Castle Rock AIKIDO

Student Handbook

...a physical path to self-mastery

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Regarding Punctuation & Capitalization

Many authors struggle on how best to represent Japanese words in English. The Japanese language presents several challenges. First, Japanese does not differentiate between upper and lowercase letters. When written in English phonetics, several common Japanese terms appear identical to other English words but have both different meaning and pronunciation. This can create difficulty when reading English text containing Japanese words. Therefore, to reduce confusion, Castle Rock AIKIDO has elected to represent all Japanese words in the upper case in this manual.

For example, the word "to" in English is pronounced like the number "two". While in Japanese, this word is pronounced "toe". Visually then, we shall represent it as "TO" to differentiate it from the English "to". Similarly, the word "do" in English is pronounced "dew", while in Japanese, this word is pronounced "dough". It shall be represented as "DO". Other potentially problematic words include the English "shin", which in Japanese is pronounced "sheen" and is represented here as "SHIN". Even the English word "sake" pronounced "say-kh" could be mistaken for the Japanese wine "SAKE" pronounced "sock-eh". Following this capitalization practice considerably eliminates much of the visual awkwardness and potential for confusion.

The second challenge is the Japanese exclusive use of *null plural* nouns. English does this often as well with many animal nouns such as deer, fish, sheep, and moose; and others like aircraft and species. In this manual, we will follow the same practice. You will not see here words like "dojos" or "senseis", which appear awkward. Instead, these terms and others will appear as "DOJO" and "SENSEI" whether singular or plural. Like Japanese, the intent will be obvious by the sentence context. For example, in the sentence "There are many AIKIDO DOJO and AIKIDO SENSEI currently teaching in the United States." It is obvious that DOJO and SENSEI are plural, as the sentence wouldn't make sense otherwise.

The third challenge involves the word "Japan" itself. This term will *not* appear in all caps in this manual because the word Japan, ironically, is *not* of Japanese origin. The correct name of the country is NIPPON or NIHON. The word "Japan" is actually and exonym; the European mispronunciation of the term NIPPON. This error became commonplace in the late 16th century and, unfortunately, continues to this day.

日本

Beginning in the early 21st century, colloquial dialogue in daily, digital communications such as e-mail, text messaging, and social media posts began employing the notion that the use of all caps somehow implied anger or frustration. This practice is not utilized, nor intended in this manual.

Next, to assist in proper pronunciation of some difficult or lengthy Japanese terms, we have also elected to use hyphens when helpful, but keep in mind that hyphens do not actually exist in the Japanese language.

Lastly, we have elected not to represent Japanese terms with *italics* because we felt it might limit our ability to emphasize other manual content written in English. We also did not want to inadvertently confuse the reader into thinking something expressed with *italics* was a Japanese term when it wasn't. While initially these representations may seem somehwhat cumbersome, we contend this standard improves readability, pronunciation, and understanding of Japanese lexicon for martial arts students.

Mission Statement

Our mission is…

"to forge in our students
a sense of character so strong,
that conflict becomes unnecessary."

Many assume that the "conflict" we refer to in this mission statement is *physical* conflict, such as fighting with others. However, the conflict we mean to emphasize is *inner* conflict - the mental, emotional and even spiritual conflict most of us struggle with each and everyday. Through the practice of AIKIDO we discover within ourselves *a physical and never-ending path to self-mastery…*

What is AIKIDO?

"True victory is self-victory."
– MORIHEI UESHIBA

AIKIDO is a powerful martial art developed throughout the mid-20th century by a Japanese national named MORIHEI UESHIBA. AIKIDO differs from many other martial arts in that the practitioner seeks to achieve self-defense *without* necessarily seriously injuring his or her attacker(s). AIKIDO is also non-competitive and, therefore, there are no tournaments or sport applications in AIKIDO.

AIKIDO is most often practiced with a partner where one person functions as an attacker and the other person practices defensive AIKIDO techniques. About half of AIKIDO's techniques involve joint locks which enable the practice partner to be moved to a pinning position where they can be held without serious injury. Other techniques involve throwing one's partner to the ground. An AIKIDO student spends a great amount of time learning how to fall safely. Proper falling is a fundamental skill to the practice of AIKIDO.

The basic movements of AIKIDO are overwhelmingly circular in nature. An AIKIDO student harmonizes with, rather than directly confronts the typically linear attack; he then converts the energy of that linear attack into a circular energy that, ultimately, renders an attack harmless.

All AIKIDO techniques follow a basic formula of:

1. **Get off the line of attack and/or blend with the momentum of the attack;**
2. **Take the balance of your opponent; and**
3. **Redirect the attacking energy and momentum to a more peaceful resolution**

Instead of using potentially crippling kicks and punches, AIKIDO students learn to apply numerous wristlocks, arm pins, or unbalancing throws to neutralize aggressors without injury. The so-called "attacks" taught in AIKIDO are merely for purposes of learning to defend against rather than for the purpose of initiating an attack upon another. As such, AIKIDO is said to be a purely *defensive* martial art, which is its appeal to many.

Spectators often describe AIKIDO as looking almost dance-like. This quality is essential to the safe and effective practice of AIKIDO. AIKIDO's techniques can be so devastating that if the two AIKIDO practitioners do not carefully harmonize their respective movements training injuries can easily occur. Over time, students discover that the "strength" of AIKIDO lies not so much in muscular force, but in the careful and deliberate coordination of position, timing, and control. This uniqueness of AIKIDO has secondary benefits to include deep levels of mental relaxation, emotional calmness, acute concentration and pragmatic physical fitness in our daily lives. As such, AIKIDO becomes the education and refinement of the spirit.

The Purpose of AIKIDO

Greater than that of self-defense, AIKIDO's objective is to contribute to the making of a better society through the united training of body, mind and spirit. The Founder's son, KISSHOMARU UESHIBA spent decades spreading this message of societal peace *through* the art of AIKIDO.

Being a martial art, people are often surprised, even perplexed to learn that AIKIDO means "the way of harmony." "KI" (pronounced 'key') is the Eastern philosophical concept of the universal creative principle of life – the life force or breath. KI is at the heart of AIKIDO – both in concept and in word. When the word is broken down into syllables it reads AI-KI-DO.

← AI = Harmony / Connection

← KI = Spirit / Energy

← DO = Way / Path

Literally then, AIKIDO translates as "the way of harmony with KI." AIKIDO seeks to unite this KI of the Universe with the KI found within each person. The Founder of AIKIDO believed that a person was at their highest level of self-actualization when universal KI and one's personal KI were aligned. Use of the word KI or spirit in a Japanese context doesn't imply a religious connotation. Rather, it recognizes the inherent energy found in all living and non-living things… all matter and non-matter, that is.

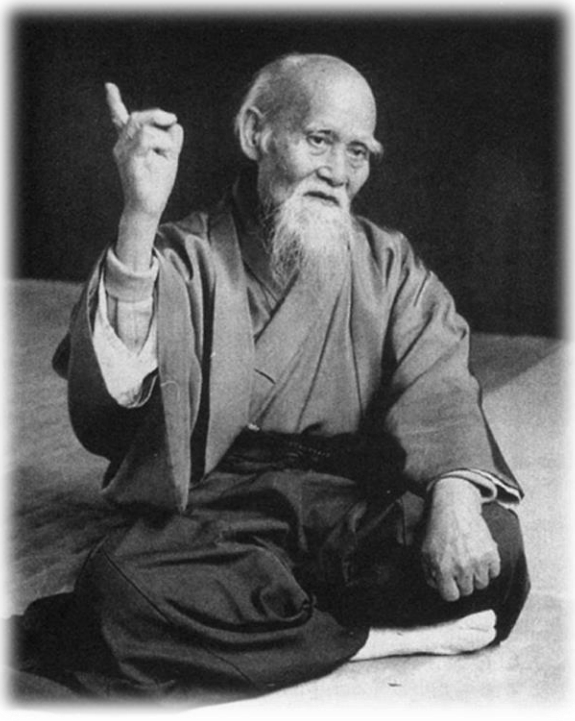
"There are two types of KI: ordinary KI and true KI. Ordinary KI is coarse and heavy; true KI is light and versatile. In order to perform well, you have to liberate yourself from ordinary KI and permeate your organs with true KI. That is the basis of powerful technique."

– MORIHEI UESHIBA

The Philosophy of AIKIDO

Much like a hurricane, tornado or tidal wave, Nature's forces are efficient, rational, and soft; their centers' immovable, firm, and stable. Of course, these forces may not seem rational or soft relative to human experience, but relative to itself, these forces are perfectly balanced. This principle of a firm center and a soft, adaptable periphery is universally consistent – and, therefore, must be true for each person, as well (i.e., torso and limbs). The culmination of AIKIDO is expressed by aligning one's own center with the center expressed throughout nature. One becomes "resilient" inside, yet this strength is expressed softly and powerfully.

AIKIDO's movements maintain this firm and stable center while simultaneously emphasizing spherical rotation characterized by flowing, circular vectors. Pivoting, entering and circling motions blend with, control, and overwhlem an opponent. The principle of spherical rotation makes it possible to defend oneself from an opponent of superior size, strength and experience.



Although AIKIDO movements are soft, logical and smooth, as are those found in nature, by applying a bit of strategic force, these techniques can be devastatingly effective. The gentle quality of AIKIDO makes it appealing to many people. It not only provides excellent exercise and teaches proper etiquette and self-control, but for some it even offers spiritual growth and evolution.

"AIKIDO is invincible because it contends with nothing."

– MORIHEI UESHIBA

The Founder, MORIHEI UESHIBA (1883-1969)

MORIHEI UESHIBA was one of history's great martial artists. Even at age eighty, he could disarm any foe, down any number of attackers, and even pin an opponent with a single finger. Although virtually invincible as a warrior, he was, above all, a man of peace who detested fighting, war and any kind of violence, especially during WWII. His way was that of AIKIDO, the art of peace. He is referred to as O-SENSEI, meaning great teacher.

"In AIKIDO, we never attack. An attack is proof that one is out of control. Never run away from any kind of challenge, but do not try to suppress or control an opponent unnaturally. Let attackers come any way they like and then blend with them. Never chase after opponents. Redirect each attack and get firmly behind it."

– MORIHEI UESHIBA

MORIHEI UESHIBA spent his youth and early adulthood training under a variety of sword and JUJUTSU masters. As he grew older, he experienced increasing disquiet stemming, in part, from his rather violent youth, feeling that training for the sake of winning was not enough. One day, after a long, arduous period of training and meditation, he came to recognize an innate understanding that the true purpose of the martial arts was to be the promotion of universal peace and love. He saw that the ideal victory was a conflict resolved without winner or loser. He began to change his martial techniques and practices he had learned throughout his life and aligned his art with his new understanding. This led to the formal development of AIKIDO.

The 1st DOSHU - MORIHEI UESHIBA (1883-1969)

The person at the head of the art of AIKIDO is referred to as DOSHU. Congruent with the Japanese cultural practice of familial succession, what is called the IE system (pronounced 'ee-eh'), the position of DOSHU has been a relative of the Founder's family in Japan. The DOSHU represents the highest official authority in the AIKIDO profession.

