

Aggieland Aikido Club Student Handbook

畠地合氣道部

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1 About Us

If you are reading this handbook for the first time, thank you for taking an interest in Aggieland Aikido. I hope this will help you understand our club, but if you have any questions please email me at:

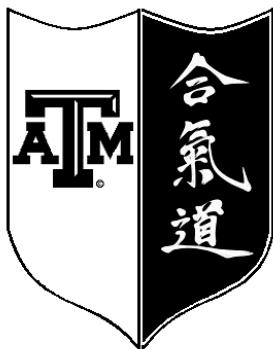
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If you are a current or former student, I hope this handbook will be a useful reference guide for what you have learned. Current students should use this handbook to learn the names of techniques and review the techniques they know.

Aggieland Aikido

Aggieland Aikido was formed in 2018 to make aikido instruction more widely available to the general public in Bryan and College Station. The club primarily focuses on traditional unarmed aikido, but a portion of each practice is set aside for training with weapons. Our unarmed training is done in pairs, with uke (the attacker) initiating a strike or grab and nage (the defender) performing a technique. Our weapon-based training includes wooden sword (bokken) forms, wooden staff (jo) forms, defense against knife-wielding attackers, and Aikitouhou iaido forms with dulled steel swords (iaito). Regular practice with these weapons creates a familiarity with them and teaches efficient movement in both armed and unarmed situations. We also emphasize that uke should properly resist all techniques throughout practice so that nage learns the difference between effective and ineffective movements.

We are grateful to Hanshi Ray Montoya of Montoya's Shorin Kempo Karate for continuing to open up his dojo to our club's practices.



TAMU Aikido Club

TAMU Aikido, founded in August of 2009, is the official aikido club for students of Texas A&M University. Current members of the TAMU Aikido club participate in the regular practices of Aggieland Aikido.

In 2014, TAMU Aikido affiliated directly with Manabu Masuda Shihan of Masuda Aikido in Saitama, Japan. Whenever possible, the club endeavors to organize seminars with great instructors such as Manabu Masuda Shihan or our former technical director Michael Uehara Sensei.

2 Practice Philosophy

There are many trains of thought in Aikido and other martial arts, so I will give a short summary of how our club approaches the practice of Aikido and martial arts generally.

Aikido is first and foremost a means of personal development. The practice of Aikido aims to eliminate personal conflict with the world, whether that conflict comes from an abrasive ego or a willingness to escalate confrontation. Such conflicts are forms of weakness that can be replaced with stronger mental frameworks.

Like most other Aikido dojos, our club does not focus on competitions. The mentalities for training to win individual competitions (especially competitions with a point system) and training to keep the peace in your life are different, so we choose to focus on the latter. This is neither a denigration of competition nor an endorsement of passivity.

Aikido is about limiting the scale of conflict when it happens, not ignoring the reality of conflict altogether. Once a conflict is initiated, the best thing for you, your adversary, and the people you love is bring that conflict to an end with minimal necessary force.

Training towards the goal of minimal necessary force takes years of practice. You need to learn the basics of striking, grappling, and throwing in order to anticipate what an opponent will do. You need to adapt to the pressure of conflict by facing resisting opponents. You need to learn many techniques so that you can recognize the options that you have. And most importantly, you need to conquer yourself: tensing up, going limp, or getting frustrated are all counterproductive.

“To injure an opponent is to injure yourself. To control aggression without inflicting injury is the Art of Peace.”

-Morihei Ueshiba, *The Art of Peace*

On Technique

Like any martial art, proficiency in Aikido must be built up from fundamental skills in striking, balance, and self-control. These are common skills to any martial art, so any student of aikido will benefit from learning other styles.

A student in Aikido begins by training in single techniques with many partners of varying skills, heights, weights, flexibilities, speeds, and physical strengths. This exposes what actually makes a particular technique work. Ideally a technique will incorporate the whole body, lack compromising intermediate movements, and minimize the physical strength required.

Once a number of techniques have been learned, a student can begin experimenting with the boundaries between techniques. Understanding when a technique can be used is as important as understanding the technique itself.

Finally, through the system of techniques, the main lesson of Aikido asserts itself: a student learns how to move with *harmony* (the ‘Ai’ in ‘Aikido’), also called *formlessness* or *flow*. Flow is a neutral mental state where you are relaxed and react without thinking to the actions of an aggressor. You must learn to be without tension, mental or physical, in order to be in flow.

Our techniques are outlined in section 5. A member of Ag-gieland Aikido should expect to advance steadily through the belt rankings each semester if they are dedicated to practice.

“Be like water making its way through cracks. Do not be assertive, but adjust to the object, and you shall find a way around or through it. If nothing within you stays rigid, outward things will disclose themselves.

Empty your mind, be formless. Shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle and it becomes the bottle. You put it in a teapot, it becomes the teapot. Now, water can flow or it can crash. Be water, my friend.”

-Bruce Lee

On Attacking and Falling

In order to ensure that practice can continue today, tomorrow, and far into the future, and to ensure that techniques learned when you are young do not become useless when you are old, Aikido places heavy emphasis on ukemi, the ability to fall without injury. Most of us have day jobs, after all. Taking a roll or fall voluntarily prevents injuries and allows uke to re-engage nage from a better position.

However, ukemi is far more than just taking a pretty roll on command. A good uke attacks honestly. A good uke adjusts their resistance based on the experience level of nage and takes a fall only if resistance would be ineffective in stopping nage's technique. A good uke does not lay limply on the floor if pinned badly. A good uke is always looking for opportunities to counter nage's technique, and nage should learn to react to a counter by adjusting their position or flowing into a different technique. A good uke disengages 'early' in order to show that nage is not maintaining control throughout their movements.

Uke and nage are recognized as formal roles so that partners can understand both sides of training. Each partner will execute a role several times before the roles are switched, and both partners are expected to engage each other with controlled energy. This method allows for partners to learn from each other and experiment with nuances arising from their engagement. Aikido practitioners talk often about how nage should blend with attacks, but uke must provide honest attacks to blend with!

“When someone stands in opposition to you, there is an even, fifty-fifty split. Greet an opponent who comes forward; bid goodbye to an opponent who withdraws. Keep the original balance and your opponent will have nowhere to strike. In fact, your opponent is not really your opponent because you and your opponent become one. This is the beauty of the Art of Peace.”

