

合気道 フェアファックス



Aikido of Fairfax Handbook

## **AIKIDO OF FAIRFAX**

Five Principles of Aikido

Guiding Principles

Basic Requirements

Methodology

Basic Attacks and Defenses

Glossary

Counting in Japanese

Test Requirements

## **FOREWORD**

Please allow me thank you for your interest in Aikido. First I should say that the bulk of the material here is taken from *Aikido of San Leandro's Student Handbook* - Pat Hendricks Sensei, author. I've added information unique to Aikido of Fairfax, and have revised the glossary to match more modern translations. I should say that I hold no extraordinary insight; rather, I consider this a customized work.

Our goal here in Aikido of Fairfax is to provide a fun and challenging environment. I've found my years of training to be incredibly rewarding. Aikido, however, is not for everyone. Either by temperament or disposition, many people often find concepts in Aikido difficult. This handbook, I hope, will provide some context for the training and class structure.

Yours,  
John Nguyen Sensei



## **FIVE PRINCIPLES OF AIKIDO**

As taught by the founder

- 1 - Aikido is the path that joins all paths of the universe throughout eternity; it is the universal mind which contains all things and unifies all things.
- 2 - Aikido is the truths taught by the universe and must be applied to our lives on this earth.
- 3 - Aikido is the principle and the path which joins humanity with the universal consciousness.
- 4 - Aikido will come to completion when each individual, following his or her true path, becomes one with the universe.
- 5 - Aikido is the path of strength and compassion which leads to the infinite perfection and ever-increasing glory of God.

## **GUIDING PRINCIPLES OF AIKIDO OF FAIRFAX**

It's important to spell out why we're here and what we're doing. We should always try to keep these principles in mind.

**Safety** - The overriding principle at Aikido of Fairfax is that safety comes first. Everything that we do should promote safety. Students should know that some instructions may be seen as strict or even harsh. The root motivation is safety.

**Train Hard** - All participants on the mat should put out their best effort. It's actually much better to focus for one hour than to train for two with your mind wandering.

**Have Fun** - The joy of Aikido comes from discovery and sharing discoveries with others. Have fun, give of yourself, and enjoy this opportunity to share in this beautiful art.

**Be Nice** - There is no competition in Aikido. There is no room for rude or mean-spirited behavior.

## **BASIC REQUIREMENTS**

If you choose to become a member of the dojo, you must observe the following:

Uniforms should be clean - Only white uniforms with no patches or markings will be permitted. Uniforms should be clean as a courtesy to others.

No jewelry permitted on the mat - Watches, chains or piercings should be taken off to avoid injury to yourself and others.

Please keep good grooming habits. Nails should be trimmed, and feet and hands should be clean before stepping on the mat. Long hair should be pulled back and held securely with a soft band.

Iwama-Ryu Aikido trains with two primary weapons, the sword and the staff. Weapons training teaches foundation movements, space awareness and timing. It's the students' responsibility to provide their own weapons.

Because of the nature of the location, classes will begin and end promptly at the scheduled times.

## METHODOLOGY

The teaching method known as Iwama-Ryu takes at its core the concept of rigorous fundamental training. There is a strong emphasis on static or Kihon training. This is designed to teach the basic form to the body. The rationale is that the student must first gain understanding of how their body moves before applying the movement to others.

It is often remarked that during the study of most any Asian art form that at some point you come to a point of seemingly contradictory ideas. Take the Japanese concept of Zen, for example. Zen is the spontaneous pattern of thought or energy emerging only after rigorous practice. This concept can be most clearly seen in the achievement of Takemuse Aiki, what is often referred to as the highest level of Aikido practice. Here premeditation and conscious direction are replaced by the natural conditions of the practitioner. Through years of training, the practitioner executes techniques in an instinctive manner. If the practitioner were to plan his movements, he may find himself limited to those plans, rather than be adaptable to the current situation. The idea is not to be passive or reactive, but to actively absorb the information around you.