1st DOSHU – O-SENSEI, MORIHEI UESHIBA (1883 – 1969)

MORIHEI UESHIBA Timeline

1883 – Born December 14th in TANABE City, WAKAYAMA Prefecture, Japan

1912 – Moves to HOKKAIDO Prefecture

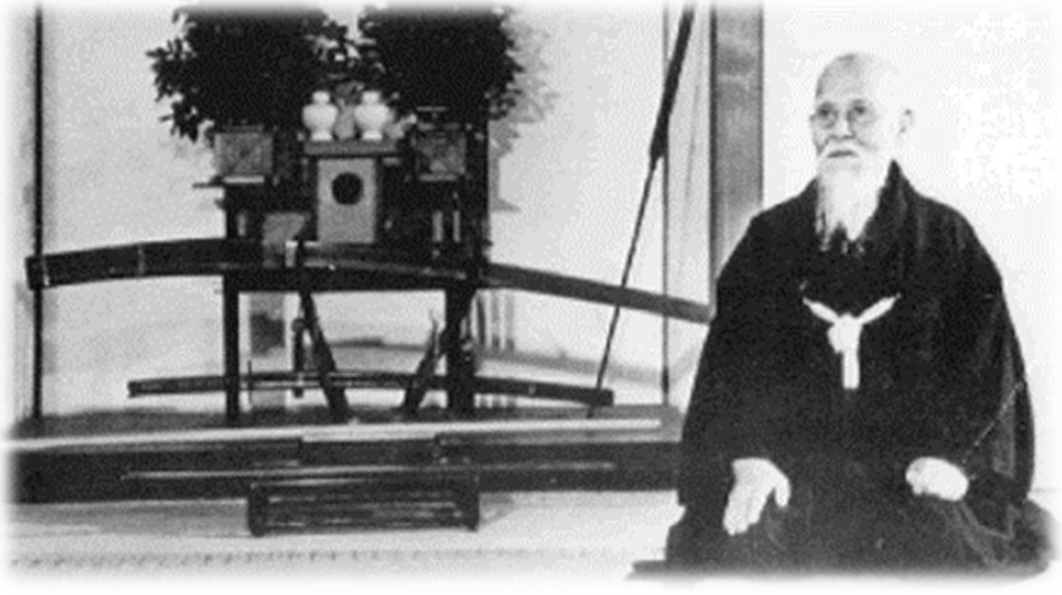
1912 – Meets SOKAKU TAKEDA learns DAITO-RYU AIKI-JUJITSU

1919 – Meets O. DEGUCHI of the OMOTO Sect in AYABE, KYOTO

1927 – Moves to TOKYO with his family and begins teaching the Way of AIKI

1960 – Receives the SHIJU HOSHO Medal from the Japanese government

1969 – Passes away on April 26th at the age of 86



2nd DOSHU - KISSHOMARU UESHIBA (1921-1999)

KISSHOMOARU UESHIBA is the son of the Founder of AIKIDO. KISSHOMARU assumed the title of AIKIDO DOSHU in May of 1969 after the death of his father. He maintained and developed the art of AIKIDO for thirty years. During his tenure as DOSHU, KISSHOMARU made substantial contributions to the literature of AIKIDO, writing many articles and books about the art.

KISSHOMARU UESHIBA Timeline

1921 – Born on June 27th, in AYABE, Japan

1956 – Begins teaching AIKIDO to the public

1957 – Publishes the first AIKIDO textbook, aptly named "AIKIDO"

1969 – Assumes the title of AIKIDO DOSHU

1995 – Receives the ZUI HOSHO Medal from the Japanese government

1999 – Passes away on January 4th, at the age of 77

3rd (and current) DOSHU - MORITERU UESHIBA

MORITERU UESHIBA is second-eldest son of KISSHOMARU UESHIBA and grandson of O-SENSEI. In 1986, MORITERU was appointed DOJO-CHO or Director of the AIKIKAI HONBU DOJO. In 1996, he became chairman of the AIKIKAI Foundation and assumed the title of "DOSHU" on January 4, 1999 following the death of his father.

MORITERU UESHIBA Timeline

1951 – Born on April 2nd, in TOKYO

1976 – Graduates from MEIJI GAKUIN University, Faculty of Economics

1996 – Becomes General Director of the HONBU DOSHU

1999 – Assumes the title of AIKIDO DOSHU

Our School Logo & Patch
DOJO KAMON

A Japanese martial art school's logo is often referred to as a DOJO KAMON. A KAMON is an important aspect of any martial arts school because it often possesses symbolic significance reflecting the values and culture of the school. Below is the DOJO KAMON for our school.

Waterfalls (TAKI)

Water is a symbol of life, purity, and power. The two waterfalls in the Castle Rock AIKIDO DOJO KAMON represent the two universal sources of power: internal power and external power. They remind us that all things in life are created twice: first in the mind, and once again in the physical world. The two waterfalls are also meant to represent the multiple sources of power at Castle Rock AIKIDO. Our DOJO has no "chief" instructor and our strength is found in acknowledging the value each of our instructors bring.

Our instructors all have unique backgrounds, experiences, and lineages. The waterfalls converge into a single pool symbolizing that we can all teach, learn, share, and grow AIKIDO together in a unified, collaborative spirit.

Japanese KANJI (MAKOTO)

Within the turbulent water of the waterfalls' bottom, an astute observer will notice the Japanese character for 'MAKOTO,' which means "honesty," "sincerity," and "integrity." MAKOTO is frequently articulated as one of seven virtues of BUSHIDO. A student's journey along the AIKIDO path will, at times, challenge the student with questions relating to his or her degree of self-honesty and integrity in how a person interacts with oneself and with others. The virtue of MAKOTO will gradually emerge and/or increasingly reveal itself as a student progresses through the AIKIDO ranks. The longer a student practices the art of AIKIDO, he or she will discover new qualities and insights about themselves that can then be taken off the mat and into their day-to-day life.

Red Stamp / Seal (HANKO)

The red stamp or HANKO in the lower right corner of our logo also reads MAKOTO. Our school is committed to interacting with its students with integrity. Our fair, "no contracts" policy is just one representation of how we strive to conduct ourselves within a spirit of MAKOTO. Unlike many other martial arts schools, the students of Castle Rock AIKIDO can be assured that their AIKIDO DOJO will always be a DOJO first, and a business second – and not the other way around.

DOJO KAMON

The Japanese characters or KANJI on the left side of the logo read 'AI'-'KI'-'DO', meaning "the way of peace and harmony" or "way of harmonizing energy." It is the name of our style of martial art. The KANJI on the right side of the logo read 'SHIRO IWA,' which translates as "Castle Rock," the town in which our DOJO is located.

Dragonfly (TONBO)

In Japanese culture, dragonflies symbolize many things including courage, happiness, and martial success. The dragonfly (or TONBO) was a favored symbol of strength among ancient SAMURAI and dragonflies were frequently depicted on SAMURAI battle armor. This association came about as a result of the similarity between a Japanese word for victory (SHOURI) and one of many words for dragonfly (SHORYO). The significance of the dragonfly in the Castle Rock AIKIDO logo is multi-faceted; however, the virtue of courage is emphasized. It means, for example, having the courage to do what one believes to be right even when that means doing something that may be viewed as unpopular by others.

In some cultures, dragonflies represent honesty and the transcendence of self-created illusions. The dragonfly in our KAMON also emphasizes transcendence. Through the diligent practice of AIKIDO each of us can transcend our own, personal, self-created illusions and discover how much more we are all capable of experiencing and having in our lives.

KAMON Shape (TSUBA)

Lastly, we must recognize the deliberate shape of the DOJO KAMON. The perimeter of the logo is not a circle, but the shape of a TSUBA or hand guard of a Japanese SAMURAI sword. The SAMURAI sword, or KATANA, is a powerful symbol in Japanese culture symbolizing, among many things, a person's soul and inner strength. Like the dragonfly, the hole of the TSUBA (that cone-shaped negative space in the center of the logo) through which the sword's blade passes also represents personal transcendence because of how we all must, metaphorically, pass through our own personal challenges.

AIKIDO DOJO Etiquette

The Training Space

In Japanese, DOJO means, “training hall” or even “place of Enlightenment.” The DOJO is a place of learning. It is a place to respect, to take care of and to keep clean. A DOJO is a place to be made special for the practice of a martial art. It is important to remember that the place where AIKIDO is practiced *becomes*, at least symbolically, a DOJO. That place must be treated as a DOJO regardless of whether that place be a gymnasium, a church or even a person’s home. All students should take a responsibility to help in whatever way they can, or in whatever way is asked of them, to keep the DOJO clean. This is a part of AIKIDO tradition.

Etiquette

REIHO is a Japanese term for etiquette. Etiquette is of the utmost importance. It is both the beginning and end of all martial arts training. Demonstrating good REIHO establishes proper mindset so that everyone has a good, safe and polite training experience. Our DOJO follows traditional and formal AIKIDO etiquette. When new, you are *not* expected to know formal AIKIDO etiquette. You learn it simply by coming to class and copying the senior students. Over time, it becomes the responsibility of each student to follow proper etiquette.

However, what is considered “good” REIHO varies for school to school. Be sure to ask and not just assume what each school considers good etiquette. Our DOJO etiquette is more formal than many and less formal than others. Remember that what may be considered good etiquette in one DOJO, could be consider excessive sycophantry in another. When this happens, it is embarrassing to all parties. There nothing sillier looking than a room-full of non-Japanese-speaking American adults *pretending* to be Japanese.

AIKIDO DOJO Etiquette

Entering the DOJO

Upon entering the DOJO lobby, perform a standing bow (RITSU-REI). This gesture demonstrates your respect for the training facility and your intention to begin AIKIDO practice. Remove your shoes and place them in the designated area. Turn off or silence cell phones. Change into your AIKIDO uniform (called a DOGI or just GI) in the men's or women's designated areas. Remove all jewelry, even wedding bands. If your wedding band is so tight that it doesn't come off, don't complain about broken fingers later. Yes, this can happen.

Stepping on the Mat

The KAMIZA is located on the east wall where a picture of the Founder of AIKIDO and often a decorative Japanese scroll will be displayed. Perform a standing bow (RITSU-REI) facing the KAMIZA *before* stepping on to the TATAMI mat-covered practice area. If you wish, you may also perform a seated bow (ZA-REI) at the edge after stepping on to the TATAMI.

Prior to Class Staring

Arrive to class at least 10 minutes before class starts to help with anything that may need attention, such as sweeping the mats. Stretch, practice falling/rolling (UKEMI) or other AIKIDO exercises on your own until class starts. This is a great opportunity to mentally prepare for class. Keep idle chatter with others to a minimum as other students also prepare themselves in a similar contemplative fashion.

AIKIDO Class Protocol

Beginning Class

AIKIDO class starts with the participants neatly lining up in a single row, across the edge of the practice area opposite of and facing the KAMIZA. Students should, if able, sit in the traditional, Japanese kneeling (or SEIZA) position. If this position is not possible for a student, a one-leg raised position called TATE-HIZA or a cross-legged sitting position is permitted.

If lining up in rank order, senior ranking students should be on the south end closest to the changing rooms. Many schools insist on lining up in rank order. Others don't. At Castle Rock, it is up to the instructor teaching class. Other DOJO do this differently and have their unique reasons for doing so. Just as we have unique reasons for our way.

Now, empty your mind of the day's stresses. SENSEI may call out 'MOKUSOU,' which means, "calm your thoughts." To do this, close your eyes and breathe slowly for 1-30 seconds. Remain still and silent until the instructor says, "SHOMEN NI REI" or simply "REI." This means "bow to the front." This bow represents the formal opening of class instruction. The instructor will bow toward the KAMIZA. You will bow at the same time. The instructor may then clap twice or not at all. If the instructor claps, the students should also clap in unison with the instructor.

Bowing to the KAMIZA is not a religious act, but rather is a symbolic gesture of respect for your training space, your instructors, and fellow students (AIKIDO-KA). Bowing to the KAMIZA also represents gratitude to the Founder of AIKIDO for developing the art. You can think of bowing simply as a polite courtesy, equivalent in American culture to a smile and a handshake.

"To practice AIKIDO properly,
calm the spirit and return to the source."

– MORIHEI UESHIBA

After this initial bow, the instructor will turn to the students. Both students and instructor will then bow to each other simultaneously. Upon bowing to each other, all will say "ONEGAI-SHIMASU" or some other accepted greeting. ONEGAI-SHIMASU can be interpreted many ways. However, the *intent* is "Let's start and learn together." When spoken by students it means, "Please give me your instruction." When spoken by the teacher it means, "Please do what is expected of you," or "Please receive my instruction." Then, follow along as the instructor runs through some basic warm up exercises, many of which are unique to the art of AIKIDO.

AIKIDO Class Protocol

Throughout Class

The proper way to observe the SENSEI's instruction is to sit in the formal Japanese kneeling position called SEIZA. If this position is not possible for a student, a one-leg raised position called TATE-HIZA or a cross-legged sitting position is permitted. Students should not sit with legs outstretched and the underside of their feet showing, nor should they slouch or lean against a wall. Observing good posture throughout class is valuable and improves balance and centering.

SENSEI will usually pick one student at a time to demonstrate each technique. When your name is called to help demonstrate, promptly rise and sit in SEIZA in front of SENSEI (or stand, if more appropriate) then bow. SENSEI will usually call the attack he/she wants you to do and then demonstrate the technique for the class. When SENSEI finishes demonstrating the technique, return to SEIZA, face SENSEI and wait. SENSEI will name the technique then bow. The students are now free to choose a partner(s) and repetitiously practice that technique. Be sure to only practice the technique shown by the instructor.

Before practicing the technique, bow to your partner and again say, "ONEGAI-SHIMASU." Then start practicing the technique on both the left and right sides. Practice the technique usually four times as the thrower (NAGE) before switching roles and letting your partner practice the same technique on you four times. You are then in the role of the attacker or throw-ee (UKE).

