



Shintaikido of Pacifica - Aikido Dojo Etiquette

To benefit by and enjoy your training in Aikido, to create an atmosphere of mutual respect among the students and teachers, and for safety there are certain rules of etiquette that are followed in the dojo.

1. BOWING

- a) Bow toward the shomen (the front of the training hall) when entering and leaving the dojo.
- b) Bow in front of your partner when beginning and ending practice.
- c) Bow and thank Sensei when receiving individual instruction during class.
- d) Please be on time or early for class. If you are late perform a formal bow alone.

Bowing is a form of paying homage to Aikido, O'Sensei, the dojo, Sensei, and your training partners. Alone the bow is but a hollow shell, it is the spirit in which it is done that gives it value and meaning.

2. ATTIRE

- a) A Judo Gi clean and in good repair shall be worn in class.
- b) Yudanshall (Black belts) shall wear black Hakama. It must be clean and pressed.
- c) For the safety of you and your training partners no jewelry of any kind shall be worn in class.
- d) Long hair shall be contained with hair tie and/or headband.
- e) If glasses must be worn, they should be held in place with an elastic band.

3. CLEANLINESS

- a) Clean feet before stepping on mat. Shoes are not allowed beyond the entrance areas.
- b) Train with a clean body and do not train with any added body scent.
- c) Keep fingernails and toenails clipped short for class.

4. DOJO

- a) Maintaining the dojo is the responsibility of all the students.
- b) Mats shall be swept before and after each class.
- c) Dojo premises shall be kept clean at all times. All carpeted areas must be vacuumed. Bathrooms and dressing rooms should be neat and orderly. Entrance should be kept free of all personal effects except shoes.

5. GENERAL

- a) At the beginning and end of class, sit in order of seniority. Sempai (seniors) sit in front and to the right. Sempai are responsible for lining up students properly before and after class.
- b) Sempai are responsible for all dojo rules being followed.
- c) Kohai (juniors) are responsible for following Sempai's example.

6. SAFETY

- a) Inform your instructor before class if you have any injuries or limitations.
- b) Never train under the influence of alcohol or drugs.

7. COURTESY

- a) During class the instructor should be addressed as Sensei. Assistant instructors should be addressed as Sempai.
- b) ONEGAISHIMASU - Literally, "I humbly request"
- c) DOMO ARIGATO GOZAIMASU SENSEI- Thank you very much Sensei. (usual)
DOMO ARIGATO GOZAIMASHITA SENSEI - ditto (past tense, used at end of training session.)

WELCOME TO AIKIDO CLASS

HELPFUL HINTS FOR BEGINNING AIKIDO STUDENTS

WELCOME TO AIKIDO

Welcome to Aikido class. Congratulations on your membership. You have taken that first step of being an Aikido student. This manual will serve as your guide into the dojo.

BEGINNER'S MIND/ATTITUDE

Some things you are about to learn will be new to you. Open your mind to new possibilities. Empty your cup so you can be ready to fill it. Come to Aikido ready for new possibilities of expanding your beliefs so you will find it easier to accept new teaching. Let your mind be empty. Aikido is a very natural art. Most of your training will be learning to let go of limitations of previous habits and reactions. You will notice maybe even in the first class that when your body starts feeling a natural flow you will learn faster and easier. Find similarities in the movements. Enjoy the present moment and present technique. The secret to success is daily training.

BE NON-JUDGEMENTAL

As we grow up we often compare ourselves with others or with the expectations that we have for ourselves. You are where you should be as an Aikido student. We have a saying that there are no mistakes in Aikido. Everything that you do in class is correct, meaning that your action is simply an expression of your state of being right now. Don't hamper yourself by judging whether you are right or wrong. Strive for perfection, all the time realizing that whatever you can do at the moment is perfectly right.

HAVE FUN!

Aikido is natural, flowing, beautiful and loving. Don't turn it into work. Enjoy your Aikido practice and relax. With patience and persistence you will master Aikido. You have the whole of the rest of your life to train. It's your responsibility to make every minute of your Aikido training enjoyable.