-Morihei Ueshiba, *The Art of Peace*

On Weapons and Irregular Training

A portion of each practice is spent on basic weapon forms, weapon-on-weapon drills, or applying unarmed techniques against armed attackers. This trains basic competency with weapons and teaches different ranges of distance and timing. While being attacked with a sword in real life is incredibly unlikely, being attacked with a baseball bat, knife, or beer bottle is not far-fetched. If you can subdue or escape from an armed attacker without resorting to tools like a gun, life is better for everyone.

Also, as Morihiro Saito sensei taught, many of the unarmed movements in Aikido have direct lineage to sword techniques. Training with weapons therefore reinforces other types of training, and our club points out these connections where they occur.

Our club practices suwariwaza (seated techniques) on a less regular basis. The practice of suwariwaza has its historical roots in the samurai's desire to be ready for combat at any time, even when sitting down for a tea ceremony. This leads to knee-walking (shiko) from the traditional Japanese sitting posture of seiza. Since most of us in the West sit in chairs, it would appear that practicing suwariwaza and shiko is a waste of time. Our club continues the practice of suwariwaza partly in deference to tradition and partly because we have found that shiko has more general utility; Shiko can compensate for large height discrepancies, transition efficiently between stand-up and ground fighting, and ease movement when on the ground.

With the variety of training incorporated into our practices, it is my hope that everyone who trains with our club leaves the dojo better able to incorporate the principles of martial arts into their lives (even in exceptional situations).

“Generally speaking, it is essential to make your ordinary bearing the bearing you use in martial arts, and make the bearing you use in martial arts your ordinary bearing. This should be given careful consideration.”

-Miyamoto Musashi, *The Book of Five Rings*

3 Expectations for Students

Respect is a core tenet of any martial art and is especially important for Aikido. Following the guidelines set out here will ensure you are showing respect to yourself, your practice partners, your instructor, and your dojo.

It is essential that every student maintains awareness of their own limits and their partner's limits while training. Reckless fighting is not training.

Equipment

After their first few weeks of training, students are expected to practice in a gi. A single-weave judo gi is preferred, as it will last longer, but a karate gi is also acceptable. Aggieland Aikido has bokken, jo, tanto and iaito for students to borrow during practice, but students should purchase their own equipment as they advance in their training.

Etiquette

Students should arrive early in order to change into gi and sweep the mats before practice. Students should bow when entering (or leaving) the dojo and when stepping onto (or off of) the mats. The instructor will sit in seiza to begin practice, at which time all students should line up and sit down in seiza¹ facing the shomen². The instructor will first say “mokuso” for starting a brief meditation, followed by “shomen ni rei” and “sensei ni rei” for bowing to the shomen and instructor respectively. Say “onegaishimasu”³ when bowing to the instructor.

After a warmup, the instructor will demonstrate a technique while the students sit in seiza. The class will then generally split into partners for practice. Bow before and after training with each partner, saying “onegaishimasu” before training and

¹Those that cannot sit in seiza may sit cross-legged.

²picture of O-sensei

³meaning “please (train with me)”

“arigatou gozaimasu”⁴ after training. The instructor will watch in order to provide feedback on students’ technique, and it is polite to recognize corrections by saying “hai sensei” or “hai senpai” while bowing.

When it is time to change techniques the instructor will say “yame”⁵. Students should stop (unless they are in the middle of a throw), bow to each other, and line up in order to watch the demonstration of the next technique.

Near the end of practice, the instructor will generally say “suwate, kokyuho” to signal that students should sit down in partners to perform the kokyuho exercise as a cooldown. When it is time to end practice, the instructor will clap twice and students should line up to bow. The same procedure from the beginning of class is followed for bowing, but with students saying “arigatou gozaimashita” when bowing to the instructor.

Students are also expected to help with irregular tasks such as mopping the mats, re-taping the mats, and cleaning the dojo.

If you are late to class, sit quietly in seiza at the edge of the mat without interrupting class. When recognized by the instructor (who will say “Dozo”), join practice after bowing and saying “onegaishimasu”. Be sure to quickly stretch before doing any techniques.

Dues

Monthly practice dues are \$50 per month and should be given directly to the instructor on or before the first day of that month. Cash or check is acceptable. Checks should be made payable to “Montoya’s Shorin Kempo Karate”.

If you have a financial hardship or need to make alternative arrangements, please talk with your instructor. We will be happy to try and come to some kind of agreement that lets you continue practicing.

⁴meaning “thank you”. Other variations include “arigatou” and “arigatou gozaimashita”.

⁵meaning “stop”

4 Warmups and Exercises

Stretches

- Jogging
- Neck stretches
- Windmill and cross-arm stretch
- Hip turning
- Calf stretch with lunge
- Forward and backward bends
- Side-to-side stretches with feet spread apart
- Shikodachi (horse stance stretch)
- Big Circle stretch
- Groin stretch
- Rotating ankles
- Body activation
- Child pose
- Cobra stretch
- Downward dog
- Quad stretch
- Wrist stretches: ikkyo,nikkyo,sankkyo,kotegaeshi,yubi

Warmups

- Mae Ukemi (ie. Zenpo Kaiten)
- Kouhou Ukemi
- Slapping out of normal rolls
- Breakfalls
- Koshi (with dead legs)
- Army Crawl
- Tobikomi (Mae and Ushiro)
- 8-direction Rolls
- Shiko
- Shiko Kaiten (Nishuri)
- ‘Back-Back-Forward’ Kouhou Ukemi Drill
- Run and Tumble

Exercises and Drills

Soutaidousa Irimi, Tenkan, Kaiten (cat stance), Kaiten (throw)

- Uke grabs gyaku hanmi katatedori. Nage practices entry movements while keeping their hand in their hara and not tensing their arm. Good movements break uke's balance.

Funakoge Undo 'Boat rowing exercise' for matching the timing of hip and hand motion

Ikkyo Undo Drill for unifying the hand and hip motion of the Ikkyo entry.

Sayukokyuho Sideways entry drill. Focus on matching timing between cross stepping with feet, hand motion, and hip twist. Even without a partner, the energy of the throw should be felt.

Continuous Tsuki Uke punches continuously (lefts and rights in a random pattern) and nage matches the timing by making soft contact between nage's hand and uke's forearm. Nage can step either tenshin or tenkan. If stepping tenshin, nage should push uke's arm aside and down. If stepping tenkan, nage should push uke's arm down and forward. The goal is to set up entries where uke's balance and arm can be controlled.

Weapon Drills see section 6

Kokyudousa Partners should sit facing each other in seiza and perpendicular to O-sensei. Uke will grab both of nage's wrists, and nage will try to push uke off balance without relying on strength. The instructor will say "Suwate, kokyuho" at the end of class to signal this exercise as a cool-down.