What we here in the West find hard to reconcile is how freedom and spontaneity can come from repetitive, formulaic practice. The key to understanding this concept, as for many in Aikido, is that the practice is about gaining experiential knowledge. The harder the practice, the more the body learns. This is often called muscle memory. However, I dislike the term because there is a rational component to the training in addition to the physical component.

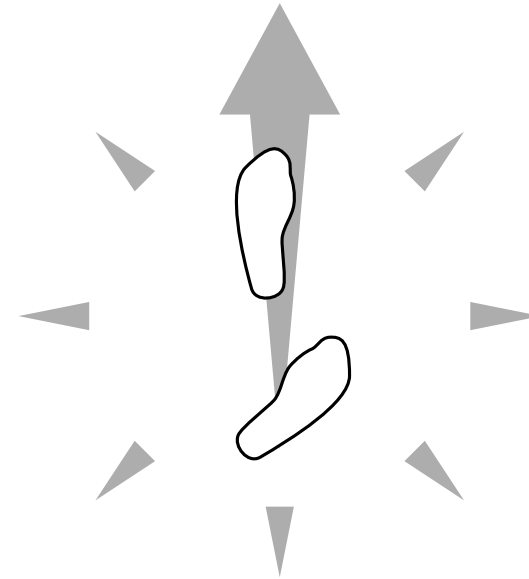
Here at Aikido of Fairfax, we devote our time to teaching fundamentals. Classes are centered around a weekly theme. The theme is based on a concept of moving, a particular technique or attack, and a weapons technique. In this way the student can get exposure to how the weapons and hand-to-hand techniques are part of a greater picture.

The general class structure:

Misogi	5 mins
Warm up (yoga, tumbling)	15 mins
BukiWaza	30 mins
Taijutsu	30 mins
JiyuWaza	10 mins

## HANMI

Figure 1



## BASIC ATTACKS

SHOMEN UCHI -- straight on strike to the front, usually the head. Like a downward strike of a sword. Literally: (*Shomen*) front of the face/mask.

YOKOMEN UCHI -- strike coming slightly off to the side to the temple or neck.

MUNE TSUKI -- straight horizontal punch to the chest. Can also refer to a thrust with a weapon: knife, staff, sword. Literally: (*mune*) chest, (*tsuki*) thrust or stab.

KATATA DORI -- one hand grab to the wrist on the same side.

GYAKUTE DORI -- one hand grab to the on the opposite side.

RYOTE DORI -- a grab with both hands to both wrists.

MOROTE DORI -- two hand grab on the same wrist.

KATA DORI -- one hand grab to the shoulder.

RYOKATA DORI -- grabbing both shoulders from the front.

KATA MENUCHI -- grab to the shoulder, followed by strike to the head with the free hand.

MUNE DORI -- grab to the lapel.

ERI DORI -- grab from behind to the collar.

HIJI DORI -- grab to the arm at the elbow.

KUBISHIMI -- attempting to strangle with one arm and grab with the opposite.

## BASIC DEFENSES

IKKYO -- a controlling technique that affects your partner's center through the arm and pins the arm flat on the mat.

NIKKYO -- a controlling technique involving manipulation of the wrist.

SANKYO -- a controlling technique involving the manipulation of the hand.

YONKYO -- a controlling technique involving the stimulation of a pressure point on the arm and pinning the arm and shoulder

GOKKYO -- similar to IKKYO but with a change to the position of the hand.

ROKKYO -- also known as HIJI ASAI, a technique involving the stimulation of the elbow. Sometimes not included in basic teachings.

NANAKYO -- controlling technique involving taking the balance of your partner by means of directing his/her elbow.

KOTE GAESHI -- a throw involving the rotation of the wrist.

SHIHONAGE -- a throw in which the partner can be thrown in any direction.

IRIMINAGE -- a throw in which you enter behind your partner to take his/her balance.

KOSHINAGE -- a throw in which your partner falls over your hips.