BE SAFETY CONSCIOUS

Respect your body and protect it from injury. Your consistent daily training is going to guide you at a controlled rate. Be patient with your body (especially with regard to rolling). You will automatically learn to do beautiful rolls on the training surface without discomfort. Each person has their own unique way of mastering a technique. Respect the timing of how you learn and you will be safe.

More people quit Aikido because of injuries than for any other reason!!! Nearly every case the injuries could have been avoided simply by following the guidelines we will present here.

REMEMBER: Pain is a sign that something is wrong. If you are hurting, stop and consult with your Sensei. Nobody can feel your pain but you. If you are hurting, stop until you are sure you've corrected the problem and you are comfortable about going on.

NEVER practice with nonstudents. Resist the temptation to go home and see if the arts work on your husband, wife, best friend, worst enemy, etc. In classes the Sensei is very cautious in making sure that the uke (the attacker) understands his or her part and can flow safely with the art. The first thing a nonstudent may do is try to resist by flinching or pulling away. This may cause an injury in your hands.

GLOSSARY AIKIDO TERMS

Pronunciation Key

The pronunciation of Japanese words is very simple in that there are only about fifty syllables in the entire language.

Consonants are usually pronounced as those in English. The vowels are pronounced as follows.

A -	“ah”	as the <u>a</u> in father
E-	“eh”	as the <u>e</u> in net
I-	“ee”	as the <u>i</u> in marine
O-	“oh”	as the <u>o</u> in oboe
U-		as the <u>u</u> in rule

Aikido: Ai means harmony or coming together: ki is spirit or energy: do means a way or a path.

Way of Harmony with the Spirit of the Universe

Aite: One’s training partner [Lit., reciprocal or together (ai, hands (te))].

Aiki Jinja: Aiki Shrine. The shrine O’Sensei built in Iwama, Japan, honoring the spirit and the deities of aikido.

Atemi: A strike. Striking techniques.

Bokken: Wooden sword. [Lit., wood (boku) sword (ken)].

Budo: The path or way of martial arts. [Lit., the way (do) or neutralizing aggression (bu)].

Dan: Black belt ranking such as shodan, nidan etc. [Lit., level].

Deshi: Student, pupil, disciple.

Dojo: Training hall for traditional Japanese arts, including aikido and other martial arts. [Lit., the place (jo) of the way (do)].

Doshu: The official curator of the art of aikido. The title means the master or owner (shu) of the way (do). The present Doshu is Moriteru, the grandson of the founder of aikido.

Dosa: An exercise.

Gaeshi: To reverse, turn

Gi: Traditional uniform, usually white, worn during the practice of Japanese and Okinawan martial arts. Also known as a dogi.

Hakama: A traditional Japanese divided skirt. The traditional Japanese equivalent of dress pants. More durable types of hakama, usually blue or black, are worn for martial arts practice. In aikido the hakama is usually worn only by black belt holders.

Hanmi: A way of standing in aikido so that the feet form a “T-stance” and the body is turned at an angle. Ai Hamni (harmonious hamni) is when partners each have the same foot forward. Gyaku Hamni (opposite hamni) is when they have different feet forward. [Lit., half (han) body (mi)].

Hanmi Handachi: Techniques executed from a kneeling position against an attacker who is standing. [Lit. half body (hanmi) half (han) standing (dachi)].

Hantai: Opposite or reverse.

Happo Giri: An exercise with the sword in which you practice turning the hips and cutting in at least eight directions. [Lit., eight (hachi) direction (po) cutting (giri)].

Hara: Lower abdomen: physical and spiritual center.

Henka: Variation [Lit., unusual (han) change (ka)]. For example, henka waza are variations on the way a standard technique is completed.

Hidari: Left. For example, hidari hamni is hanmi with the left foot forward.

Iwama: A small town northeast of Tokyo. Also refers to the dojo where Saito Sensei teaches “Iwama-style” aikido. O-Sensei lived and taught in Iwama during much of the later part of his life.