Line Drills

Kokyunage from ushiro ryotedori: match the motion as uke runs in for the grab and then throw.

Kokyunage from hanmi-handachi gyaku hanmi katatedori: pull uke's wrist towards you with the free hand while pushing uke's fingers back towards their arm with your wrist. This should lock their wrist like the warmup yubi stretch. Keeping the wrist lock, move your hands up and down in a kesagiri cut. Uke should orbit nage and take a backfall to avoid injuring their wrist.

Breakfall Buildup Two people should hold either end of a jo at varying heights above the ground. The other students should hold onto the jo and breakfall.

Turtle One person kneels on all fours at varying heights so the rest of the line can practice rolling or breakfalling over obstacles.

Sacrifice Throw Breakfall A senpai should grab their kouhai's arm (possibly out of shomenuchi) and perform a sacrifice throw that guides the arm all the way to the ground. Once the students are comfortable rolling out of it, the senpai should continue holding the arm once on the ground to force the kouhai to breakfall.

Kotegaeshi Breakfall Possibly using a crash mat, a senpai should throw their kouhai using kotegeshi with enough energy that the kouhai must take a breakfall.

Randori Entries including Swimming, Irimi, and Tenkan: the line of uke should try to grab or strike the nage one by one. Nage should avoid the grab or strike and enter to move past each uke towards the next uke. This is one skill that can be used to move through the crowd and manage multiple attackers in randori.

5 Techniques and Ranks

Our ranks are adapted from Kobayashi Dojo's curriculum. Agieland Aikido denotes ranks with colored belts. The instructor will determine if you are ready to take the exam for your next rank at the end of the semester.

All ranks are tested together in Japanese. When the rank you are testing for is called, walk forward in shiko to the middle of the mats. Bow to shomen, the testing committee, and your uke in turn. The instructor will then call out a technique to perform, which you should continue performing (both omote and ura) until the next technique is called. Once the exam is finished, bow to your partner, the testing committee, and shomen (in that reversed order) before rejoining the line of mudansha.

Attacks

The formal curriculum focuses on certain attacks, where strikes can be armed or unarmed:

Tsuki a straight punch, either a jab or cross

Menuchi a general swing to the head

Shomenuchi straight over-the-head chop.

Yokomenuchi angled chop to the temple with the back hand.
Also applies to poorly thrown hooks

Gyaku Hanmi Katatedori grabbing the opposite side wrist

Ai Hanmi Katatedori grabbing the same side wrist

Ryotedori Grabbing both wrists

Ryokatadori grabbing both shoulders

Morotedori grabbing the forearm with two hands

Katadori grabbing the shoulder

Munadori grabbing the lapel of the gi

Hijidori grabbing the elbow

Ushiro Ryokatatedori grabbing both wrists from behind, starting from both wrists at the sides and both wrists behind nage

Ushiro Ryohijidori grabbing both elbows from behind

Ushiro Ryokatadori grabbing both shoulders from behind

Ushiro Katatedori Kubishime grabbing one wrist and choking from behind

Ushiro Hijidori Kubishime grabbing one elbow and choking from behind

Katadori Menuchi grabbing one shoulder and striking over the head with the free hand

Kubishime neck choke

Other attacks we practice but are not tested under the formal curriculum include:

Rear Naked Choke from standing

Full Nelson from standing

Bear Hug from behind while standing

Boxing Punches such as uppercuts and proper hooks

Baseball Swing two-handed horizontal swing with a bat to the body

8th Kyu - White Belt with Black Stripe

(Minimum 3 mo. practice before rank exam)

Tachiwaza Undo

- Ikkyo-Undo • Ikkyo-Undo Zengo • Ikkyo-Undo Shiho

Shiko

- Mae

Ukemi

- Zenpo Kaiten • Kouhou Ukemi

Uchi-Kata

- Shomenuchi • Yokomenuchi • Tsuki

Tachiwaza

Ai-hanmi Katatedori

- Iriminage • Ikkyo • Shihonage

Gyaku-hanmi Katatedori

- Kokyunage • Ikkyo

Ken

Suburi no Bu Ippo (Tachiwaza, hidari & migi hanmi)

Jo

Shomen Uchikomi

Choko Tsuki

7th Kyu - Yellow Belt

(Minimum 3 mo. practice before rank exam, may be combined with 8th kyu if over 15 years old.)

Tachiwaza Undo

- Funakogi-Undo • Sayu-Kokyuho

Soutai-Dosa

- Irimi • Tenkan • Kaiten

Tachiwaza

Gyaku-hanmi katatedori

- Iriminage • Shihonage

Munadori

- Ikkyo • Iriminage

Shomenuchi

- Ikkyo

Ken

Suburi no Bu Zengo (Tachiwaza)

Ken no Awase (1)

Jo

Tsuki no Bu (Kihon Hanmi)

Jo no Awase (1)

6th Kyu - Yellow Belt with Black Stripe

(Minimum 20 days practice since 7th Kyu before rank exam)

Undo

- Ikkyo-Undo Shiho (Tachiwaza) • Ikkyo-Undo Shiho (Zagi)

Shiko

- Mae • Ushiro

Sabaki Kata

- Shomenuchi • Tsuki

Ukemi

- Tobikomi

Tachiwaza

Ryotedori

- Ikkyo • Nikkyo • Tenshinage

Shomenuchi

- Iriminage • Shihonage • Nikyo

Gyaku-hanmi katatedori

- Kaitennage (Uchi Kaiten)

Ken

Kirikaeshi no Bu Zengo (Tachiwaza)

Ken no Awase (2)

Jo

Men no Bu (Kihon Hanmi)

Jo no Awase (2)

5th Kyu - Blue Belt

(Minimum 30 days practice since 6th Kyu before rank exam)

Undo

- Ikkyo-Undo Happo (Tachiwaza)
- Ikkyo-Undo Happo (Zagi)

Shiko

- Kaiten

Tachiwaza

Shomenuchi

- Kotegaeshi
- Sankyo
- Yonkyo
- Kaitennage (Uchi Kaiten)

Ryotedori

- Iriminage
- Shihonage

Gyaku-hanmi Katatedori

- Kotegaeshi (underhand)

Zagi

Kokyaho

Ken

Tsuki no Bu Zengo (Tachiwaza)

Ken no Awase (3-4)

Jo

Kata no Bu (Kihon Hanmi)

Jo no Awase (3-4)