When SENSEI claps his/her hands and/or shouts, "YAME," which means stop, bow to your partner and say, "ARIGATOU GOZAIMASHITA." This phrase means, "Thank you for practicing with me." Sit in SEIZA where you are or line back up as you did at the beginning of class, (depending on the instructor's preference) and get ready to observe the next technique.

If you have a question during class, address the instructor as SENSEI. If there is more than one instructor present, address the instructor by their last name followed by SENSEI.

Anytime you leave the practice area during class (e.g., for water, restroom, or perhaps a bandage), inform your partner or the instructor. Do a standing bow at the mat's edge toward the KAMIZA. Bow again when you return.

Ending Class

The formal closing of class follows a similar protocol. Again, sit in SEIZA in line at the edge of the practice area facing the KAMIZA. SENSEI and students will bow to the front and then may or may not clap twice. The closing bow represents the end of formal instruction. SENSEI will then turn to the class participants and everyone will bow and thank each other with "DOMO ARIGATOU GOZAIMASHITA." Upon finishing, SENSEI will stand and leave the practice area. Upon leaving the TATAMI mats, he/she may say "WARIMASU!", which means "We are finished!" Students will then bow one last time in unison toward the KAMIZA. Class is now over. Students are dismissed. Participants are then free to leave the practice area.

AIKIDO Class Rules

- **Respect yourself.** Your physical safety is paramount. There's always more AIKIDO. There's not always more you. Never risk injury during class.

- **Respect others.** It is your responsibility to not cause injury to your training partners. Every student has different physical abilities and different reasons for studying AIKIDO. These may not be the same as yours. They must be respected, nonetheless.

- **If late, come anyway.** *We'd rather have you attend part of a class than not at all.* Change quickly, then sit or kneel at the mat's edge. Wait quietly until the instructor recognizes you. Perform a seated bow and join class. Note: Other schools feel differently about this subject and would prefer you not come to class if you are late.

- **Do not come to class ill.** Whether contagious or not, do not come to class with a fever, cough, or runny nose. Most viruses are airborne. You will get other students and instructors sick! You'll also creep them out and no one will want to work with you.

- ***Stand* to the side.** When working in threes, stand to the side until it is your turn. Some schools have students sit in SEIZA as they wait for their turn . However, in our DOJO you should *stand,* not sit off to the side. This is so that you can quickly get out of the way should a fellow student suddenly fall or roll in your direction. This avoids collision and injury.

- **Follow SENSEI's instructions.** For safety, respect, and courtesy, the teacher's instructions must be followed. Practice only the technique being instructed. Injuries occur when instructions are not followed.

- **Sit in SEIZA or kneel when being instructed**. Do *not* stand while receiving instruction unless being demonstrated on. Acknowledge the correction by bowing and saying "HAI" or "thank you". Refrain from saying "OK" or "got it", which can be perceived as dismissive.

- **Only one person is instructing… and it is not you!** Do not presume to "re-teach", lecture, or correct others during class. Only the SENSEI is instructing class, not you.

- **Minimize talking on the mat.** AIKIDO is learned through physical movement, not by talking.

- **Never presume to give a fellow student unsolicited correction.** If solicited, assist through movement, not talking.

- **Never argue with the instructor.** Questions are welcome, but if you disagree with something said by an instructor, politely inquire *after* class, not during class.

- **Never argue with another student**. Ask the instructor for clarification. If you are not working well with a student, simply excuse yourself and change partners.

- **Abandon your ego.** Though impossible, this should be strived for, nonetheless. Everyone must cooperate in creating a positive, respectful training atmosphere. There mustn't be any personality conflicts on the mat. If you experience such conflict, *reflect inwardly* before addressing it with an instructor. We promise you, you are at least 50% responsible.

DOJO Hygiene, Safety & Sanitation

- **Body Odor:** NO ONE WANTS TO TRAIN WITH A STINKER!!! Students who smell of body odor will be asked to leave for the day. Bad hygiene is disrespectful and offensive to everyone. It creates an unpleasant training environment. It is OK to go home sweaty and stinky, just please don't arrive that way! Shower before class if you must, use deodorant, and check your breath before class! It is a good idea to keep hygiene supplies in your uniform duffle bag.

- **Smoking:** People who smoke cigarettes are not permitted to train at Castle Rock AIKIDO because no one wants to train with a student that stinks of cigarettes. Make sure you do not wreak of marijuana or excessive cologne/perfume either.

- **Nails:** Fingernails and toenails must be cut short to avoid injuring others. Keep clippers on hand.

- **Illness**: Never come to class is you have a contagious cold. In fact, just don't come to class at all if you have a cough or a runny rose. Most viral infections are airborne. One person coming to the DOJO sick can infect a dozen other students/instructors in one class. Now everybody is sick.

- **Cold Sores**: People typically touch their faces 3-5 times per minute and the virus that causes cold sores is extremely contagious. Do not come to class and/or do not train if you are temporarily experiencing an active cold sore. We don't want any inadvertent transmission.

- **Alcohol & Drug:** No booze or drugs before class. Students who drink booze or recreational drugs like marijuana or psychedelic mushrooms before class will be asked to leave for the day. If it happens a second time the student's membership will be terminated.

- **Uniforms:** Your KEIKOGI should always be freshly cleaned and mended.

- **Food:** No eating, drinking or gum chewing on the practice area.

- **Jewelry:** Remove all jewelry, including wedding bands. Jewelry tears skin.

- **Help Out:** It is a student's duty to assist in minor DOJO maintenance before/after each class.

Although there seem to be many rules and etiquette protocols to remember, they will become intuitive as you continue to train. When new, there is no need to be embarrassed or offended when you receive correction for each correction is important to your safety and to the learning experience.

"In extreme situations, the entire Universe becomes our foe; at such critical times, unity of mind and technique is essential – do not let your heart waver."

– MORIHEI UESHIBA

Tips for New Students

1. Come to Class!!! Just getting through the front door and on to the mat is all it really takes to make steady progress with AIKIDO. If you'll do just this, you'll do just fine.
2. Don't put pressure on yourself. This is the art of *non-resistance*. You're going to start "getting it" soon enough. Every new student feels uncomfortable and awkward. You're not unique.
3. Don't judge yourself or over-analyze things. Get out of your "thinking" head and into your "feeling" body. AIKIDO is learned viscerally, not with the thinking mind.
4. Don't' worry. You can't fall behind! If you miss a few weeks or a month of class, it's not the end of the world. Lots of our students do that from time to time. There is nothing to fall behind with and no one to fall behind to. You are in competition with no one!
5. You are NOT a burden to any of the other students. The senior students are *thrilled* that you have joined us! They *want* you to be here. So, don't ever feel self-conscious. The school cannot exist without new students like you.
6. You are going to meet amazing people here and make wonderful friendships.
7. Smile. This is voluntary and it's supposed to be fun!

Tuition / Membership Dues

In Japan, AIKIDO students do not pay monthly tuition or membership dues, which is common in the United States. Instead, AIKIDO students offer 'GESSHA' (This term is not to be confused with 'GEISHA' which is something *completely* different!).

GESSHA roughly translates to English as a "monthly appreciation." This monthly appreciation provides for a facility to train AIKIDO at and demonstrates a way to show gratitude for the teaching received from your instructors. GESSHA is not a "fee for service." It is <u>*not*</u> an exchange of monies for AIKIDO instruction. After all, you cannot *buy* good technique.

A student's GESSHA is for the privilege of being a DOJO member. The fees you pay for your AIKIDO training to Castle Rock AIKIDO represent GESSHA to your instructors and to your DOJO. Unless you no longer wish to train at Castle Rock AIKIDO, your GESSHA is expected regardless of how many or how few classes you choose to attend each month.

AIKIDO Fundamentals – At-a-Glance

TEKUBI UNDO (Wrist Exercises)

1.	KOTE MAWASHI IKKYO	First inward wrist exercise (a.k.a. IKKYO UNDO)
2.	KOTE MAWASHI NIKYO	Second inward wrist exercise (a.k.a. NIKYO UNDO)
3.	KOTE HINERI SANKYO	Wrist twist (a.k.a SANKYO UNDO)
4.	KOTE OSHI YONKYO	Wrist push (a.k.a.YONKYO UNDO)
5.	KOTEGAESHI	Outward wrist turn
6.	KOTE HARI	Forearm stretch (a.k.a. HIJI UNDO)
7.	TE SHINDO	Hand shaking exercise

The Three Elements of All AIKIDO Techniques

1.	AWASE	Blend with your attacker's energy
2.	KUZUSHI	Taking your attacker's balance
3.	KAISO-SHISEI	Redirect the energy and maintaining your posture

KIHON KATAME WAZA (Basic Holding Techniques)

1.	UDE OSAE (IKKYO)	Arm pin
2.	KOTE MAWASHI (NIKYO)	Wrist in-turn
3.	KOTE HINERI (SANKYO)	Wrist twist
4.	TEKUBI OSAE (YONKYO)	Wrist pin
5.	TEKUBI FUTAE (GOKYO)	Wrist fold pin

KIHON NAGE WAZA (Basic Throwing Techniques)

1.	SHIHO-NAGE	4-direction throw or spinning cut throw
2.	IRIMI-NAGE	Entering throw
3.	KAITEN-NAGE	Rotation throw
4.	KOKYU-NAGE	Integrated wave throw
5.	KOTE-GAESHI	Wrist out-turn throw

Understanding Technique Names

Generally, AIKIDO techniques do not have specific *names*. Instead, the have *descriptions*. This is why there are often multiple names for the same technique. If you understand the grammatical structure of an AIKIDO technique, you can often perform the technique even if it is the very first time you've ever heard of the technique.

AIKIDO techniques are named in two parts:

Attack or Grab + Defensive Move

For example, **SHOMEN-UCHI IKKYO** is made up of two parts:

SHOMEN-UCHI	+	IKKYO
(Front + Overhead Strike)	+	(1st Wrist Technique)

"Foster and polish the warrior spirit while serving in the world; illuminate the path according to your inner light."

– MORIHEI UESHIBA

Standards for Rank Promotion

AIKIDO's rank system is not structured on competition. Your progress will be graded on:

- Your understanding of basic technique appropriate to your level
- Your spontaneous movement and response appropriate for the attack
- Your ability to blend gracefully and adapt your movement to the force of the attack
- Your martial awareness, "spirit", and confidence maintained throughout technique
- Your fluidity and continuity of movement (not necessarily speed)
- Your ability to suppress your ego and be patient
- Your ability to demonstrate "joy" on the mat

Be prepared to serve as UKE for another student during the rank demonstration. You will also be graded on your UKEMI, particularly in your ability to "attack" and "follow" techniques as UKE.

A technique should be demonstrated continuously both left and right sides until there is a signal from the examiner(s) to stop. Both OMOTE (moving across the opponent's front) and URA (moving toward the opponent's rear) movements should be used whenever applicable. You will be expected to know and respond to the Japanese terms during the rank demonstration.

Sufficient time must pass since the previous rank demonstration to develop proper skills; not just the mechanics of the techniques, but the qualities of movement, spirit and temperament associated with those techniques. Not every student progresses at the same rate. For some students, certain skills can come easily, for others they take more time. A committed student should expect to earn rank about once per calendar year. Many students take longer than that. There is no race, do not get frustrated, and *never compare yourself to another student*. *This leads to the downfall of many students.* Just train. Your instructors will inform you of when you are ready for the next rank. It is not appropriate for students to ask teachers for their next rank.

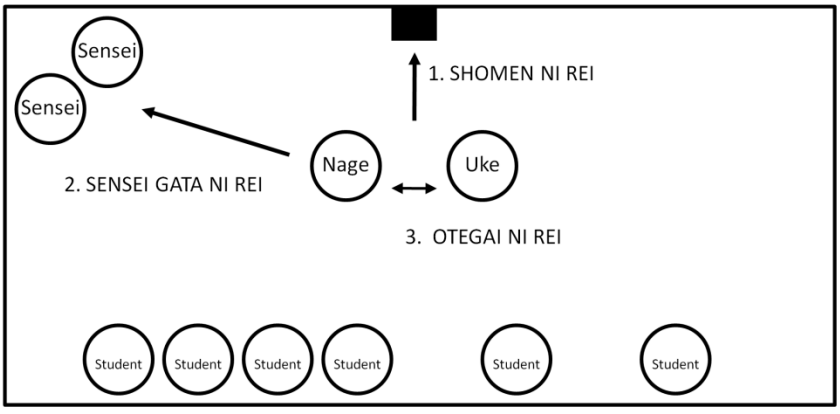
"Do not be in a hurry, for it takes a minimum of ten years to master the basics and advance to the first rung."