Irimi: To enter; entering

Jiyu: Free; unstructured. For example, jiyu keiki (unstructured training) and jiyu waza (free techniques).

Jo: A short wooden staff, being about as long as the distance from the floor to just under the armpit.

Jo Dori: Staff (jo) taking (dori) techniques.

Kaeshi Waza: Counter techniques. [Lit., to turn back/return (kaeshi) techniques (waza)].

Kaiten: To revolve or rotate.

Kamae: Stance.

Kata: Prearranged sets of movements either with or without weapons. In Aikido two jo kata are commonly taught. They are called the thirty-one jo kata (sanju ichi no jo) and the thirteen jo kata (ju san no jo).

Keiko: Training in a traditional Japanese art like aikido, flower arranging, tea ceremony, etc. [Lit., contemplation/exploration (kei) of the old/traditional (ko)].

Ken: Japanese sword, usually curved. (See also Bokken).

Ken Tai Jo: A weapons partner practice involving the sword (ken) against (tai) the short staff (jo).

Ki: A difficult to define term, roughly translated as spirit, energy, mind, intention, etc. The character with which it is written is a pictogram representing the vapors rising from cooked rice, and eventually it came to mean invisible movement/unseen force/spirit etc. Ki is an important concept in much of Chinese and Japanese philosophical thought.

Kiai: A loud shout accompanying the execution of martial arts techniques. [Lit., the meeting (ai) of energy/spirit (ki)].

Kihon: Basic techniques, as opposed to flowing techniques or variations.

Ki-no-nagare: Techniques done in motion, as opposed to those done from a static position. [Lit., the flowing (nagare) of energy (ki)].

Kohai: A student of relatively less experience or rank. See also Sempai.

Kokyu: [Lit., breath or respiration]. The power of “breath” arising from the center, manifesting itself through the body as a movement of the arm in which the blade edge of the hand is rotated and extended out in a certain way. This sort of movement is a key principle in aikido. Interestingly, the word Kokyu also has the meaning of the “the secret” or the “the knack”, and also “timing”.

Kokyu Dosa: One of the three exercises practiced at nearly every aikido class. It usually involves sitting in front of your partner as they grab you and upsetting their balance through the power and technique of kokyu.

Kokyu Ho: One of the three exercises practiced at nearly every aikido class. It involves moving through - rather than around as in tai no henko - the forces of your partners grab. [Lit., breath (kokyu) method (ho)].

Kuden: An oral teaching, usually of a more secret nature. For example “The foot takes the hand.” [Lit., oral (ku) transmission (den)].

Kumi-jo: Partner practice with short wooden staffs. [Lit., to cross/entwine (kumi) staff (jo)].

Kumi-tachi: Partner practice with wooden swords. [Lit., to cross/entwine (kumi) swords (tachi)].

Kyu: A system of ranking before one attains black-belt level.

Ma-ai: The relationship between you and your partner(s) in terms of space and time. [Lit., interval (ma) relationship (ai)].

Mae: Forward, front.

Men: Face, head.

Migi: Right. for example, migi hanmi (right hanmi).

Musubi: Uniting, bonding.

Nage: The partner who executes the technique. [Lit., thrown; thrower].

Obi: Belt or sash.

Omote: Front. Moving in front of your partner. See also Ura.

O'Sensei: [Lit., the Great (O) Teacher (Sensei)]. Used to refer to the Founder of aikido, Morihei Ueshiba (1883-1969).

Oyo-waza: Variations on basic technique.

Rei: Salutation, bow.

Rondori: A movement exercise used to develop calm and efficient blending with the power and movements of multiple attacks. [Lit., practice (ri) of a confused (ran) melee or fight (do)].

Saito Sensei: One of the longest practicing direct disciples of Ueshiba O-Sensei. He is a ninth degree black-belt and teaches in Iwama, Japan.

Samurai: Military retainer (feudal period).