4th Kyu - Blue Belt with Black Stripe

(Minimum 40 days practice since 5th Kyu before rank exam)

Tachiwaza

Tsuki

- Ikkyo • Nikyo • Shihonage

Yokomenuchi

- Iriminage • Shihonage • Kotegaeshi

Ryotedori (Morotedori)

- Iriminage • Kokyuho • Kokyunage

Munadori

- Sankyo • Yonkyo

Zagi

Shomenuchi

- Ikkyo • Nikyo • Iriminage

Ken

Suburi no Bu Shiho (Tachiwaza and Zagi)

Ken no Awase (5-6)

Jo

Hasso no Bu (Kihon Hanmi)

Jo no Awase (5-6)

3rd Kyu - Purple Belt

(Minimum 50 days practice since 4th Kyu before rank exam)

Tachiwaza

Tsuki

- Kotegaeshi • Sankyo • Yonkyo

Yokomenuchi

- Kaitennage (Uchi Kaiten) • Kaitennage (Soto Kaiten)

Ushiro Ryotedori

- Nikyo • Sankyo • Iriminage • Kokyunage

Hanmi Handachi

Ryotedori

- Shihonage

Zagi

Shomenuchi

- Kotegaeshi

Katatedori

- Ikkyo • Nikyo • Sankyo • Yonkyo

Ken

Kirikaeshi no Bu Shiho (Tachiwaza and Zagi)

Ken no Awase (7)

Jo

Nagare no Bu (Kihon Hanmi)

Jo no Awase (7-8)

2nd Kyu - Brown Belt

(Minimum 60 days practice since 3rd Kyu before rank exam)

Tachiwaza

Ryotedori (Morotedor)

- Iriminage (Nishuri) • Kotegaeshi

Shomenuchi

- Ikkyogaeshi • Koshinage

Munadori

- Ikkyo • Nikyo • Sankyo • Yonkyo

Ushiro Ryotedori

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kotegaeshi

Ushiro Katatedori Kubishime

- Sankyonage

Hanmi Handachi

Katatedori

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kaitennage (Uchi kaiten) • Kaitennage (Soto kaiten)

Zagi

Yokomenuchi

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kotegaeshi • Iriminage

Katatedori

- Ikkyo • Nikyo • Sankyo • Yonkyo

Jiyuwaza

Ryotedori (Morotedor)

Gyaku-hanmi Katatedori

Shomenuchi

Ken

Ashino no Fumikae no Bu (Tachiwaza)
Tsuki no Bu Shiho (Tachiwaza and Zagi)
Ken no Awase (1-7)

Jo

Ju-San no Jo (Hidari Hanmi)
Jo Kihon (Kihon Hanmi)
Jo no Awase (1-8)

1st Kyu - Brown Belt with Black Stripe

(Minimum 70 days practice since 2nd Kyu before rank exam)

Tachiwaza

Katadori Menuchi

- Ikkyo • Nikyo • Sankyo • Yonkyo • Iriminage

Ryotedori

- Kotegaeshi (Nishuri)

Yokomenuchi

- Kaiten Osae (Uchi kaiten) • Kaiten Osae (Soto Kaiten)
 - Udegarame • Ikkyogaeshi • Koshinage

Ushiro Ryotedori

- Shihonage • Jyuji-garame

Ushiro Ryohijidori

- Kotegaeshi • Ikkyo

Ushiro Katatedori Kubishime

- Ikkyo • Nikyo • Iriminage

Hanmi Handachi

Shomenuchi

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Iriminage

Shiko

Kaiten (Nishurui)

Zagi

Tsuki

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kotegaeshi • Iriminage

Jiyuwaza

Tsuki

Ryotedori (Morotedori)

Yokomenuchi

Ken

Zengo no Ido Kihon Sabaki Mae, Ushiro
Suburi no Bu Shiho (Tachiwaza and Zagi)
Kirikaeshi no Bu Shiho (Tachiwaza and Zagi)
Tsuki no Bu Shiho (Tachiwaza and Zagi)
Ken no Awase (1-7)
Kumitachi (1-3)

Jo

San-Ju-Ichi no Jo (Hidari Hanmi)
Jo Kihon (Kihon Hanmi)
Jo no Awase (1-8)
Kumijo (1-3)

Shodan - Black Belt

(Minimum 80 days practice since 1st Kyu before rank exam)

Tachiwaza

Katadori Menuchi

- Ikkyo • Nikyo • Sankyo • Yonkyo • Iriminage • Kotegaeshi (Nishurui) • Shihonage

Tsuki Chudan

- Kaiten Osae (Uchi kaiten) • Kaiten Osae (Soto Kaiten)
 - Iriminage • Kotegaeshi • Koshinage

Ushiro Ryokatadori

- Iriminage • Aikiotoshi • Sankyo

Ushiro Katatedori Kubishime

- Ikkyo • Nikyo • Sankyo • Yonkyo • Jyuji-garami-nage
 - Udegarami

Hanmi Handachi

Yokomenuchi

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kotegeaeshi
- Kaitennage Uchi Kaiten • Kaitennage Soto Kaiten

Katatedori (Gyaku Hanmi)

- Shihonage • Iriminage

Ushiro Katatedori Kubishime

- Sankyonage

Zagi

Ryotedori

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kotegaeshi • Iriminage

Shomenuchi

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kotegaeshi • Iriminage

Jiyuwaza

Shomenuchi

Ryotedori (Morotedori)

Ushiro Ryotedori

Tsuki

Ken

Ashino Fumikae no Bu (Tachiwaza)

Suburi no Bu Happo (Tachiwaza and Zagi)

Kirikaeshi no Bu Happo (Tachiwaza and Zagi)

Tsuki no Bu Happo (Tachiwaza and Zagi)

Ken no Awase (1-7)

Kumitachi (4-5)

Jo

Jo Kihon (Hidari & Migi Hanmi)

Ni-ju-ni no Jo (Hidari Hanmi)

Jo no Awase (1-8)

Kumijo (4-6)

Nidan - Black Belt

(Minimum 2 years since Shodan & 200 days practice before rank exam)

Renzokuwaza

Tsuki Nikkyo (Ura)

- kara Kotegaeshi • kara Iriminage • kara Shihonage

Yokomenuchi Sankyo (Ura)

- kara Jiyuwaza

Shomenuchi Ikkyogaeshi (Ura)

- kara Jiyuwaza

Kaeshiwaza

Shomenuchi Ikkyo (Omote)

