six
Sichi	しち	七	Seven
Hachi	はち	八	Eight
Kyū	きゅう	九	Nine
Jyū	じゅう	十	Ten
Hyaku	ひゃく	百	One hundred
Sen	せん	千	One thousand
Man	まん	万	Ten Thousand

Note: For counting above ten, simply say “ten one,” “ten two” etc. For twenty, say “two ten.” Thus, twenty three becomes “ni jyu san.” These numbers should only be used when counting abstractly, as when counting during warm-ups. Counting specific things like dates, objects, people, or places is very complicated and should not be attempted by the uninitiated.

Ranks

Word	Kana	Kanji	Definition
Kyū	きゅう	級	Level of practice
Shokyū	しょきゅう	初級	Beginner ki rank
Chūkyū	ちゅうきゅう	中級	Middle ki rank
Jōkyū	じょうきゅう	上級	High ki rank
Shoden	しょでん	初伝	Begin + transmit = Black belt ki rank
Chūden	ちゅうでん	中伝	Middle + transmit = Advanced ki rank
Okuden	おくでん	奥伝	Inner + transmit = Very advanced ki rank
Kaiden	かいでん	皆伝	All + transmit = Senior ki rank
Rokkyū	ろっきゅう	六級	6th kyū Aikidō rank (white)
Gokyū	ごきゅう	五級	5th kyū Aikidō rank (blue)
Yonkyū	よんきゅう	四級	4th kyū Aikidō rank (purple)
Sankyū	さんきゅう	三級	3rd kyū Aikidō rank (purple)
Nikyū	にきゅう	二級	2nd kyū Aikidō rank (brown)
Ikkyū	いきゅう	一級	1st kyū Aikidō rank (brown)

Shodan	しょだん	初段	First rank (black)
Nidan	にだん	二段	Second rank (black)
Sandan	さんだん	三段	Third rank (black)
Yondan	よんだん	四段	Fourth rank (black)
Godan	ごだん	五段	Fifth rank (black)

Note: Dan ranks continue following the pattern up to ten, a rank reserved for the founder of the style

Attacks

Word	Kana	Kanji	Definition
Katadori	かたどり	肩取り	Shoulder + grab
Katatekōsatori	かたてこうさとり	片手交叉取り	Side + hand + mixing + fork+ grab = cross hand wrist grab
Katatetori	かたてとり	片手取り	Side + hand + grab = wrist grab
Kubijime	くびじめ	首締め	Neck + choke
Munetsuki	むねつき	胸突き	Chest + punch
Ryōkatadori	りょうかたどり	両肩取り	Both + shoulder + grab
Ryōtemochi	りょうてもち	両手持ち	Both + hand + carry = two hands grabbing one
Ryōtetori	りょうてとり	両手取り	Both + hand + grab = grabbing both hands
Sakatemochi	さかてもち	逆手持ち	Reverse + hand + carry = reverse grip grab
Shōmenuchi	しょうめんうち	正面打ち	Proper or correct (front) + side or face + hit
Ushirohijitori	うしろひじとり	後ろ肘取り	Back + elbow + grab = grab elbows from behind
Ushirokatadori	うしろかたどり	後ろ肩取り	Back + shoulder + grab = grab shoulders from behind
Ushirotekubitori	うしろてくびとり	後ろ手首取り	Back + hand + neck + grab = grab wrists from behind
Ushirodori	うしとり	後ろ取り	Back + grab = grab arms from behind
Yokomenuchi	よこめんうち	横面打ち	Sideways + side or face + hit

Throws

Word	Kana	Kanji	Definition
Ikkyō	いきょう	一教	First teaching (joint lock)
Nikyō	にきょう	二教	Second teaching (joint lock)
Sankyō	さんきょう	三教	Third teaching (joint lock)
Yonkyō	よんきょう	四教	Fourth teaching (joint lock)
Ashisukui	あしすくい	足掬い	Leg + scoop = leg sweep
En undō	えんうんどう	円運動	Circle or round + go + move = circle throw
Hachinoji	はちのじ	八の字	Figure eight
Hijitori	ひじとり	肘取り	Elbow grab
Irimi	いりみ	入り身	Enter + body = straight in
Jyūjinage	じゅうじなげ	十字投げ	Ten + number + throw = #10 throw
Kaitennage	かいてんなげ	回転投げ	Spin + turn + throw
Katameru	かためる	固める	To stiffen
Kirikaeshi	きりかえし	切り換えし	Cut + interchange
Koshinage	こしなげ	腰投げ	Lower back (hip) + throw
Koteoroshi	こておろし	小手下ろし	Small hand down: cause the hand to go down softly
Kokyūnage	こきゅうなげ	呼吸投げ	Invite + inhale = breath + throw = throw with no technique
Ojigi	おじぎ	お辞儀	expression + ceremony = bow