KAITENNAGE -- a throw in which you rotate your partner in the manner of a big wheel.

JUJINAGE -- a throw used by leveraging your partner's arms in the manner of a cross. Also called JUJIGIRIMI when pinning.

TENCHINAGE -- a throw in which you extend your partner's arms apart.

KOKYUNAGE -- any sort of throw that relies on blending and flowing with your partner's movement and upsetting her/his balance. Often used for throws that have no specific name.

## GLOSSARY

AIKIDO -- Literally: (*ai*) harmony or coming together; (*ki*) spirit or energy; (*do*) path or way.

AITE -- one's training partner. Literally: (*ai*) reciprocal (*te*) hand.

ATEMI -- a punch or strike delivered at unguarded areas, designed to distract, weaken, provoke, or unbalance an attacker. Literally: (*ate*) strike (*mi*) body.

AWASE -- to blend or move together, to harmonize.

BOKKEN -- a wooden practice sword. Literally (*boku*) wood (*ken*) blade.

BUDO -- the path of the martial arts.

BUKIWAZA -- weapon techniques

DAME -- not good. Can be used in reference to an injury.

DAN -- a black belt rank. Literally: (*dan*) level.

DOJO -- training hall.

DOSHU -- the official curator of the Art of Aikido. The title given to the direct descendants of the founder. The Doshu is head of the Aikido Federation, head quartered at the Hombu Dojo in Tokyo, Japan. Literally: (*shu*) master or owner (*do*) way. The current Doshu is Moriteru Ueshiba.

GI -- traditional martial arts uniform for Japan and Okinawa. Also used as funeral dress. Also referred to as DOGI.

HAKAMA -- traditional divided skirt worn as formal or outerwear. A durable version is worn in the martial arts. In Aikido, the hakama is normally only worn by senior students.

HANMI -- a basic stance in Aikido, derived from Kashima Shinto-Ryu sword work. The feet are arranged in a "T" and the hips are positioned at a 45 degree angle. Literally: (*han*) half (*mi*) body. See Figure 1.

HANMI HANDACHI -- techniques performed from a seated position against standing attackers. Literally: (*hanmi*) half body, (*han*) half, (*dachi*) standing.

HAPPO GIRI -- an exercise with the sword in which you practice turning the hips and cutting in at least eight directions. Literally: (*hachi*) eight, (*po*) direction, (*giri*) cutting.

HENKA -- variations. The term is used to express the myriad possible techniques beyond the basics. Literally: (hen) unusual, (ka) change.

HIDARI -- left, left side.

HITOEMI -- Basic stance with the jo. Hips and shoulders are turned parallel to the line of attack.

IWAMA -- a small town northeast of Tokyo, in Ibaraki Prefecture. This was the location where O-Sensei lived and taught during much of his later life, the location of the Aiki Shrine and Ibaraki Dojo. The term also refers to style training of Aikido that Morihiro Saito Shihan developed.

JIYU -- free, unstructured. Example: (*jiyu keiko*) unstructured training or (*jiyu Waza*) free technique.

JO -- a short staff roughly 50 inches long.

JO DORI -- techniques to disarm an attacker with a staff. Literally: staff (*jo*) taking (*Dori*)

KAESHI WAZA -- counter techniques. Literally: (*kaeshi*) turn back/returning, (*Waza*) technique.

KATA -- pre-arranged set of movements either with or without weapons.

KEIKO -- training in traditional Japanese arts like Aikido, flower arranging, tea ceremony, etc.

KEN -- blade, or sword. The traditional Japanese sword.

KEN TAI JO -- a weapons practice where a practitioner defends himself with a jo against an attacker with a sword.

KI -- a very difficult concept to define. Roughly translates to spirits, energy, or intention. KI is a fundamental part of Japanese and Chinese philosophy and incorporated into the teaching of martial arts.

KIAI -- a loud shout or exhalation accompany a movement or technique. Literally: the meeting (*ai*) of spirit (*ki*).