- kara Ikkyo • kara Iriminage • kara Kotegaeshi

Gyaku Hanmi Katatedori Nikkyo (Ura)

- kara Iriminage • kara Nikyo • kara Sankyo

Tsuki Kotegaeshi (Ura)

- kara Iriminage • kara Shihonage • kara Kotegaeshi

Tachiwaza

Ryokatadori

- Ikkyo • Nikyo • Sankyo • Yonkyo • Iriminage

Ushiro Katatedori Kubishime

- Ikkyo • Nikyo • Sankyo • Yonkyo • Aikotoshi • Kokyunage
 - Koshinage

Futaridori

- Kokyunage (Nishurui) • Nikyo

Hanmi Handachi

Ushiro Ryokatadori

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Kokyunage
 - Kotegaeshi

Zagi

Katadori

- Ikkyo • Nikkyo • Sankyo • Yonkyo • Iriminage

Jiyuwaza

Tsuki Jodan (Tachiwaza)

Yokomenuchi (Hanmi handachi)

Tsuki (Zagi)

Futarigake (2 Uke)

Tantodori

Yokomenuchi

- Nishurui

Tsuki

- Nishurui

Shomenuchi

- Iriminage • Gokyo

Ken

Kumitachi (1-5)

Kimusubi no Tachi 1

Shodanwaza

Jo

Kihon Sabaki, Mae and Ushiro (Hidari & Migi Hanmi):

Tsuki, Men, Katate, Hasso, Nagare no Bu

Kumijo (1-6)

San-Ju-Ichi no Jo (Hidari & Migi Hanmi)

Additional Techniques

(Not included in formal curriculum)

Tachiwaza

Full Nelson

- Sankyo

Rear Naked Choke

- Shihonage • Ikkyo

Bear Hug

- Suwari Ikkyo • Suwari Aikiotoshi • Suwari Sankyo

8 directional cuts with Tanto

- Ue Ikkyo • Ue Soto Kokyunage • Ue Soto Shihonage • Do Soto Kotegaeshi

Two-handed Do swing with a baseball bat

- Kokyunage • Udegarame • kotegaeshi

Tsuki

- Kokyunage • Sayugiri

Tachidori

- Iriminage • Shihonage

Jodori (Taido)

Shomenuchi

- Shihonage

Tsuki

- Kokyunage

Jo no Tebiki

Gyaku-hanmi Katatedori

- Nikyo

Resistance Exercises

Shomenuchi Kotegaeshi kara

- after throw uke spins into turtle with knees underneath

Ai-hanmi Katatedori Ikkyo kara

- Ikkyo Kaeshi

Shomenuchi

- Ikkyo Henkawaza Gokyo

6 Weapons Kata

Weapons kata are included in our curriculum both to preserve tradition and teach basic competency with various weapons. All weapons kata should be practiced with the proper intent and spacing for good strikes, but discipline with weapons should be maintained at all times so that neither partner injured.

The description of techniques herein is intended as a memory aid, not a replacement for proper instruction.

Basic Sword Forms

Ken Kamai

The basic sword stance, with the feet in the typical triangle stance used in aikido. The left hand grips the bottom of the hilt ('tsuka') tightly and the right hand holds the top of the hilt lightly at an angle to the handguard ('tsuba'). The sword should be held such that the end of the tsuka is one fist width away from the knot of your belt and the tip of the sword points upward towards an opponent's chudan or kubi. The sword should never dip below horizontal.

Suburi no Bu

The basic swinging practice. Start in ken kamai (migi or hidari hanmi). Swing up by bringing the bottom hand just above the forehead and the sword to an angle above the horizontal. Swing down by bringing the sword to a stop in ken kamai without bouncing. The shoulders should remain at the same height throughout a swing, and you should lean slightly forward with your back engaged as you swing up.

Kirikaeshi no Bu

A set of three cuts: the basic swing followed by two diagonal cuts ('kesagiri') in opposite directions. Transition into each diagonal cut by first guarding with kuburi (migi or hidari) and then 'pushing' the sword upward and across the body. The point of the sword traces an arc above the head.

Tsuki no Bu

The basic swing, followed by a thrust upward into the ribcage. Turn the blade horizontal and slide forward when thrusting.

Ippo (“One Direction”)

Perform one of the Ken no Bu (Suburi, Kirikaeshi, Tsuki) without changing stance.

Zengo (“Two Directions”)

Perform one of the Ken no Bu (Suburi, Kirikaeshi, Tsuki) while pivoting in place to strike directly behind. The sword should be brought up into kuburi halfway through the hip rotation, and then the sword should be swung to lead the remaining rotation.

Shiho (“Four Directions”)

Perform one of the Ken no Bu (Suburi, Kirikaeshi, Tsuki) while pivoting and stepping into the four cardinal directions. The pattern starts with zengo, followed by a ninety degree step to the open side, followed by zengo, and so forth. There are eight total counts to Shiho, so that you are in both migi hanmi and hidari hanmi in each direction.

Happo (“Eight Directions”)

Perform one of the Ken no Bu (Suburi, Kirikaeshi, Tsuki) while pivoting and stepping into the four cardinal directions and the diagonals. After finishing Shiho, step forward with the back foot onto a forty-five degree line and perform Shiho again.

Ashi no Fumikae no Bu

Perform Suburi no Bu while changing between migi hanmi and hidari hanmi. Bring the feet together while swinging up and step into the new stance while swinging down. You can either bring the back foot to the front foot or bring the front foot to the back foot. The goal is to switch stance without bobbing up and down or losing balance.

Sandanuchi, or Kote-Men-Do

A partnered drill in which nage checks the wrist with tsuki, strikes the head with menuchi, and cuts the body with dogiri. Uke slides back, laying their ken on top of nage's ken, then guards the left side of their head with the hasso guard, and finally drops their sword down to block the horizontal cut. Both partners stay in mihi hanmi throughout, sliding left and right to find openings and maintain spacing.

Ken Awase

Paired forms with wooden swords for learning distance and timing. Start facing each other in mihi hanmi, with swords drawn in ken kamai and placed tip-to-tip. Nage should invite attacks by deviating the direction their sword point off line.