– MORIHEI UESHIBA

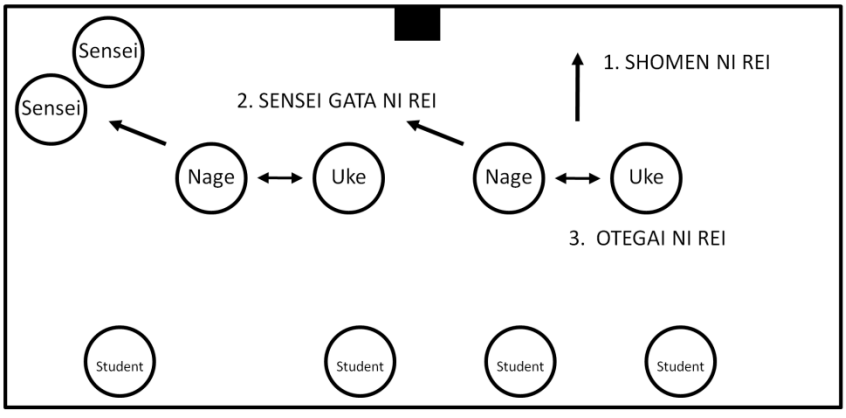
Rank Demonstration Protocol

Beginning the Demonstration

Line up as you normally would in a typical class. The demonstration committee will call out the rank candidate's name and UKE. For example, "John Jones demonstrating for the rank of ROKKYU (6th rank) and UKE, please come forward." The candidate should then SHIKKOU (or knee-walk), if they are able to. The UKE should follow in SHIKKOU and sit to the *right* of the rank candidate approximately 3 feet apart from each other and centered in front of the KAMIZA.



If more than one pair of students are testing simultaneously, all the students should still center themselves in front of the KAMIZA.



The SENPAI (the senior-most person demonstrating for rank) will then call out three commands:

1. *"SHOMEN NI REI"* – This means "Bow to the front." All candidates and their UKE bow to the SHOMEN. Then all students will simultaneously turn to the SENSEI (instructor or instructors). The SENPAI will then say…
2. *"SENSEI-GATA NI REI"* – This means "Bow to the instructors." If only one instructor is present the correct phrase would simply be *"SENSEI NI REI."* All candidates and UKE bow to the teachers. Next, all participating students will simultaneously turn to their respective NAGE and UKE. The SENPAI will then say…
3. *"OTEGAI NI REI"* – This means "Bow to each other." All candidates and UKE bow to their respective partner.

Remain in SEIZA and wait for the first technique to be called out by the committee.

Rank Demonstration Protocol

During the Demonstration

After the REIHO (bowing) is complete, the demonstration techniques will begin. The rank candidate shall act as NAGE. If your partner is also testing for the same rank, the more senior student shall be NAGE first. Take the appropriate HAN-MI stance and get ready to receive the attack from your UKE. Demonstrate the requested techniques exactly as you would in class and in this order: OMOTE left and right, then URA left and right, then switch roles and repeat.

Repeat this sequence until you hear "YAME" (meaning "stop") from the instructors. If your partner is not testing for the same rank as you, do not switch roles and, instead, continue repeating these same 4 steps yourself until you hear YAME.

This format will continue until the end of your demonstration.

Finishing the Demonstration

The ending REIHO is exactly like the beginning REIHO except that it is done in reverse order. Candidates shall fix their uniforms neatly with their back to the KAMIZA, then line up facing the front as they did before. The SENPAI shall then reverse the same three commands:

1. *"OTAGAI NI REI"*
2. *"SENSEI GATA NI REI"* (or *"SENSEI NI REI"*)
3. *"SHOMEN NI REI"*

The instructors will then tell the candidates(s) to return to the main line. Both NAGE and UKE will SHIKKOU (knee-walk) backwards for two steps then turn around and return to the line.

10 Demonstrating Tips for NAGE

1. **Relax and breathe.** If you pass out, you won't be able to complete your techniques!
2. **Be smooth, not jerky.** The teachers want to see that you understand the technique and are not "muscling" your partner.
3. **Go slow, not fast.** Remember, you are demonstrating your knowledge of the techniques to the instructors. If you do the techniques too fast, your instructors won't be able to judge them.
4. **Pace yourself.** If you race through your demonstration you will tire prematurely.
5. **Maintain ZANSHIN** (an acute martial awareness). Don't turn your back on your UKE at any time.
6. **Relax and breathe**… some more.
7. **Don't stop.** If you make a mistake, complete the technique anyway – even if it is the wrong technique! Just don't stop!
8. **Don't hurt your UKE.** Be aware of the UKE's physical limitations. You UKE is loaning you their body, so be sure to take care of it.
9. **Smile. Have fun!**
10. Oh, yeah. **Relax and breathe.**

7 Demonstrating Tips for UKE

1. **Relax and breathe.**
2. **Provide "Cooperative Resistance"** – Your job as UKE is to help NAGE look good, not struggle. So, don't be a brick, but don't be Jello, either.
3. **Follow.** To avoid pain, be sure to "follow" your NAGE's movements. If it hurts too much, that means your not "following" the technique well.
4. **Don't forget to tap!** Give your NAGE good information by tapping the mat firmly and loudly when your joints are reaching their limits. Don't try to be tough and take the pain. Tap early, tap often!
5. **Match your NAGE.** Try to match the pace set by your NAGE. Don't rush him/her, but don't slow them down either.
6. **If you need to stop being UKE… speak up!** We don't want anyone getting hurt during a test.
7. **Have fun!**

Watch a Sample AIKIDO Rank Demonstration

To view a good example of an AIKIDO rank demonstration, visit the Castle Rock AIKIDO YouTube channel. There you can watch a 10-minute exam of a student demonstrating for 4th KYU.

www.CRAIKIDO.com → Student Corner → AIKIDO Testing Requirements

AIKIDO Rank Demonstrating Requirements

There are an infinite number of AIKIDO techniques. The following are the criteria for each rank (KYU) leading up to black belt (YUDANSHA) at Castle Rock AIKIDO. Ranks are cumulative. Students must be able to execute techniques for the current rank *plus* all previous techniques.

6th Rank – ROKKYU

Quality: TAI-SABAKI (Evasive Movement)

KOGEKI – Demonstrate and recognize the 10 basic attack strikes & grabs

UKEMI WAZA - Demonstrate Falling, Rolling & Footwork

- MAE & USHIRO KAITEN (Forward & Backward Roll)
- YOKO & USHIRO RAKKA (Side Fall & Back Fall)
- ASHI-SABAKI UNDO (8-Step Footwork Form)
- SHIKKOU MAE (Forward Knee Walking, if able)

KUZUSHI WAZA - Demonstrate these blending exercises

- TAI NO HENKA IRIMI Entering (FURI-KABURI & KOSA-ASHI)
- TAI NO HENKA TENKAN Turning (SHITA & YOKO)
- TAI NO HENKA TENKAI Pivoting
- TAI NO HENKA NUKI-TSUKE Drawing

AIKIDO WAZA - Demonstrate these Defensive Techniques

- SHOMEN-UCHI IKKYO (OMOTE YOKO & URA TENKAN) "Goettsche"
- SHOMEN-UCHI IRIMI-NAGE (OMOTE TENKAI & URA TENKAN)
- MUNE-TSUKI KOTE-GAESHI (OMOTE TAIJIN & URA TENKAN)
- KATATE-DORI SHIHO-NAGE (OMOTE & URA)
- RYOTE-DORI KOKYU-HO (SUWARI and/or TACHI)

5th Rank – GOKYU

Quality: SHISEI (Posture)

- SHOMEN-UCHI IKKYO * (SUWARI WAZA)
- SHOMEN-UCHI NIKYO *
- SHOMEN-UCHI USHIRO RYOKATA OTOSHI
- KATA-DORI NIKYO * (TACHI & SUWARI)
- KATATE-DORI NIKYO *
- KOSA-DORI NIKYO (OMOTE, URA & TAKI)

- KOSA-DORI UDE KIME-NAGE *
- YOKOMEN-UCHI SHIHO-NAGE *
- YOKOMEN-UCHI IRIMI-NAGE *
- RYOTE-DORI SHIHO-NAGE *
- RYOTE-DORI TENCHI-NAGE (OMOTE KOMI & TAIJIN TENKAI)
- KATATE-DORI KOKYU-NAGE (3 versions)
    - KOSA-ASHI
    - TENKAI-TENKAI
    - TENKAN CHIBURI

* Perform both OMOTE & URA

4th Rank – YONKYU

Quality: KAMAE (Stance)

- SHOMEN-UCHI IKKYO, NIKYO, SANKYO, YONKYO *
- KATA-DORI IKKYO, NIKYO SANKYO, YONKYO *
- KOSA-DORI IKKYO, NIKYO, SANKYO, YONKYO *
- YOKOMEN-UCHI IKKYO, NIKYO, SANKYO, YONKYO *
- YOKOMEN-UCHI GOKYO *

- SHOMEN-UCHI IKKYO (OMOTE KOMI & URA TENKAN-TENKAI)
- SHOMEN-UCHI KOTE-GAESHI * (TAIJIN OMOTE & TENKAN URA)
- YOKOMEN-UCHI KOTE-GAESHI *

- MUNETSUKI KAITE-NAGE (SOTO only) *
- MUNETSUKI IRIMI-NAGE (OMOTE TENKAN, URA TENKAN, KOMI)

- USHIRO RYOTE-DORI IRIMI-NAGE * (CHIBURI & NUKITSUKE)
- USHIRO RYOTE-DORI KOTE-GAESHI * (KIHON)
- USHIRO RYOTE-DORI KOTE-GAESHI* (NAGARE – CHIBURI & NUKITSUKE)
- USHIRO RYOTE-DORI SHIHO-NAGE *
- USHIRO RYOTE-DORI KOKYU-NAGE (KIHON & NAGARE)

- USHIRO RYOKATA-DORI KOTE-GAESHI (UCHI & SOTO)

* Perform OMOTE & URA
All technique are standing (TACHI) unless otherwise noted

3rd Rank – SANKYU

Qualities: ZANSHIN & UKEMI (Martial Awareness & Receiving)

- KATATE-DORI DAI-IKKYO *
- KATATE-DORI IRIMI-NAGE *
- KATATE-DORI KOTE-GAESHI *
- KATATE-DORI KAITEN-NAGE (UCHI URA & OMOTE SOTO) *
- KATATE-DORI KAGAMI-GAESHI (KOMI & TAIJIN)
- KATATE-DORI UDE OSAE (URA only)
- KATATE-DORI SUMI-OTOSHI (KOMI, TAIJIN-TENKAI & TENKAN)

- USHIRO KUBISHIME KOTE-GAESHI *
- USHIRO KUBISHIME IRIMI-NAGE (CHIBURI, NUKITSUKE & KOMI)
- USHIRO KUBISHIME KOKYU-NAGE

- USHIRO RYOKATA-DORI IKKYO & SANKYO (UCHI & SOTO)
- SHOMENUCHI IRIMI-NAGE (OMOTE TENKAN & URA TENKAI)
- KATATE-DORI JIYUWAZA
- HAKAMA FUTAE TO HAKIMASU (pant folding and wearing)

* Perform OMOTE & URA
All techniques Standing (TACHI) unless otherwise noted

2nd Rank – NIKYU

Qualities: YOKUSEI & SHITA (Restraint & Weight Underside)

- MOROTE-DORI IKKYO, NIKYO, SANKYO, YONKYO *
- MOROTE-DORI IRIMI-NAGE *
- MOROTE-DORI KOTE-GAESHI *
- MOROTE-DORI KAITE-NAGE (UCHI & SOTO) *
- MOROTE-DORI KOKYU-NAGE *
- MOROTE-DORI KIRI-OROSHI (SOTO TENKAN)

- GANMEN-TSUKI IKKYO, NIKYO, SANKYO, YONKYO *
- YOKOMEN-UCHI GOKYO TO TANTO *
- SHOMEN-UCHI GOKYO TO TANTO *
- SHOMEN-UCHI SHIHO-NAGE *
- SHOMEN-UCHI KAITEN-NAGE (SOTO) *
- RYOTE-DORI SHIHO-NAGE OMOTE (HANMI-HANDACHI)
- USHIRO RYOKATA-DORI KOKYU-NAGE (HANMI-HANDACHI)

- KOSA-DORI JIYUWAZA
- RYOTE-DORI JIYUWAZA
- MOROTE-DORI JIYUWAZA

* Perform OMOTE & URA
All techniques Standing (TACHI) unless otherwise noted

1st Rank – IKKYU

Qualities: SEME & NAGARE (Assertive & Fluidity)