Sasou: To draw out your partners; for example, to make them raise their arms or move forward, and so on. [Lit., to invite, call forth, lure, etc.].

Sempai: Senior student.

Sensei: Teacher, instructor.

Seiza: A formal sitting position with the knees and legs folded under the body. Sitting cross legged is called Aguara and is considered more informal [Lit., correct (sei) sitting (za)].

Shiho: Four directions.

Shomen: The alcove at the front of the dojo, considered a sacred space, to which we pay respect in aikido practice. [Lit., correct (sho) side (men)].

Soto Deshi: Students who do not live at the dojo. (Lit., outside (soto) apprentice (deshi)). See also Uchi Deshi.

Suburi: A single movement using the ken or jo, done as a solo practice.

Suwari Waza: Sitting techniques. [Lit., sitting (suwari) techniques (waza)].

Tachi-dori: Sword (tachi) taking (dori) techniques.

Tachi Waza: Standing techniques. [Lit., standing (tachi) techniques (waza)].

Taijutsu: Empty handed martial arts techniques which do not involve the use of weapons. ([Lit., body (tai) technique (jutsu)].

Tai No Henko: One of the three exercises practiced at nearly every aikido class. Your partner grabs your wrist and you practice blending with the force of the grab and moving off to the side. [Lit., the changing of direction (henko) of the body (tai)].

Takemusuaiiki: The martial technique that emerges spontaneously after years and years of repetitive training. The aikido that springs forth without preconception or intellectual thought. [Lit., martial art (take) and birth/production(musu)].

Tanto Dori: Knife (tanto) taking (dori) techniques.

Uchi Deshi: Students who live at the dojo and train intensively. [Lit., inside (uchi) apprentice (deshi)]. See also Soto Deshi.

Uke: The partner who is thrown or receives the technique. See also Nage.

Ukemi: The art and skill of rolling, falling, etc, as a means of protecting the body from injury during the execution of aikido techniques. [Lit., to receive (uke) through the body (mi)].

Ura: Back; behind. Moving around or behind your partner. See also Omote.

Waza: Technique or skill.

Yudansha: A black-belt holder. [Lit., have (yu) rank (dan) person (sha)].

Zanshin: Unbroken spirit. The concentrated connection that remains with one's partner even after the throw has been completed.

PHRASES OFTEN USED IN THE DOJO

Dame: "Bad!" or "Wrong!" or "Mistake!"

Domo Arigato Gozaimashita: "Thank you very much." [Lit., Somehow a difficulty has been honorably overcome and I appreciate it.]

Hai: "Yes." A convenient answer to use when Sensei gives you a correction or asks you to perform some task.

Hajime: "Begin!"

Matte: "Wait!"

Mawatte: "Turn around!" or "About face!"

Onegai Shimasu: A phrase used to ask a favor of someone, in this case, "Will you please train with me?" [Lit., I humbly request!].

Rei: "Bow!"

Suwatte: "Sit down!"

Tatte: "Stand up!"

Yame: "Stop!"

Yoroshiku Onegai Shimasu: A more formal version of onegai shimasu, used as the equivalent of "Welcome to the dojo."

NUMBERS IN JAPANESE

ichi	one	ju	ten
ni	two	niju	twenty
san	three	sanju	thirty
shi/yon	four	yonju	forty
go	five	...	
roku	six	hyaku	one hundred
shichi/nana	seven	nihyaku	two hundred
hachi	eight	sanhyaku	tree hundred
ku/kyu	nine	...	
ju	ten	sen	one thousand

Example: 3574 = san-sen go-hyaku nana-ju yon

TECHNIQUE NAMES

After demonstrating a technique, Sensei will often say the name of the technique in Japanese. It is essential to memorize which name goes with which technique. Aikido students usually pick up those terms naturally over time. But, in order to make it a little easier and more rational, we offer the following analysis of the Japanese words used to name techniques.

Generally technique names are composed of two main parts: The first part describes the type of attack, and the second part indicates the method by which the attack is neutralized.