1. Nage: slide right, jodan → Shomenuchi (check to uke's back wrist)
Uke: Shomen uchikomi
2. Nage: Ashi no Fumikae, jodan → Irimi, Shomenuchi (check to uke's back wrist)
Uke: Tsuki
3. Nage: slide right, jodan → Shomenuchi (check to uke's back wrist) → Release by turning the sword → slide forward, check to throat
Uke: Shomen uchikomi → step back to jodan (after release)
4. Nage: nagare → irimi into hidari hanmi → check to throat
Uke: parry with intent to tsuki
5. Nage: slide left, jodan → Shomenuchi (check to uke's front wrist) → release → irimi, ward (check uke's back wrist while uke is in jodan)
Uke: Shomen uchikomi → turn to face nage, jodan (after release)

6. “3+5=6”

Nage: slide right, jodan → Shomenuchi (check to uke's back wrist) → Release → slide left, checking throat with kuburi → Shomenuchi (check to uke's front wrist) → release → irimi ward (check uke's back wrist while uke is in jodan)
 Uke: Shomen uchikomi → turn to face nage, shomen uchikomi (after release) → turn to face nage, jodan (after release)

7. Nage: check to throat → Irimi, check to shoulder → Tenkan, kirikaeshi to uke's neck
 Uke: Shomen uchikomi

Kumi Tachi

Advanced paired forms with wooden swords

1. Nage: Shomen uchikomi → nagare → Shomen uchikomi
 Uke: Slide left, Kuburi → Kirikaeshi → Kirikaeshi
2. Nage: gedan uchi → nagare → Shomen uchi → nagare → Shomen uchi
 Uke: gedan uchi → tsuki → Shomen uchi → tsuki → Shomen uchi
3. Nage: parry → nagare → Shomen uchikomi
 Uke: (be parried) → Kirikaeshi → Kirikaeshi
4. (*start with a simultaneous step back and then a thrust forward*)
 Nage: step back, tsuki (together) → nagare → Shomen uchi
 Uke: step back, tsuki (together) → tsuki → Kirikaeshi
5. Nage: slide left, kuburi → Kirikaeshi → Shomen uchi (together) → irimi tenkan, gedan uchi → shomen uchi (slightly after uke to win)
 Uke: Shomenuchi → nagare → Shomen uchi (together) → irimi tenkan, gedan uchi → kirikaeshi (strike first)

Jo Kihon

Basic individual forms with the wooden staff

<i>Tsuki no Bu</i>		
1. Choku Tsuki	12. Katate Toma Uchi	
2. Kaeshi Tsuki	13. Katate Hachi no Ji Gaeshi	
3. Ushiro Tsuki		<i>Hasso Gaeshi no Bu</i> ¹
4. Tsuki Gedan Gaeshi	14. Hasso Gaeshi Uchi	
5. Tsuki Jodan Gaeshi	15. Hasso Gaeshi Tsuki	
<i>Men no Bu</i>	16. Hasso Gaeshi Ushiro Tsuki	
6. Shomen uchikomi	17. Hasso Gaeshi Ushiro Uchi	
7. Renzoku uchikomi	18. Hasso Gaeshi Ushiro Barai	
8. Menuchi Gedan Gaeshi		<i>Nagare Gaeshi no Bu</i>
9. Menuchi Ushiro Tsuki	19. Hidari nagare Gaeshi Uchi	
10. Gyaku Yokomenuchi Ushiro Tsuki		20. Migi nagare gaeshi tsuki
<i>Katate no Bu</i>		
11. Katate Gedan Gaeshi		

¹start in Ken Kamai

Jo Awase

Paired forms with wooden staffs for learning distance and timing. The kata should start in chudan kamai, hidari hanmi, except where noted otherwise.

1. Nage: slide right, jodan → step in migi hanmi, shomenuchi
Uke: Choko tsuki
2. Nage: slide right, jodan → nagare → tsuki
Uke: choko tsuki
3. Nage: migi tenshin, hide jo → stepping into migi hanmi, gedan gaeshi (strike to leg)
Uke: Choko tsuki
4. Nage: slide right, shomenuchi → hide jo gedan to left side → step into hidari hanmi, gedan gaeshi
Uke: choko tsuki → choko tsuki
5. Nage: slide right, wind up legs, invert left hand and rotate for nagare → tsuki to ribs
Uke: choko tsuki
6. Nage: Ken Kamai → switch stance, place jo gedan → step forward, swing up to check neck → switch stance, step offline, renzoku uchikomi
Uke: Ken Kamai → start shomenuchi (stop swing when checked) → finish shomenuchi
7. Nage: flipping chuburi → tsuki chudan
Uke: choko tsuki
8. Nage: tsuki (together) → parry by rotating clockwise → slide right, tsuki chudan
Uke: choko tsuki

Kumi Jo

Advanced paired forms with wooden staffs. Nage starts in sankakudai, hidari hanmi, with the jo in the left hand. Uke starts in jo kamai, hidari hanmi.

1. Nage: sankakudai → slide left, block centerline with gaeshi tsuki position → be parried → jodan gaeshi uchi
Uke: jo kamai → tsuki → parry jo out clockwise → tsuki
2. Nage: sankakudai → slide left, block centerline with choko tsuki position → tsuki → slide right, feet together, kuburi gedan → step into migi hanmi, renzoku uchikomi
Uke: jo kamai → tsuki → slide right, jodan → step into migi hanmi, gedan uchi (strike leg)
3. Nage: sankakudai → move front knee left, kuburi (lean jo to right) → move front knee right, wind up, nagare → tsuki
Uke: jo kamai → tsuki gedan (to knee) → tsuki chudan
4. Nage: sankakudai → load tomauchi → tomauchi → tsuki to chest
Uke: jo kamai → tsuki → kuburi → tsuki
5. Nage: sankakudai → block centerline (choko tsuki) → step back, ground front of jo → chudan kamai
Uke: jo kamai → tsuki → katate gedan gaeshi → gyaku uchikomi
6. Nage: sankakudai → block centerline (choko tsuki) → slide forward, hold jo parallel and jam uke at elbows → step right → push uke's arms down and place the jo between uke's arms → use jo as a lever to turn uke back and over → (optional throw)
Uke: jo kamai → tsuki → start shomenuchi swing

Traditional Jo Kata

The wooden staff forms originally taught by O-sensei were long and intricate. We practice three of these traditional forms in addition to the shortened fundamental forms (Jo Kihon) taught by Saito sensei.

13 no Jo (Ju-San no Jo)

Both an individual and partnered form. With partners, uke will start the normal kata from chudan kamai while nage will start from sankakudai. On uke's first tsuki, nage will come up into chudan kamai and parry the tsuki before starting the kata. Practice partners will naturally rotate around each other while moving back and forth if the drill is practiced with proper intent.