- All Techniques from 6th KYU through 2nd KYU

- KATA-DORI SUMI-OTOSHI (KOMI & TAIJIN)
- KATA-DORI KOKYU-NAGE (HANA & KIRI)
- RYOKATA-DORI TSUKOMU-NAGE
- RYOTE-DORI SUWARI-NAGE (KOMI, TAIIJIN & TENKAI)
- RYOTE-DORI TENCHI-NAGE (TAIJIN KOMI & URA TENKAN)

- USHIRO RYOTE-DORI IKKYO, NIKYO, SANKYO, YONKYO
- USHIRO RYOTE-DORI KOKYU-NAGE (NAGARE / 5 Variations)
  - SOTO TENKAN & UCHI TENKAN
  - KASA-OTOSHI
  - HIRO-GARU
  - GARAME-GAESHI

- KATATE-DORI KIRI-OROSHI (UCHI TENKAI & UCHI KOMI)
- SHOMEN-UCHI KOTEGAESHI (HANMI-HANDACHI)

- ZEN-DORI JIYU-WAZA
- KOSHINAGE JITSUEN (Hip throw demonstration)
- TANTO-DORI JITSUEN (Knife disarming demonstration)
- RANDORI JITSUEN (Multiple attackers demonstration)

Black Belt Rank
YUDANSHA

QUALITIES: NODOKA & ENKATSU (Calm & Smooth)

KARA-TE WAZA (Empty-hand Techniques)

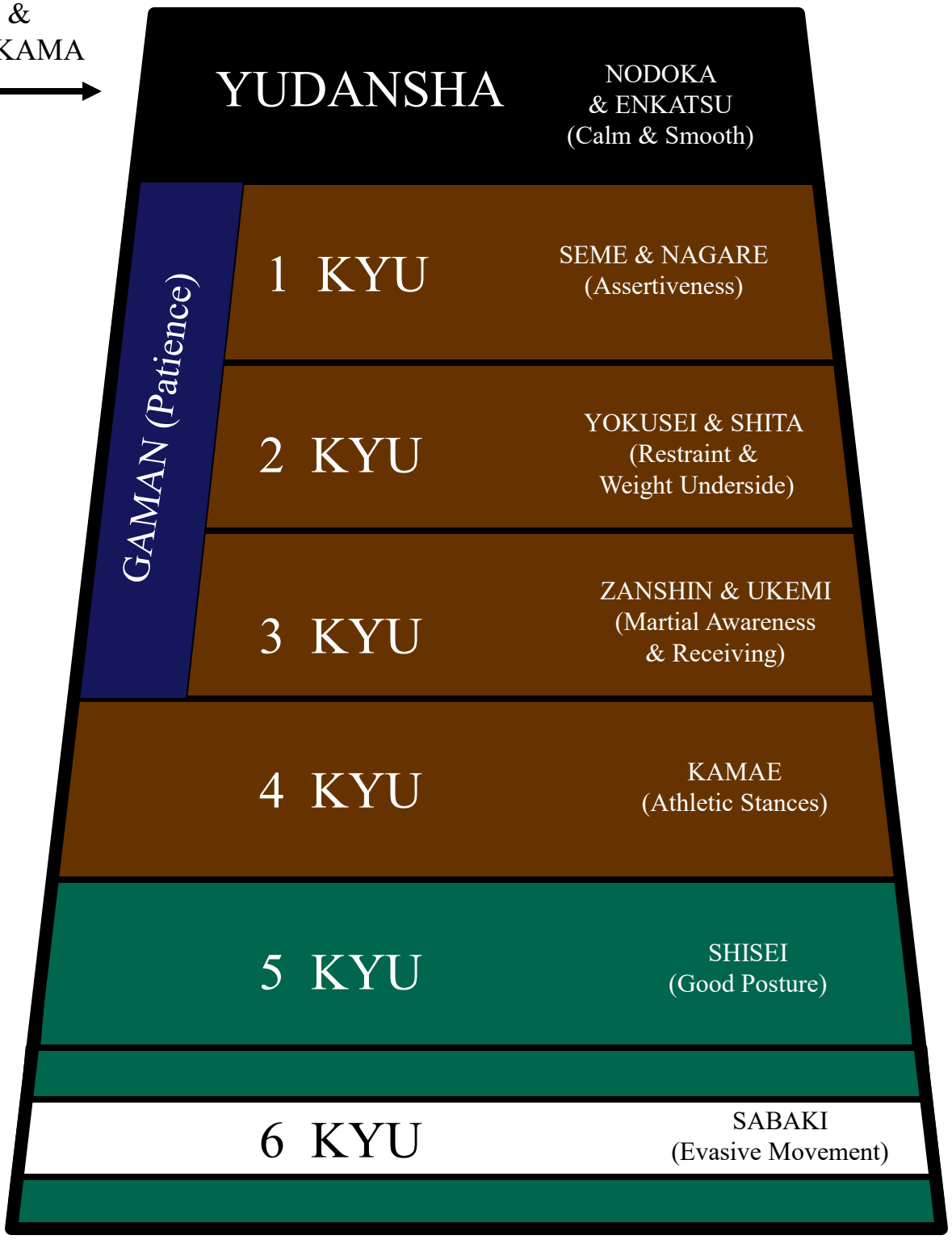
- **All previous KYU Level Open-Hand Techniques**
- YUDANSHA Essay
- KOSHI-NAGE JIYUWAZA
- ZEN-DORI JIYUWAZA
- RANDORI JITSUEN (3-5 opponents with WAZA)
- BUKI-DORI JITSUEN (JO, TANTO, and/or TEPPO demonstration)

BUKI UNDO TO KATA (Weapons Exercises & Forms)

- BOKKEN HAPPOGIRI (8-directions, 10-cuts, sets A, B, C)
- BOKKEN HACHI-UNDO (8 cutting forms – CHIBA)
- 20 JO KATA *or* 20 JO SUBURI (20-step staff – SAITO/HANNON)
- 22 JO KATA (22 staff – TOHEI) *or* 31 JO KATA (31 staff – SAITO)
- 13 JO KATA SOTAI-DOSA (Paired – SAITO)

AIKIDO Rank Progression

Black Belt &
Black HAKAMA



Qualities Sought

School MON Patch
(at 40 hrs)

AIKIDO Terminology

This is a list of Japanese terms, which you will frequently hear used in the DOJO. By studying their definitions you will gradually discover many facets of AIKIDO practice and philosophy. It is important to your practice that you have a basic understanding of them.

AI HAN-MI	Training partners face each other with the same foot forward (R/R)
ASHI SABAKI	Footwork movement
ATE-MI	A feigned strike to the body intended to off-balance one's partner
ARIGATO GOZAIMASU	Thank you (present tense) / ARIGATO GOZAIMASHITA (past)
AWASE	To come together, to converge, to blend
BOKKEN	Wooden practice sword
BUKI	Weapons
CHIKARA	Power (the opposite of force)
DASHIKATA	Extension (of your KI, power, or energy)
DESHI	Student
DOGI or GI	A uniform used in AIKIDO and other martial arts
DOJO	A place of Japanese martial arts training
DOSA	Exercise
FUNE-KOGI	Boat rowing exercise
GAESHI	To turn outward / To counter
GAMAN	Patience
GYAKU	Reverse or backward
GYAKU HANMI	Training partners face each other with different feet forward (L/R)
HAJIME	Begin
HAISHIN UNDO	Back stretching exercise

AIKIDO Terminology

HAN-MI	The basic “half-body” stance in AIKIDO
HANMI-HANDACHI	NAGE is seated in SEIZA and the UKE is standing
HIDARI	Left
HIJIKIME	Arm or elbow smash (a.k.a. UDE HISHIGE)
HIJI GARAMI	Elbow twine (a.k.a. arm cross or JUJI)
HO	Another word for exercise or method
IRERU	Force (the opposite of power), to compel
IRIMI	Entering or moving off the line of attack to the opponent’s “dead” side
JITSUEN	A demonstration
JIYU WAZA	Repetitive varied defensive techniques from a single attack
JO-NAGE	Throws done when the UKE tries to take the JO from NAGE
JO	Short staff, usually between 50” and 55” long & 1” in diameter
KAITEN	Rolling
KAMAE	Stance
KAMIZA	The front wall of the DOJO where a picture of O-SENSEI hangs
KATA-TE	refers to a same-sided, one-hand grab
KEN	Sword (a.k.a. KATANA, TO or TACHI)
KIHON	Basic or static version of a technique
KI-KEN-TAI-ICHI	To move one’s body as an integrated whole
KIRIOROSHI	To cut downward
KIZA	The kneeling position with “live toes” (different from SEIZA)
KOGEKI	Attack
KOHAI	A junior student, one who is lower rank than another

AIKIDO Terminology

KOSA-ASHI	Cross step
KOBUSHI	Fist
KOKYU-RYOKU	Breath Power
KOYKU-DOZA	A seated off-centering exercise done at the end of a practice session
KUMI-TACHI	Paired sword forms
KUZUSHI	To unbalance
MA-AI	The proper spacing between the NAGE and the UKE
MAWASHI	To turn inward
MIGI	Right
MOKUSOU	A command to meditate
NAGARE	The flowing or dynamic version of a technique (stream or river)
NAGE	The partner executing a defensive technique in paired practice
NUKI-TSUKE	To draw from the hip (like unsheathing a sword)
OJIRU	To respond
OMOTE	Checking toward and/or moving toward the front side of the opponent
ONEGAISHIMASU	A polite phrase used when asking for assistance, a favor or request.
OSAIERU	To hold down
O-SENSEI	Honorific title for the Founder, MORIHEI UESHIBA (1883-1969)
OTOSHI	To sweep down / Drop Throw
RANDORI	The practice of defending yourself from multiple attackers
REI	A command to bow
REI-SHIKI	Etiquette
RENZOKU WAZA	The practice of consecutive techniques without stopping
RITSU-REI	Standing bow

AIKIDO Terminology

SABAKI	motion; the general term for body movements used in AIKIDO
SANKAKU TAI	Triangular Stance
SEIZA	The formal Japanese seated /kneeling position
SEME	Non-physical pressure; force; intimidation
SENPAI	A senior student, one who is higher rank than another
SENSEI	Teacher
SHINZA	Testing Event or Testing Criteria
SHISEI	Upright posture
SHIKKOU	Knee-walking
SHIZEN TAI	Natural stance
SHOMEN	Top of head; or the front wall of the DOJO
SHOMEN NI REI	“Bow to the front!” A command used to begin class
SOTAI DOSA	Paired Exercises
SUMI-OTOSHI	Corner drop throw / “elegant” throw technique
SUWARI	Technique performed by NAGE from the kneeling position
TACHI	Techniques performed from the standing position
TAI	Body
TAI-JIN	To retreat
TAI NO SHINTAI	Moving with a stable center
TAI SABAKI	Upper body (hand/arm) exercises
TANDOKU DOSA	Solo Exercises
TANTO	Wooden dagger or knife
TEGATANA	Hand-blade or knife edge

AIKIDO Terminology

TEKUBI SHINDO	Wrist shaking exercise
TENKAI-ASHI	To pivot in place
TENKAN-ASHI	To turn around by pivoting on the front foot
TE NO UCHI	Proper sword grip
TOBI UKEMI	Full-force falling and rolling
UDE HISHIGE	Arm smash (a.k.a. HIJI-KIME)
UDE NOBASHI	Arm lock
UDE OSAE	Arm pin
UKE	Receiver of a technique; the “attacker”
UNDO	Exercise
UKEMI	Falling and rolling
URA	Rear or in back of, techniques performed behind the UKE
USHIRO-WAZA	Defenses to attacks from the rear
WAZA	A technique
YAME	Stop
YOKUSEI	Restraint; control
ZA-HO	Sitting (usually in the SEIZA or kneeling position)
ZANSHIN	Martial awareness / Martial intent
ZA-REI	Seated bow

“The true warrior learns how to correctly perceive the activity of the Universe and how to transform martial techniques into vehicles of purity, goodness, and beauty."