FOR EXAMPLE: SHOMENUCHI SHIHONAGE

Shomenuch means
front-on (shomen)
strike (uchi)

Shihonage means
4-direction (shiho)
throw (nage)

In addition, most techniques can be executed by moving either to the front or around behind your partner. Techniques moving to the front are called Omote (front) Waza (technique). Techniques moving to the rear are called Ura (back) Waza (technique). Thus, the full name of a typical technique might go something like this:

SHOMENUCHI SHIHONAGE URA WAZA

front-on strike 4-direction throw rear technique

On the following page you will find two lists, one of Attacks and one of Neutralizations. Please refer to these when searching for the meaning of a technique.

TECHNIQUE NAMES

Striking Attacks (Uchi , Tsuki)

Shomen Uchi: Straight on attacks to the front, usually the head. Like a downward strike with a sword. [shomen means front of the face/mask].

Yokomen Uchi: Attacks coming from a direction slightly to one side or the other, usually as a “chop” to the side of the head. [yokomen means the side of the face/mask].

Mune Tsuki: A horizontal attack such as a straight punch or a straight trust with a knife, staff, etc. [mune means chest; tsuki means a trust or stab].

Grabbing or Seizing Attacks (Dori, Tori, Shime)

Kata Te Tori: Grabbing the wrist on the same side, i.e. facing your partner and grabbing their right wrist with your left hand. [kata means on one side; te means hand].

Gyaku Te Tori: Grabbing the wrist opposite your partner's body, i.e. grabbing their right hand with your right hand. [gyaku means opposite or diagonal; te means hand].

Ryo Te Tori: Grabbing both wrists, one in each hand. [ryo means both or two; te means hand].

Moro Te Tori: Using two hands to grab one wrist. [moro means many, multiple, or two; te means hand].

Kata Dori: A grab to the same side shoulder. [kata means shoulder].

Ryo Kata Dori: Grabbing both shoulders, one with each hand. [ryo means two or both. kata means shoulder].

Kata Menuchi: Grabbing the shoulder with the same side hand and striking the face. [kata means shoulder; men means face or mask].

Mune Dori; Grabbing the clothing in the chest area. [mune means chest].

Eri Dori: Grabbing the collar, usually from behind. [eri means collar].

Hiji Dori: Grabbing the arm at the elbows. [hiji means elbow].

Kubi Shime: Attempting to strangle a person's throat from behind while holding on to one of their hands. [kubi means neck; shime means to tighten, strangle, or wring].

Additionally, many of these attacks may be done from behind. These are called Ushiro (behind) Waza (techniques). For example, Ushiro Ryo Kata Dori or Ushiro Kubi shime.

NAMES OF NEUTRALIZATIONS (TECHNIQUES)

Ikkyo: Involves controlling your partner's center through the arm, as well as pinning the arm flat on the mat. [Literally, first teaching or first principle.]

Nikkyo: Involves manipulating the wrist and pinning the arm vertically. [Lit., second teaching or second principle.]

Sankyo: Involves twisting the wrist and arm in a third way, pinning the arm vertically, and torquing the hand and wrist. [Lit., third teaching or third principle.]

Yonkyo: An arm pin involving leverage on the underside of the arm and elbow, while attacking the nerve points there. [Lit., fourth teaching or fourth principle.]

Gokyo: Similar to Ikkyo but with a change in the position of the hands. [Lit., fifth teaching or fifth principle.]

Kote Gaeshi: involves throwing partner by folding the hand back over the wrist. [Lit., small hand (kote) turn over (gaeshi)].

Shiho Nage: A throw in which partner may be thrown in any direction. [Lit., four (shi) direction (ho) throw (nage)].

Irimi Nage: A throw involving entering through an attack to get behind your partner and take their balance. [Lit., to enter (iri) body (mi) throw (nage)].

Koshi Nage: Throwing your partner by rotating their body over the back of your hips. [Lit., hips (koshi) throw (nage)].