1. tsuki → jodan (hidari hanmi)
2. shomenuchi (step into migi hanmi)
3. jodan (migi hanmi)
4. tsuki
5. hasso (tenkan in the individual form, step back in partnered form)
6. gaeshi uchi
7. nagare (tenkan in the individual form, slide back in partnered form)
8. tsuki
9. gedan
10. gaeshi uchi
11. tsuki shomen
12. nagare (rotate jo counterclockwise in left hand until horizontal)
13. tsuki chudan

22 no Jo (Ni-Ju-Ni no Jo)

1. choku tsuki → jodan
2. choku tsuki → jodan
3. jodan gaeshi
4. renzoku uchikomi
5. ushido tsuki
6. switch stance → choku tsuki
7. jodan uchikomi
8. renzoku uchikomi
9. tsuki (with hands inverted)
10. kaiten (into migi hanmi)
11. tsuki
12. switch stance → tsuki
13. jodan gaeshi
14. put jo in gedan → swipe up to side of head
15. tsuki to head
16. reset to chudan kamai → tsuki
17. jodan gaeshi → kneeling gedan (migi hanmi)
18. step forward to standing hidari hanmi, gaeshi to knees
19. tsuki to knees
20. reset to chudan kamai → tsuki chudan
21. upward swipe while switching stance to migi hanmi
22. tsuki chudan

31 no Jo (San-Ju-Ichi no Jo) Kata

1. sankakudai → gaeshi tsuki
2. jodan
3. gaeshi tsuki
4. jodan
5. shomen uchikomi
6. renzoku uchikomi
7. pivot → shomen uchikomi
8. renzoku uchikomi
9. ushido barai
10. swing up to jodan (feet together, both thumbs toward uke)
11. renzoku uchikomi (step into hidari hanmi)
12. reset to chudan kamai
13. tsuki chudan
14. jodan
15. shomen uchikomi
16. gedan
17. gaeshi to knees
18. reset to chudan kamai
19. tsuki to knees
20. jodan gaeshi to knees
21. kneeling gedan (migi hanmi)

22. swing up to shoulder height (both thumbs away from uke)
→ tsuki to chest
23. reset to chudan kamai
24. tsuki chudan
25. tsuki chudan (again)
26. put jo in gedan (hidari hanmi)
27. step back to migi hanmi, gedan gaeshi
28. tsuki to chest (migi hanmi)
29. rest to chudan kamai (migi hanmi)
30. tsuki chudan
31. renzoku uchikomi (hidari hanmi)

31 no Jo (San-Ju-Ichi no Jo) Counter-Kata

1. chudan kamai → tsuki chudan → parry
2. tsuki chudan → parry
3. tsuki chudan
4. step back → yokomenuchi
5. renzoku uchikomi (hidari hanmi)
6. stand there like a dummy (nage is dealing with a second attacker)
7. step into migi hanmi
8. stand there like a dummy (nage is still dealing with a second attacker)
9. step back into hidari hanmi, raise jo to attack
10. start shomenuchi, get checked at wrist
11. finish shomenuchi
12. reset to chudan kamai
13. parry
14. tsuki
15. yokomenuchi
16. switch stance/step back
17. step into hidari hanmi, renzoku uchikomi
18. tsuki
19. block gedan (hidari hanmi)
20. step back

21. gedan uchi (as a block)
22. start shomenuchi (gets interrupted)
23. keeping jo up, step back into hidari hanmi to avoid attack
→ tsuki to chest
24. parry by dropping back hand down, shuffle left
25. shuffle right → nagare
26. tsuki chudan
27. step back into migi hanmi → low block with left hand at the end of the jo, right hand in the middle of the jo
28. step back into hidari hanmi → block high with both hands in the middle of the jo
29. jodan (hidari hanmi)
30. shomen uchikomi
31. tsuki chudan → suffer defeat

Tanto Kata

Aikido techniques do not differ substantially when an attacker is armed with a knife, but executing those techniques requires a greater awareness of openings and attention towards making safe movements. There are also considerations for keeping control of the knife (after making contact) and for disarming the attacker safely.

Basic attacks with the knife:

- Shomenuchi (large vertical swing)
- Tsuki (with tanto held openly in the front hand)
- Tsuki (approaching with tanto hidden behind back)
- 8 directional cuts (tanto in front & back hand); these are compact, quick slashes which may be chained together.

Aikitouhou Iaido (Nishio Ryu)

These forms are preferably practiced with a blunt steel sword (iaito). Practice with a sharp sword (shinken) must be approved by the instructor.

Technique names are followed by the corresponding aikido techniques in brackets.

1. Shohatto Maegiri
2. Ukenagashi [*Ai Hanmi Ikkyo Omote*]
3. Ushirogiri [*Gyaku Hanmi Kaitennage*]
4. Zengogiri [*Ai Hanmi Shihonage*]
5. Sayugiri [*Gyaku Hanmi Shihonage*]
6. Tsukaosae [*Gyaku Hanmi Nikyo*]
7. Tekubiosae [*Ai Hanmi Nikyo*]
8. Kawashitsuki [*Tsuki Sankyo*]
9. Tsukikomi [*Shomenuchi/Tsuki Kotegaeshi*]
10. Tsume [*Shomenuchi/Ai Hanmi Chudan Iriminage*]
11. Sanpogiri [*Gyaku Hanmi Sankyo*]
12. Shihogiri [*Shomenuchi/Yokomenuchi Shihonage*]
13. Nukiawase [*Shomenuchi/Yokomenuchi Gokyo*]
14. Todome [*Gyaku Hanmi Yonkyo*]
15. Tomesuemono

The chiburi at the end of each technique are as follows:

- Forms 1-8 end with the Eishin-Ryu Chiburi where the iaito is held out past the knee and the wrist is flicked outwards.
- Forms 9-11 end with the Katori-Ryu Chiburi where the iaito is spun in the hand before being rested on the shoulder.
- Form 12 ends with the Katori-Ryu Chiburi where the blade is wiped on the hakama before a butterfly noto.
- Form 13 ends with the Suio-Ryu Chiburi ie. the “drip” Chiburi.
- Forms 14-15 end with the Eishin-Ryu Chiburi where the iaito is kept closer to the body.

7 Appendix on Japanese

Japanese Pronunciation

Japanese is broken into combinations of consonants and vowels, with the most basic sounds forming the Japanese alphabet (hiragana). The list below contains the hiragana characters followed by their common transliteration and [pronunciation].