– MORIHEI UESHIBA

AIKIDO Basic Attacks

KOGEKI	**Attacks**
SHOMEN-UCHI	Overhead strike
YOKOMEN-UCHI	Strike to the side of the head
MUNE-TSUKI	Punch (or punch to the chest)
GANMEN-TSUKI	Punch to the face
GYAKU-TSUKI	Reverse punch or back fist
KATATE-DORI	UKE grabs one wrist with one hand (opp. side, e.g. L to R or R to L)
KOSA-DORI	Same side, one-hand cross-hand grab (same side, e.g. R to R or L to L)
USHIRO MI-DORI	Body grab (“Bear hug”)
KESA-DORI	Front lapel grab (a.k.a. MUNE-DORI)
ERI-DORI	Rear lapel grab at the base of the neck
RYOTE-DORI	UKE grabs both wrists, one with each hand
MOROTE-DORI	UKE grabs one wrist with both hands
KATA-DORI	UKE grabs one shoulder or chest with one hand
RYOKATA-DORI	UKE grabs both lapel or shoulders with both hands
USHIRO TEKUBI-DORI	Two handed wrist grab from behind (a.k.a. USHIRO RYOTE-DORI)
TESAKI-DORI	Finger grab (a.k.a. YUBI-DORI)
KUBI-SHIME	One-armed choke from behind

“Techniques employ four qualities that reflect the nature of our world. Depending on the circumstance, you should be: hard as a diamond, flexible as a willow, smooth-flowing like water, or as empty as space.”

– MORIHEI UESHIBA

AIKIDO Basic Techniques
KIHON WAZA

IKKYO	First technique, Arm pin
NIKYO	Second technique, Wrist in-turn to arm pin
SANKYO	Third technique, wrist twist to arm pin
YONKYO	Fourth technique, wrist pin
GOKYO	Fifth technique, arm stretch with wrist pin

HIJI-KIME (HISHIGE)	Elbow smash
HIJI-NAGE	Under the elbow throw (a.k.a. TENBI-NAGE)
JUJI-NAGE	Tangled arm throw, cross at elbows then throw
IRIMI-NAGE	Entering throw
KAITEN-NAGE	Rotation throw
KOKYU-NAGE	Breath throw
KOSHI-NAGE	Hip throw
KOTE-GAESHI	Throw from outward wrist twist
SHIHO-NAGE	Spinning, four direction rotational throw
SUMI-OTOSHI-NAGE	Corner Drop Throw
TENCHI-NAGE	Heaven and Earth throw

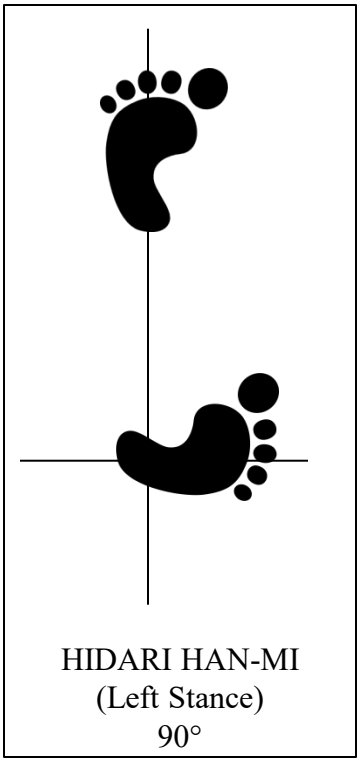
"Cast off limiting thoughts and return to true emptiness. Stand in the midst of the Great Void. This is the secret of the Way of a Warrior"

– MORIHEI UESHIBA

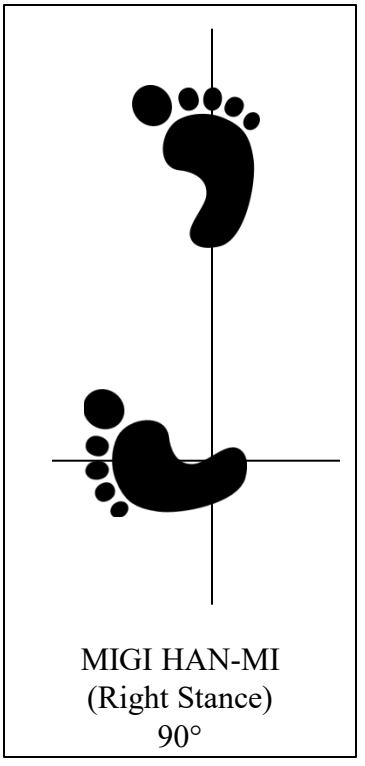
Footwork ASHI SABAKI

HAN-MI	Basic AIKIDO Stance, one foot is in front pointing forward, the rear foot is perpendicular (45-90 degrees) pointing to the side; feet are shoulder width apart (measured from heel to heel); weight is evenly distributed between both feet; hips are rotated toward the forward foot ("HAN' means half, 'MI' means body or half-body stance)
AI HAN-MI	Two students face each other in basic HAN-MI stance; both people have either their left foot forward or both have their right foot forward, thus creating a "same-sided" stance
GYAKU HAN-MI	Two students face each other in basic HAN-MI stance, one person has their left (or right) foot forward, the other person has the OPPOSITE foot forward, thus creating a "mirror image" stance
OKURIASHI MAE	From HAN-MI, slide forward with the front foot by pushing off with the back foot
OKURIASHI USHIRO (a.k.a. TAIJIN/TENSHIN)	From HAN-MI, slide backward with the back foot by pushing off with the front foot
AYUMIASHI MAE with	From HAN-MI, slide the back foot forward and return to HAN-MI the (IRIMI) opposite foot now forward
AYUMIASHI USHIRO	From HANMI, slide the front foot backward and return to HANMI with the (TENSHIN) opposite foot now forward
TENKAI face	From HAN-MI, turn your head and pivot your feet 180 degrees to the opposite direction in HANMI; sometimes also called KAI-TEN
TENKAN face	From HAN-MI, turn your head and pivot your feet 180 degrees to the opposite direction. Then step back with your front foot back into HAN-MI.

Option 1 – Perpendicular Stance – HAN-MI

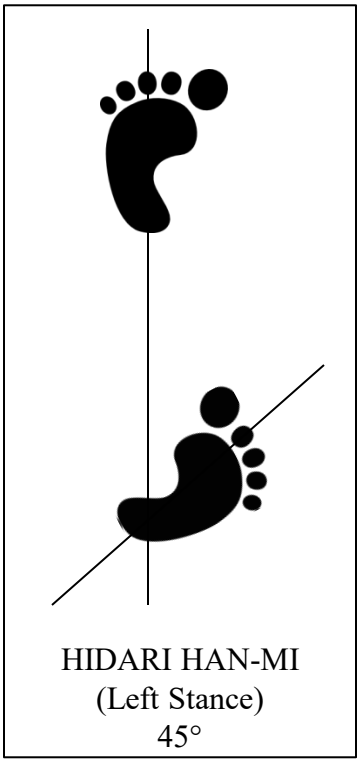


HIDARI HAN-MI
(Left Stance)
90°

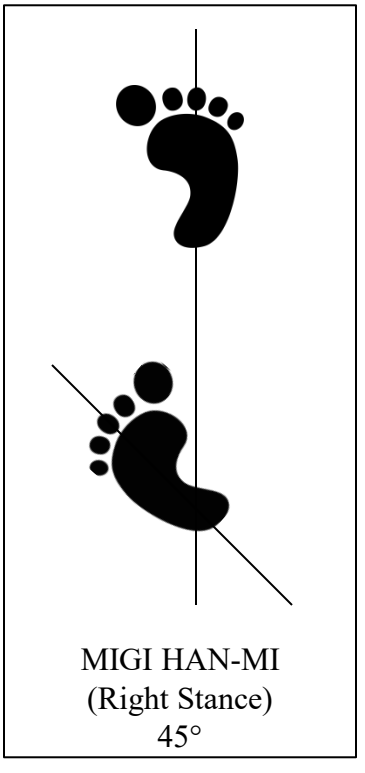


MIGI HAN-MI
(Right Stance)
90°

Option 2 – Angled Stance – HAN-MI



HIDARI HAN-MI
(Left Stance)
45°

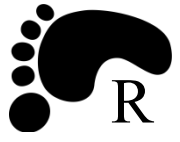


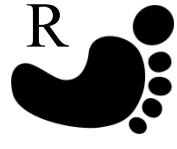
MIGI HAN-MI
(Right Stance)
45°

Paired, Same-Foot Stances – AI-HANMI

HIDARI AI-HANMI
Left Same side stance

UKE





NAGE

MIGI AI-HANMI
Right Same side stance

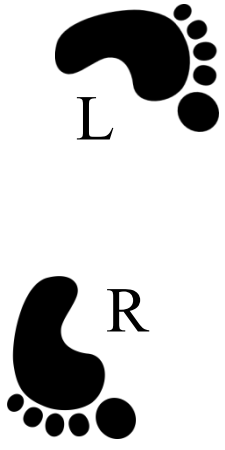
UKE

NAGE

Paired, Same-Side Stances – GYAKU-HAN-MI

HIDARI GYAKU-HAN-MI
Left mirror-image stance

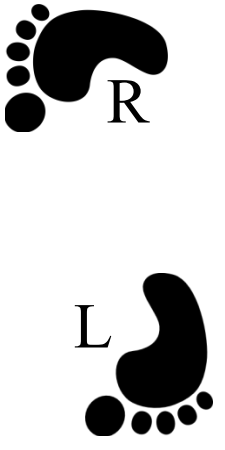
UKE



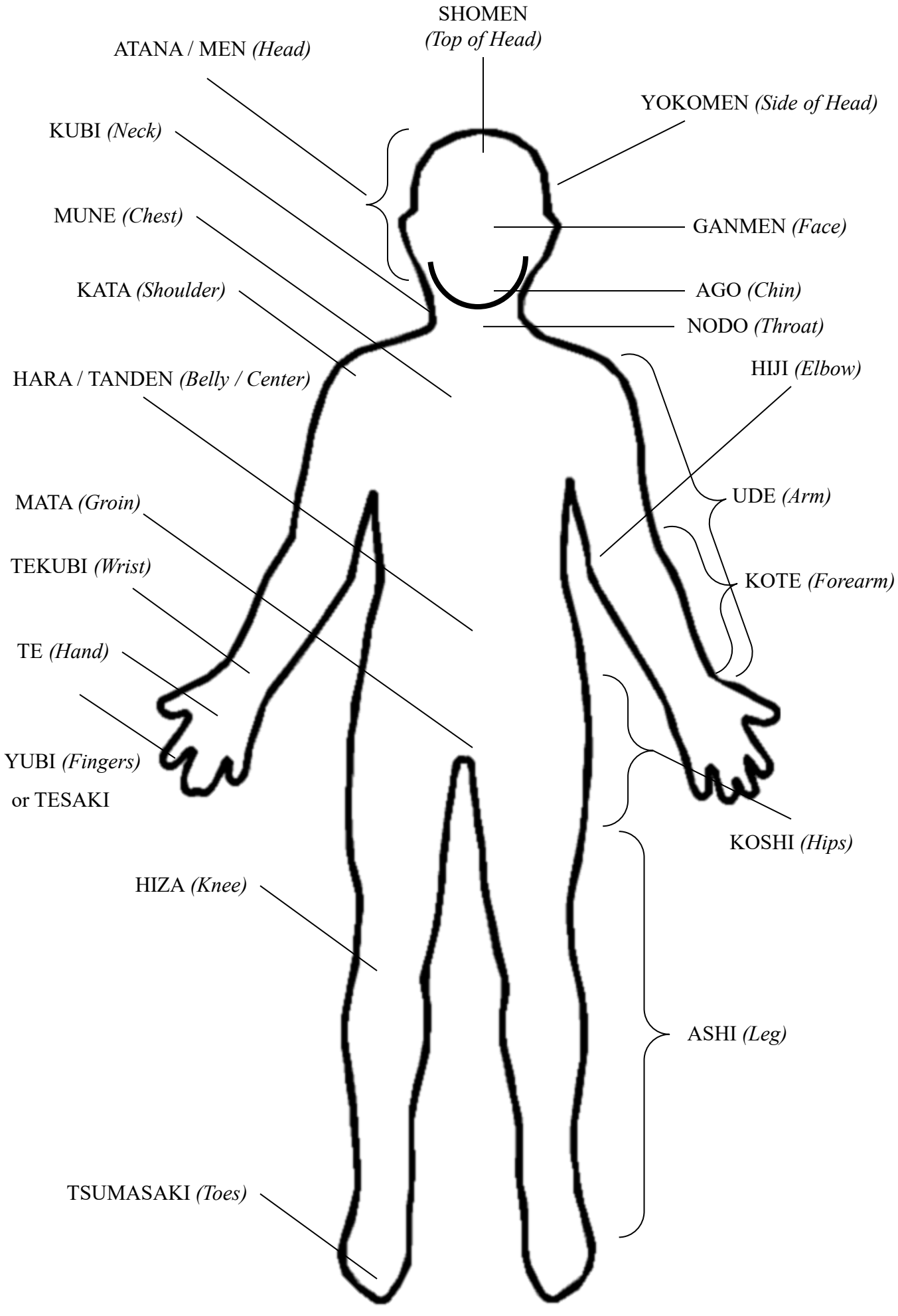
NAGE

MIGI GYAKU-HAN-MI
Right mirror-image stance

UKE



NAGE


SHOMEN
(Top of Head)
ATANA / MEN (Head)
YOKOMEN (Side of Head)
KUBI (Neck)
MUNE (Chest)
GANMEN (Face)
KATA (Shoulder)
AGO (Chin)
NODO (Throat)
HARA / TANDEN (Belly / Center)
HIJI (Elbow)
UDE (Arm)
MATA (Groin)
TEKUBI (Wrist)
KOTE (Forearm)
TE (Hand)
YUBI (Fingers)
or TESAKI
KOSHI (Hips)
HIZA (Knee)
ASHI (Leg)
TSUMASAKI (Toes)

HAKAMA Etiquette

Shortly after earning GO-KYU (5th KYU), it is the student's responsibility to politely ask an instructor to teach them the proper way to fold a HAKAMA.