Kaiten Nage: throwing partner as if they were a big wheel. [Lit., rotation (kaiten) throw (nage)].

Juji Nage: Throwing your partner by using leverage on their crossed arms. [Lit., cross (juji) throw (nage)].

Tenchi Nage: Throwing by extending your arms around and behind your partner's body, one down towards the mat, the other up towards the ceiling. [Lit., heaven (ten) earth (chi) throw (nage)].

Kokyu Nage: Any sort of throw that relies essentially on blending and flowing with your partner's movement and upsetting their balance, rather than any specific movement. Often used for throws that have no specific name. [Lit., breath (kokyu) throw (nage)].

ON AIKIDO TRAINING

1. Aikido can determine life or death with a single blow; therefore, when training, observe the directions of the instructor and do not engage in contests of strength.
2. Aikido is a Way that makes one person the equivalent of thousands; therefore, when training, always be mindful not only of the space in front of you, but also what is happening in all directions.
3. Training should always be an enjoyable experience.
4. An instructor can only impart a portion of the teachings. To be able to use a technique, you must learn it through diligent and ceaseless training. Only then will you begin to remember with your body. It is pointless to desire to learn many techniques. To master a technique, you must make it your own.
5. Daily training begins with Tai no Henko. Gradually increase the intensity of your training. Make sure not to overexert your body. Even older persons should not injure themselves. Continue to train enjoyably and strive to realize the purpose of training.
6. Aikido is training of the mind and body. Its purpose is to produce sincere people. Since all techniques are entirely secret, you should not reveal them indiscriminately to the public. The improper use of any technique by ill-mannered persons is to be avoided.

An excerpt from the 1938 Training Manual, Budo, by the Founder of Aikido, Morihei Ueshiba. Translated by Mark L. Larson.

JO SUBURI

TSUKI NO BU

1. CHOKU TSUKI
2. KAESHI TSUKI
3. USHIRO TSUKI
4. TSUKI GEDAN GAESHI
5. TSUKI JODAN GAESHI UCHI

THRUST PART

- DIRECT THRUST
- TURNING THRUST
- REAR THRUST
- THRUST LOW LEVEL TURN
- THRUST HIGH LEVEL STRIKE

SHOMEN NO BU

1. SHOMEN UCHI KOMI
2. RENZOKU UCHI KOMI
3. MEN UCHI GEDAN GAESHI
4. MEN UCHI USHIRO TSUKI
5. GYAKU YOKOMEN USHIRO TSUKI

FRONT STRIKE PART

- FRONT STRIKE HIT
- CONTINUOUS STRIKE HIT
- FRONT STRIKE HIGH LEVEL TURN
- FRONT STRIKE REAR THRUST
- REVERSE SIDE FRONT STRIKE
- REAR THRUST

KATATE NO BU

1. KATATE GEDAN GAESHI
2. KATATE TOMA UCHI
3. KATATE HACHI NO JI GAESHI

SINGLE HAND PART

- SINGLE HAND LOW LEVEL TURN
- FAR REACH. SINGLE HAND STRIKE
- SINGLE HAND FIGURE EIGHT TURN

HASSO GAESHI NO BU

1. HASSO GAESHI UCHI
2. HASSO GAESHI TSUKI
3. HASSO GAESHI USHIRO TSUKI
4. HASSO GAESHI USHIRO UCHI
5. HASSO GAESHI USHIRO HARAI

FIGURE EIGHT TURN PART

- FIGURE EIGHT TURN STRIKE
- FIGURE EIGHT TURN THRUST
- FIGURE EIGHT TURN REAR THRUST
- FIGURE EIGHT TURN REAR STRIKE
- FIGURE EIGHT TURN REAR SWEEP

NAGARE GAESHI NO BU

1. HIDARI NAGARE GAESHI UCHI
2. MIGI NAGARE GAESHI TSUKI

FLOWING TURNING PART

- LEFT FLOWING TURNING STRIKE
- RIGHT FLOWING TURNING THRUST