あ a [ah]	か ka [kah]	た ta [tah]	な na [nah]
い i [ee]	き ki [kee]	ち chi [chi]	に ni [nee]
う u [oo]	く ku [coo]	つ tsu [tsoo]	ぬ nu [noo]
え e [eh]	け ke [keh]	て te [teh]	ね ne [neh]
お o [o]	こ ko [co]	と to [toh]	の no [no]
さ sa [sah]	ら ra [rah]	は ha [hah]	ま ma [mah]
し shi [shee]	り ri [ree]	ひ hi [hee]	み mi [mee]
す su [soo]	る ru [roo]	ふ hu/fu [hoo/foo]	む mu [moo]
せ se [seh]	れ re [reh]	へ he [heh]	め me [meh]
そ so [so]	ろ ro [ro]	ほ ho [ho]	も mo [mo]
	や ya [yah]	わ wa [wah]	
	ゆ yu [yoo]	を o/wo [o/wo]	
	よ yo [yo]	ん n [n]	

Diacritical marks (“dakuten” and “handakuten”) can be added to hiragana to change the consonant sound:

Mark	Change	Example
`	k → g	か ka [kah] → が ga [gah]
	h → b	は ha [hah] → ば ba [bah]
	s → z	さ sa [sah] → ざ za [zah]
	t → d	た ta [tah] → だ da [dah]
`	h → p	は ha [hah] → ぱ pa [pah]

There are also rules for pronouncing certain combinations of hiragana. The combination of ‘small characters’ with hiragana can change the vowel sound or duplicate consonant sounds, and the length of a vowel is lengthened if followed by vowel hiragana (a,i,u,e,o).

き や	kya
き ゆ	kyu
き ょ	kyo
そ う	so [long o-]
い っ き ょ う	Ikkyo [long o-]

Counting in Japanese

Japanese numbers are pronounced differently depending on the type of thing being counted, but in general:

1. Ichi	6. Roku
2. Ni	7. Nana
3. San	8. Hachi
4. Yon	9. Ku
5. Go	10. Ju

11 through 19 are prefixed with Ju- (eg. Juichi, Juni). 20 is Niju, and 21 through 29 are prefixed with Niju-. 30 is Sanju, 31 through 39 are prefixed with Sanju-, and so on until 100 (-Hyaku).

8 Glossary of Terms

Ai same

Ashi no Fumikae switch between migi and hidari hanmi

Atemi strike made by nage in the course of applying a technique

Bokken wooden sword

Bokuto wooden sword (lit. “practicing with the wood[en sword]”)

Chiburi a motion to flick off or wipe off blood from a blade

Choku midline

Chudan torso, ie. middle of the body

Dan ranks of black belt. Higher numbers are higher ranks

Dogiri horizontal torso cut

-dori suffix for a grab

Futaridori Two uke grab the wrists of nage with both hands (morotedori)

Gedan lower (body)

-giri suffix for cuts and kata involving cutting motions

gyaku opposite

Hanmi triangle stance used in aikido

Hanmi Handachi techniques started with uke standing and nage in seiza

Happo Eight directions; can refer to a drill where you pivot and step in all four cardinal directions and all four diagonals for a total of sixteen counts.

Hara the centerline of the body and direction that the hips face

Henkawaza changing techniques in order to flow with uke's resistance

Hidari left

Iaido the Japanese martial art of cutting with the sword

Iaito blunt sword for practicing iaido

Irimi entering (motion)

Jiyuwaza "Free technique" - nage can use any technique to counter uke's attack

Jo wooden staff approximately 52" long and 1-1/8" in diameter

Jodan upper (body); generally refers to a guard stance

Jodori disarming a staff wielder

Jo no Tebiki leading an attacker with the staff

Kaeshi/Gaeshi returning or reversing an attack or technique

Kaiten turning, rotating

Kamae stance

Kata shoulder

Katate wrist

Kesagiri Diagonal cut with a blade

Kiriage rising cut (upward diagonal)

Koiguchi (lit. "fish mouth") the mouth of the saya; a shape made with the fingers to aid sheathing the iaito

Koshi hip

Kouhai junior student with less experience

Kouhou behind; in the back

Kubi neck

Kuburi a guard with the sword. The back hand is placed on or above the forehead, which rotates the sword so that the Ha (sharp edge) is facing upwards. The front arm curls up as well and the point of the sword is directed forward into an opponent's face.

-kyo counter for techniques. Ikkyo, Nikyo, Sankyo, Yonkyo, and Gokkyo mean first, second, third, fourth, and fifth techniques respectively.

Kyu ranks below black belt. Lower numbers are higher ranks

Mae front

Migi right

Mudansha those ranked 1st kyu and below

Nage the defender and person throwing uke

Noto sheathing an iaito

Omote technique done in front of uke

Osae control (pin) technique

O-sensei a respectful term used to refer to Morihei Ueshiba Sensei, the founder of aikido

Randori freestyle practice

Renzokuwaza “Alternating techniques”, see Henkawaza

Ryo- prefix for both

Ryote both hands

Sageo The silk cord used to tie an iaito to one's belt

Sankakudai a “three point” position where the jo is held in one hand like a walking stick

Saya the scabbard for the iaito

Sensei teacher or instructor (with a black belt)

Senpai senior student with more experience; junior instructor below black belt

Seiza seated posture

Shiho Four directions; can refer to a drill where you pivot and step to move through the four cardinal directions. There are eight counts so that both hidari hanmi and migi hanmi are moved through in each direction.

Shikko knee walking

Shikodachi horse stance

Shinken a sharp sword

Shizentai natural or neutral body stance

Shomen Generally refers to the head. Also refers to the dojo’s centerpiece with the portrait of O-Sensei

Shomen Uchikomi Straight chop over the head

-shurui suffix for the number of ways a technique should be done

Soto outside (of a metaphorical house)

Soutaidousa basic entry practice drill with a partner from gyaku-hanmi

Suwariwaza techniques started from seiza

Tachidori disarming a sword wielder

Tachiwaza techniques started from standing

Taido empty handed techniques

Taisabaki Entries, unpaired practice

Tanto knife

Tenkan turning (step)

Tsuba the handguard of an iaito

Tsuka the hilt of an iaito

Tsuki punch; thrust

Uchi-kata attacks forms

Uchi inside (of a metaphorical house)

Udansha Those ranked shodan or above

Uke the attacker

Ura technique done behind uke

Ushiro behind

Waza technique

Yoko Menuchi Diagonal chop to the temple

Yubi finger(s)

Zengo Two directions; can refer to a drill where you pivot 180 degrees

Zenpo forward

- Notes -

- Notes -

畠地合氣道部