It is polite for a student to ask an instructor if he/she could fold the teacher's HAKAMA after class. It is also a privilege to be allowed to fold an instructor's HAKAMA especially if that person is a guest or visiting instructor. However, do not be offended if an instructor declines your offer. Some instructors prefer to fold their own.

Knowing how to fold a HAKAMA is a requirement for black belt. After all, you can't wear it if you can't care for it.

"Life itself is always a trial. In training, you must test and polish yourself in order to face the great challenges of life. Transcend the realm of life and death, and then you will be able to make your way calmly and safely through any crisis that confronts you."

– MORIHEI UESHIBA

"In our techniques, we enter completely into, blend totally with, and control firmly an attack. Strength resides where one's KI is concentrated and stable; confusion and maliciousness arise when ki stagnates."

– MORIHEI UESHIBA

"Foster and polish the warrior spirit while serving in the world; illuminate the path according to your inner light.

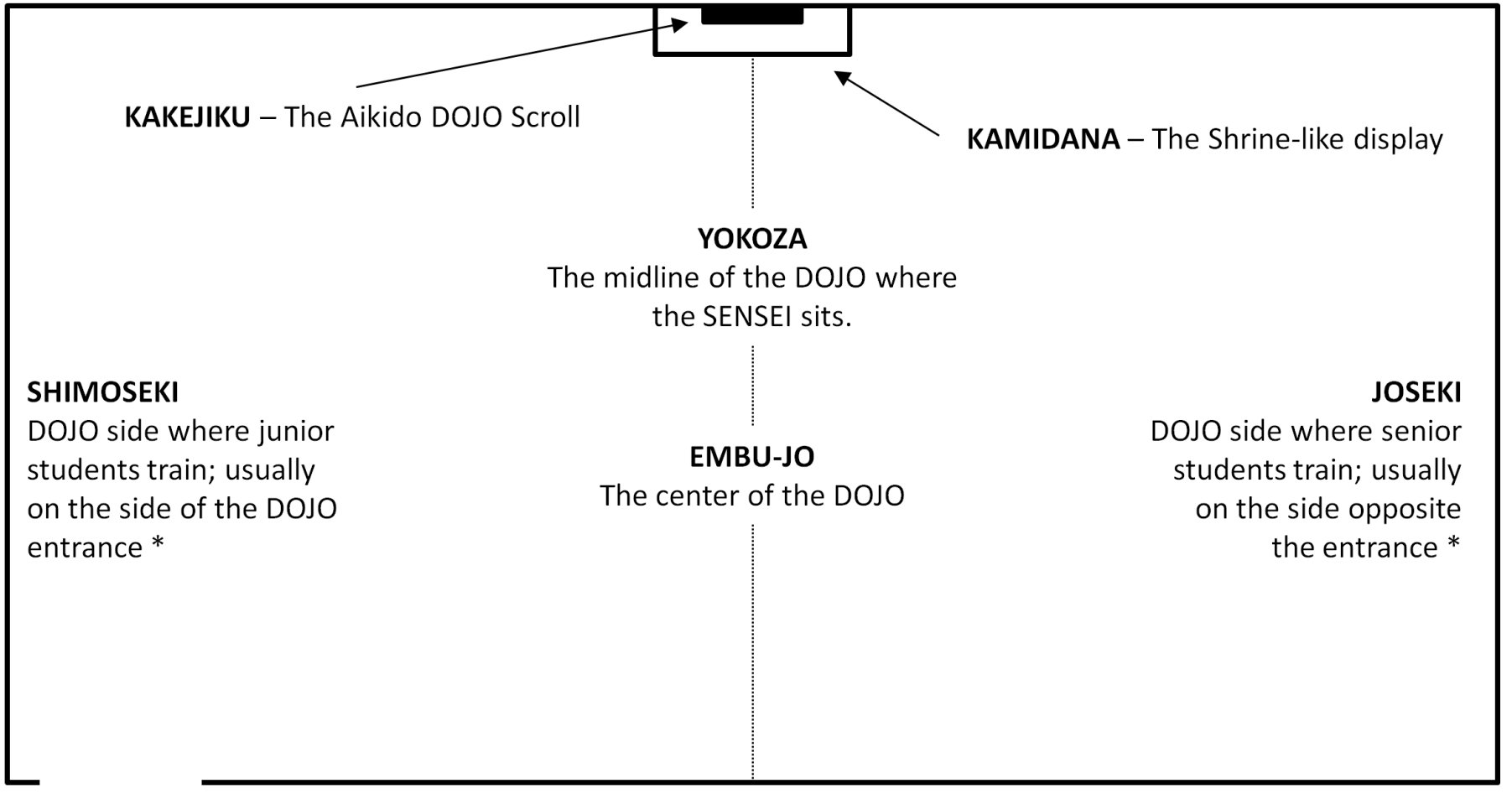
– MORIHEI UESHIBA

"Be grateful even for hardship, setbacks and bad people. Dealing with such obstacles is an essential part of training in AIKIDO."

– MORIHEI UESHIBA

1. Holding the back of the HAKAMA under your chin open the HAKAMA, reach inside, and push the center to the right. Then lay the HAKAMA face down on the floor.
2. Interleave and straighten the pleats.
3. Grasping the top and the bottom, flip the HAKAMA over keeping the back pleats aligned.
4. Flatten and straighten the front pleats.
5. Fold in the sides of the HAKAMA, giving the hakama an even, symmetrical width.
6. Fold the HAKAMA into thirds, starting at the bottom and finishing with the top. Longer HAKAMA may require an additional fold.
7. Using your hand, crease and fold the 1st third, followed by the 2nd third.
8. Place the HAKAMA with the back up. Take the long front HIMO ties and fold in half.
9. Fold once more so the HIMO have been doubled twice.
10. Repeat with the second HIMO and cross diagonally.
11. Take the short back himo and lay on top of the folded HIMO, bring under the point where the folded HIMO cross so it is pointing toward the top of the hakama.
12. Now bring the HIMO diagonally downward over itself.
13. Wrap the HIMO under so it is now pointing diagonally upward.
14. Lay the HIMO on top of the folded HIMO so it is pointing downward in the same direction it started.
15. Wrap the second HIMO in the same way. If the HIMO are too long double the ends back under.
16. Second method. Wrap the HIMO in front of the hakama instead of back as shown.
17. Fold the HAKAMA once more in half and tuck it under the HIMO.
18. You're done. If your head is spinning, ask an instructor to show you.

Anatomy of a DOJO



* At Castle Rock AIKIDO, the JOSEKI and SHIMOSEKI are switched for functional non-martial reasons.

Proper SEIZA Position and REI Execution

SEIZA – Proper Seated Position

1. Knees 1-2 fist widths apart
2. Big toes side by side
3. Posture upright
4. Fingers together
5. Hands on thighs (not knees)

REI HO – Proper Bowing Position

1. Don’t let your head touch the floor (forehead 6” from floor)
2. Don’t lift your head up
3. Don’t lift your hips off your ankles
4. Elbows graze the side of your knees as you bow

Weapons Curriculum

(BUKI KATEI)

The following weapons curriculum is not required for KYU (under black belt) ranks, but rather is for YUDANSHA (black belt) level training.

At-a-Glance Weapons Curriculum

(METSUKE BUKI KATEI)

JO – Wooden Staff

Solo Exercises: TANDOKU DOSA

Basic Staff Movements (20)	NIJU JO SUBURI
Long Combat Forms (4)	JO KATA (NAGAI)

Paired Exercises: SOTAI DOSA

Basic Staff Exchange Exercises (3)	JO KIHON UNDO
Short Combat Forms (6 sets)	KUMI JO (MIJIKAI)
Long Combat Forms (3)	KUMI JO (NAGAI)
Disarming Techniques (7)	JO DORI
Self-Defense Techniques (9)	JO GOSHIN WAZA

BOKKEN – Wooden Practice Sword

Solo Exercises: TANDOKU DOSA

Basic Sword Stances (5)	GO-GYO NO KAMAE
Basic Sword Movements (8)	KIHON KEN SUBURI
Eight Directional Cut Exercise	HAPPO-GIRI
Four Directional Thrust Exercise	HAPPO-TSUKI

Paired Exercises: SOTAI DOSA

Basic Sword Exchange Exercises	BOKKEN KIHON UNDO
Short Combat Forms	KUMI TACHI (MIJIKAI)
Long Combat Form	KUMI TACHI (NAGAI)
Disarming Techniques	BOKKEN DORI

TANTO – Wooden Practice Knife

Knife takeaways are covered in the upper KYU ranks of the AIKIDO techniques.

Staff Weapons Curriculum

(JO BUKI KATEI)

JO

Solo Exercises: TANDOKU DOSA

Basic Staff Movements of **Saito Morihiro SENSEI**	NIJU JO SUBURI
Thrust Techniques	**TSUKI WAZA**
1. Simple Forward Thrust	CHOKU TSUKI
2. Reverse Grip Thrust	KAESHI TSUKI
3. Rear Thrust	USHIRO TSUKI
4. Thrust & Lower Block	TSUKI GEDAN GAESHI
5. Thrust, Upper Block & Strike	TSUKI JODAN GAESHI UCHI
Striking Techniques	**UCHI WAZA**
6. Overhead Strike	SHOMENUCHI UCHI-KOMI
7. Two Consecutive Overhead Strikes	RENZOKU UCHI KOMI
8. Overhead Strike, Retreat, & Lower Block	MENUCHI GEDAN GAESHI
9. Overhead Strike & Rear Thrust	MENUCHI USHIRO TSUKI
10. Opposite Side Head Strike & Rear Thrust	GYAKU YOKOMEN USHIRO TSUKI
One-handed Techniques	**KATATE WAZA**
11. Lower Strike to Upper Block	KATATE GEDAN GAESHI
12. Upper Sweeping Strike to Lower Block	KATATE TOMAWASHI
13. One-handed Figure-8 Block & Guard	KATATE HACHI NOJI GAESHI
Figure-8 Blocking Techniques	**HASSO UKE WAZA**
14. Figure-8 Block & Overhead Strike	HASSO KAESHI UCHI
15. Figure-8 Block & Reverse Grip Thrust	HASSO KAESHI TSUKI
16. Figure-8 Block & Rear Thrust	HASSO KAESHI USHIRO *TSUKI*
17. Figure-8, Pivot & Side Strike	HASSO KAESHI USHIRO *UCHI*
18. Figure-8, Turn & Side Strike	HASSO KAESHI USHIRO *BARAI*
Flowing Techniques	**NAGARE WAZA**
19. Overhead Strike, Left Turn, Block & Strike	HIDARI NAGARE GAESHI UCHI
20. Overhead Strike, Right Turn Block & Thrust	MIGI NAGARE GAESHI TSUKI

Staff Weapons Curriculum (continued)

JO

Solo Exercises: TANDOKU DOSA

Long Combat Forms: JO KATA (NAGAI)	
13-Step Staff Form	JU-SAN NO JO (Saito MorihirO-SENSEI)
20-Step Staff Form	NI-JU NO JO (Sean Hannon SENSEI)
22-Step Staff Form	NIJU-NI NO JO (Tohei Koichi SENSEI)
31-Step Staff Form	SANJU-ICHI NO JO (Saito MorihirO-SENSEI)

Paired Exercises: SOTAI DOSA

Basic Staff Exchange Exercises: KIHON INYO JO UNDO	
1st Staff Exercise	JO UNDO ICHI (HACHI KAGAMI)
2nd Staff Exercise	JOUNDO NI (KAESHI TSUKI / CHUDAN UKE)
3rd Staff Exercise	JO UNDO SAN (KAESHI TSUKI / JODAN UKE)