Shihōnage	しほうなげ	四方投げ	Four directions throw
Sudōri	すどうり	素通り	Principle + pass through = move straight through
Tenchinage	てんちなげ	天地投げ	Heaven + earth + throw
Tenkan	てんかん	転換	Turn + interchange = around
Zenpōnage	ぜんぼうなげ	前方投げ	Forward + direction + throw

Body Parts

Word	Kana	Kanji	Definition
Hara	はら	原	Belly or center
Hiji	ひじ	肘	Elbow
Kata	かた	肩	Shoulder
Koshi	こし	腰	Lower back / hips
Kubi	くび	首	Neck
Mune	むね	胸	Chest
Te	て	手	Hand
Tekubi	てくび	手首	Wrist

Miscellaneous

Word	Kana	Kanji	Definition
Bokken	ぼっけん	木剣	Wood + sword
Chōyaku	ちょうやく	跳躍	Hop + leap = jump
Hantai	はんたい	反対	Opposite
Hidari	ひだり	左	Left (as in left side, left hand)
Isshinichinyo	いっしんいちによ	一心一如	One + heart or mind + one + likeness = As one mind
Jō	じょう	杖	Wooden staff
Kitei	きてい	基底	Fundamental + low = basic
Kokyūdōsa	こきゅうどうさ	呼吸動作	Invite + inhale + move + make = Create movement with no technique
Migi	みぎ	右	Right (as in right side, right hand)
Nage	なげ	投げ	Thrower: the one who performs the throw, i.e. the defender
Randori	らんどり	乱取り	Riot + grab = free style multiple man attack
Seiza	せいざ	正座	Correct + sit
Shinshintōitsu	しんしんとういつ	心身統一	heart or mind + body + relationship + one = mind and body coordinated
Taigi	たいぎ	体技	Body + technique = series of throws
Tantō	たんとう	短刀	Short + knife
Uke	うけ	受け	Receiver: the one who falls, i.e. the attacker
Ukemi	うけみ	受け身	Receiver body: the fall itself, as in the art of ukemi
Undō	うんどう	運動	Carry + move = an exercise, in the context of warm ups
Waza	わざ	技	An exercise, in the context of practicing a throw
Zagi	ざぎ	座技	Sitting + exercise
Zagi handachi	ざぎはんだち	座技半立ち	Sitting + exercise + half + standing = attacker standing, nage sitting seiza

This section was prepared by Brent Miller based on his knowledge of Japanese linguistics. Any odd regionalities that may have crept in were acquired in Aomori prefecture in northern Japan.

Online Resources

The following web sites contain lots of useful information about the various aspects of Aikidō. Please be sure to bookmark the club home page; all other links appear there. There are many, many other Aikidō related web pages out there; don't hesitate to use your favorite search engine. However, please keep in mind that there are almost as many Aikidō styles as there are instructors.

Club-related sites

UCSB Aikidō Club	http://orgs.sa.ucsb.edu/aikido/
UCSB Aikidō Club mailing list	http://groups.yahoo.com/group/ucsbaikidoclub/

Ki Society web sites

Southern California Ki Society	http://www.socalkisociety.org/
U.S. Ki Society	http://ki-aikido.net/
International Ki Society	http://www.ki-society.com/
Northern California Ki Society	http://www.kiaikido.org/
Maui Ki Society	http://www.mauikiaikido.org/
Seattle Ki Society	http://www.seattlekisociety.com/
Oregon Ki Society	http://www.oregonki.org/
Unofficial Ki Society	http://unofficial.ki-society.org/

Other Aikido-related sites

AikiWeb	http://www.aikiweb.com/
Aikidō FAQ	http://www.aikidofaq.com/
Aikidō Encyclopaedia	http://www.aikidojournal.com/new/encyclopedia.asp

Aikido equipment sites

BuJin Design	http://www.bujindesign.com/
Kingfisher Woodworks	http://www.kingfisherwoodworks.com/
Budoking.com	http://www.budoking.com/

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