Long Combat Form: KUMI JO (NAGAI)	
13-Step Staff Form	JU-SAN NO JO KATA (Saito/Myer/Hannon)
Hip-cut, Reverse Strike Form	KOSHIGIRI GYAKU-GAESHI (Looser)
Retreat & Big Sweep Strike Form	TENSHIN TOMA UCHI (Looser SENSEI)

Staff Weapons Curriculum (continued)

JO

Paired Exercises: SOTAI DOSA

Short Combat Forms (6 Sets) of **Saotome Mitsugi SENSEI**	KUMI JO (MIJIKAI)
1st Form Set – IPPONME	
Block & Thrust	**KAESHI TSUKI**
Face Cut Draw	MENGIRI NUKITSUKE
Abdomen Strike	HARA UCHI
Knee Strike	HIZA UCHI
2nd Form Set – NIHONME	
Chin Strike	**AGO ATE**
Arm Bar with Staff	IKKYO JO
Cut & Throw with Staff	KIRINAGE JO
Neck Push & Throw Down	KUBI HITOSHI NAGE
3rd Form Set – SANBONME	
Knee Strike	**HIZA TSUKI**
Neck Push & Throw Down (Front)	KUBI HITOSHI NAGE (OMOTE)
Neck Push & Throw Down (Rear)	KUBI HITOSHI NAGE (URA)
Turn Wrist Outward with Staff	KOTEGASESHI JO KUBI UCHI
4th Form Set – YONHONME	
Figure-8 Block & Thrust	**HASSO UKE MAWASHI**
Figure-8 Wrist Out & Neck Push	KOTEGAESHI KUBI HITOSHI
Figure-8 Neck Lock Throw	KUBIKIME NAGE
Figure-8 Groin Strike	MATA UCHI
5th Form Set – GOHONME	
Big Sweep Strike & Thrust	**TOMA UCHI**
Big Sweep Strike, Block & Thrust	CHUDAN TSUKI
Big Sweep Reverse Block & Thrust	GYAKU CHUDAN TSUKI
Big Sweep One-hand Block, Thrust	KATATE UKE TSUKI
6th Form Set – ROPPONME	
Block-Thrust Volley, Elbow Strike	**KATATE HIJI UCHI**
Block-Thrust Volley, Reverse Stance	HIJI KIME GYAKU HASSO KAMAE
Block-Thrust Volley & Thrust	HASSO TSUKI
Block-Thrust Volley & Block	KAESHI CHUDAN UKE

Staff Weapons Curriculum (continued)

JO

Paired Exercises: SOTAI DOSA

Staff Self-Defense Techniques (9) of **Saotome Mitsugi SENSEI**	JO GOSHIN WAZA
Groin Strike, Leg Trip	MATA-UCHI ASHINAGE
Glancing Block, Throat Thrust	UKE NEGAESHI SHITA NODO TSUKI
Leg Strike, Rear Choke & Throw	HIZA-ATE KUBIKIME NAGE
Hip Thrust & Push	KOSHI-ATE HITOSHI
Hip Thrust, Tangled Arm Throw	KOSHI-ATE JUUJI HITOSHI
Throat Thrust (Inside)	NODO TSUKI UCHI
Throat Thrust (Outside)	NODO TSUKI SOTO
Elbow Lock Turn & Rear Head Pin	HIJI KIME USHIRO MEN-OSAE
Chin Strike, Throat Thrust	AGO-ATE NODO TSUKI

Staff Disarming Techniques: (7)	JO-DORI WAZA
Reverse Swirl Throw	GYAKU YOKOMENUCHI UZUNAGE
Turning Cutting Throw	TENKAN KIRIOROSHINAGE
Downward Thrust Behind	GEDAN TSUKI TENKAN (Sakabe SENSEI)
Downward Thrust Front	GEDAN TSUKI IRIMI (Sakabe SENSEI)
Outward Breath Throw	KOKYUNAGE SOTO
Inward Palm-Chin Strike	AGO-ATE UCHI
Four-directional Throw	SHIHONAGE URA

Staff and Sword Combat Forms: (2)	KUMI TACHI-JO (NAGAI)
Figure-8 Reverse Side Head Strike	HASSO GYAKU YOKOMENUCHI (Looser)
Block, Abdomen Strike, Neck Push	HARA UCHI KUBIKIME HITOSHI (Ikeda)

Sword Weapons Curriculum

(BOKKEN BUKI KATEI)

BOKKEN

Solo Exercises: TANDOKU DOSA

20 Basic Sword Movements	20 BOKKEN SUBURI
KIRI (Cutting)	
1. KIRI-OROSHI	Straight Cut to Abdomen
2. KIRI-AGO	Straight Cut to Chin
3. KUBI-GIRI	Neck Cut
4. MOROTE TSUKI (HARA)	Abdominal Thrust
5. MOROTE TSUKI (ROKKOTSU)	Rib Thrust
6. KESA-GIRI	Diagonal Torso Cut Down
7. KIRI-AGE	Diagonal Torso Cut Up
8. DO-GIRI (NUKITSUKE)	Horizontal Torso Cut
SORASU (Deflection)	
9. UKE NAGASHI JO	Overhead Glancing Block
10. CHUDAN UKE	Middle Block
11. GEDAN-GAESHI	Lower Block
12. KAESHI WAZA	Lower Block (reverse grip)
KAMAE (Stances)	
13. GEDAN NO KAMAE	Lower Stance
14. CHUDAN NO KAMAE	Middle Stance
15. MIGI JODAN NO KAMAE	Upper Stance Right
16. HIDARI NO KAMAE	Upper Stance Left
17. HASSO NO KAMAE	Ready Shoulder Stance
18. WAKI NO KAMAE	Hidden Side Stance
19. GYAKU HASSO NO KAMAE	Reverse Ready Shoulder Stance
20. GYAKU WAKI NO GAMAE	Reverse Hidden Side Stance

Continuous Sword Movements: (2)	RENZOKU KEN SUBURI (2)
Eight Directional Cut Exercise	HAPPO-GIRI UNDO
Four Directional Thrust Exercise	HAPPO TSUKI UNDO

Sword Weapons Curriculum (continued)

(BOKKEN BUKI KATEI)

BOKKEN

Solo Exercises: TANDOKU DOSA

Eight Sword & Footwork Forms of **Chiba KazuO-SENSEI & Kanai Mitsunari**	HACHI BOKKEN ASHI SABAKI UNDO
1. Step Back & Cut Down (Retreat)	AYUMIASHI TAIJIN
2. Step Forward & Cut Down (Advance)	AYUMIASHI KOMI
3. Turn & Cut Up (Retreat)	TENKAN KIRIAGE
4. Pivot & Cut Up (Advance)	TENKAI KIRIAGE
5. Glancing Block (Retreat)	UKE NAGASHI TAIJIN
6. Glancing Block (Advance)	UKE NAGASHI KOMI
7. Glancing Block, Enter & Turn (Advance)	IRIMI TENKAN
8. Evading Cut (Advance)	KIRI HAZUSHI
9. Glancing Block & Cut	SHIHO-NAGE KOMI (Hannon)
10. Retreating Upper Diagonal Cut	KIRI-AGE TAIJIN (Hannon)

Paired Exercises: SOTAI DOSA

Basic Sword Exchange Exercises: (4)	BOKKEN KIHON UNDO (4)
Overhead Strike, Flowing Block	SHOMENUCHI UKENAGASHI
Flowing Block & Thrust	NAGASHI TSUKI
Side Head Strike Block	YOKOMENUCHI CHUDAN UKE

Sword Weapons Curriculum
(continued)

BOKKEN

Paired Exercises: SOTAI DOSA

Short Combat Forms (Sets 1-5) of **Saotome Mitsugi SENSEI**	KUMI TACHI (MIJIKAI)
1st Form Set – GANMEN TSUKI-	
Face Thrust, Middle Block	**CHUDAN UKE**
Face Thrust, Glancing Block	UKENAGASHI
Downward Block, Side Neck Cut	GEDAN UKE YOKOMENUCHI
Knee Cut, Side Neck Cut	HIZAGIRI YOKOMENUCHI
Middle Block, Wrist Strike	CHUDAN UKE KOTE UCHI
Abdomen Cut, Side Neck Cut	HARAGIRI YOKOMENUCHI
e.g. 1st Set, 1st Technique Name: "GANMEN TSUKI CHUDAN UKE"	
2nd Form Set – UKE NAGASHI-	
Glancing Block, Thrust	**NAGASHI TSUKI**
Upward Cut, Low Back Cut	KIRIAGE KOSHITA KIRI
Chest Cut, Side Neck Cut	KESAGIRI YOKOMENUCHI
Throat Thrust	NODO TSUKI
3rd Form Set – FURIKABURI-	
Upward Drawback Block, Thrust	**TSUKI**
Upward Drawback Block, Neck Cut (Inside)	KUBIGIRI UCHI
Upward Drawback Block, Neck Cut (Outside)	KUBIGIRI SOTO
Upward Drawback Block, Chest Cut	KESAGIRI YOKOMENUCHI
4th Form Set – HIZAGIRI-	
Knee Cut, Thrust	**TSUKI**
Knee Cut, Thrust, Side Neck Cut	TSUKI YOKOMENUCHI
Knee Cut, Thrust, Wrist Cut	KOTE UCHI
Knee Cut, Flowing Block, Neck Cut	UKENAGASHI YOKOMENUCHI
5th Form Set – KIRAGE-	
Glance Thrust, Up Cut, Wrist Cut	**KIRAGE KOTE UCHI**
Hip Block, Side Neck Cut	YOKOMENUCHI
Two Flowing Blocks, Side Neck Cut	UKENAGASHI
Glancing Thrust, Upward Drawback Block	FURIKABURI

Sword Weapons Curriculum
(continued)

BOKKEN

Paired Exercises: SOTAI DOSA

Short Combat Forms (6-12) of **Saotome Mitsugi SENSEI**	KUMI TACHI (MIJIKAI)
6th Form Set – name Description	
7th Form Set – name Description	
8th Form Set – name Description	
9th Form Set – name Description	
10th Form Set – name Description	
11th Form Set – name Description	
12th Form Set – name	

Presently unavailable
(not yet transcribed)

Long Combat Forms: (2)	KUMI TACHI (NAGAI)
"Connecting Sword" Combat Form	MUSUBI NO KEN (IiO-SENSEI)
Pinching Block & Thrust	SOETE UKE TSUKI (Looser SENSEI)

Sword Disarming Techniques: (5)	BOKKEN-DORI WAZA
Outward Turn, Neck Cut	KOTEGAESHI KUBIGIRI
Turning Cutting Throw	KIRINAGE TENKAN
Groin Cut	MATAGIRI
Breath Throw (Outside)	KOKYU NAGE SOTO
Arm Bar, Elbow Lock	IKKYO HIJISHIGE

Counting in Japanese

One	ICHI
Two	NI
Three	SAN
Four	SHI
Five	GO
Six	ROKU
Seven	SHICHI
Eight	HACHI
Nine	KYU
Ten	JU
Eleven	JU-ICHI
Twelve	JU-NI
Twenty	NI-JU
Twenty-one	NI-JU-ICHI

Suggested AIKIDO & Martial Arts Reading

AIKIDO and the Dynamic Sphere: An Illustrated Introduction
by A. Westbrook, Oscar Ratti
ISBN-13: 978-080804800044

AIKIDO and the Harmony of Nature
by Mitsugi Saotome
ISBN-13: 978-0877738558

AIKIDO in Everyday Life: Giving In to Get Your Way (Second Edition)
by Terry Dobson
ISBN-13: 978-1556431517

AIKIDO: The Way of Harmony
by John Stevens
ISBN-13: 978-0877738558

Budo: Teachings of the Founder of AIKIDO
by MORIHEI UESHIBA
ISBN-13: 978-0394714264

Living the Martial Way: A Manual for the Way a Modern Warrior Should Think
by Forrest E. Morgan
ISBN-13: 978-0942637762

Principles of AIKIDO
by Mitsugi Saotome
ISBN-13: 978-0877734093

The Art of Peace: Teachings of the Founder of AIKIDO
by John Stevens
ISBN-13: 978-080877738510

Training with the Master: Lessons with MORIHEI UESHIBA, Founder of AIKIDO
by John Stevens
ISBN-13: 978-1570623226

Ultimate AIKIDO: Secrets of Self-Defense and Inner Power
by Yoshimitsu Yamada
ISBN-13: 978-0806515663

Way of AIKIDO, The: Life Lessons from an American SENSEI
by George Leonard
ISBN-13: 978-0452279728

A Life in AIKIDO: The Biography of Founder MORIHEI UESHIBA
by Kisshomaru UESHIBA
ISBN-13: 978-4770026170

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