KIHON -- performing techniques in a static or basic manner, as opposed to a flowing manner.

KI NO NAGARE -- techniques done in motion. Literally: the flowing river (*nagare*) of energy (*ki*).

KOHAI -- a student of relatively less experience or lower rank. Also see SEMPAL.

KOKYU -- the power of "breath" arising from the center, manifesting itself through the body as a movement of the arms. This movement is a key principle in Aikido. Interestingly, the word *kokyu* also has the meaning of "the secret" or "the knack", and also "timing."

KOKYU DOSA -- one of the three exercises practiced in every class. It usually involves sitting in front of your partner as he/she grabs you, and upsetting her/his balance through the power and technique of *kokyu*.

KOKYU HO -- one of the three exercises practiced in every class. It involves moving through rather than around the force of the attacker.

KUDEN -- an oral teaching, usually of a more secret nature. For example, "The foot takes the hand." Literally: oral (*ku*), transmission (*den*).

KUMI JO -- partner practice with short staves. Literally: to cross/entwine (*kumi*), staff (*jo*).

KUMI TACHI -- partner practice with swords. Literally: to cross/entwine (*kumi*), sword (*tachi*).

KYU -- a system of ranking before one attains black-belt level.

MAAI -- the relationship between you and your partner(s) in terms of space and time. Literally: interval (*ma*) relationship (*ai*).

MAE -- forward; front.

MIGI -- right, right side.

NAGE -- the partner who executes the technique. Literally: throw; thrower.

OBI -- belt or sash.

OMOTE -- front, front side of the partner. See also URA.

O-SENSEI -- Used to refer to the founder of Aikido, Morihei Ueshiba (1883-1969). Literally: great (*O*), teacher (*Sensei*).

RANDORI -- a movement exercise used to develop calm and efficient blending with the power and movements of multiple attacks. Literally: principle (*ri*) of a confused (*ran*) melee or fight (*do*).

REAI -- the integration of weapons movements into empty handed techniques, a fundamental part of Iwama-Ryu Aikido.

SAITO, MORIHITO SHIHAN (1928-2002) -- One of the longest practicing direct disciples of Ueshiba O-Sensei. He was made steward of the Iwama dojo and Aiki Shrine following O-Sensei's death. He was one of the few to be awarded the rank of 9<sup>th</sup> degree black belt.

SASOU -- to draw out your partners. Literally: to invite, call forth, lure, etc.

SEIZA -- a formal sitting position with the legs folded under the body.

SEMPAI -- a student of relatively higher rank or experience; mentor.

SENSEI -- teacher. Literally: born (*sei*) before (*sen*).

SHINKEN -- live swords. A philosophy that a technique bears the seriousness of life and death.

SHOMEN -- 1.) an alcove at the front of a dojo, a sacred space used to house the martial shrine. 2.) front of the head of a person. Literally: correct (*sho*) side (*men*).

SOTO DESHI -- students who live outside the dojo. Dedicated students. Literally: outside (*soto*) apprentice (*deshi*).

SUWARI WAZA -- seated techniques.

TACHI DORI -- disarming techniques against a sword. Literally: sword (*tachi*) taking (*Dori*).

TACHI WAZA -- standing techniques.

TAIJUTSU -- empty hand techniques, usually in reference to techniques with no weapons. See BUKIWAZA.

TAI NO HENKO -- one of the three exercises practiced in every class. It involves turning around the force of the attacker.

TAKEMUSU -- martial art techniques that emerge spontaneously after years of practice (subconsciously). Very much in the vein of Zen.

TANTO DORI -- disarming techniques against a knife. Literally: knife (*tanto*), taking (*Dori*). Also called TANKEN DORI.

UCHI DESHI -- live-in student. A term referring to most dedicated students or retainers. Literally: inside (*Uchi*) apprentice (*deshi*).

UKE -- the partner who is thrown or receives the technique. See also NAGE.

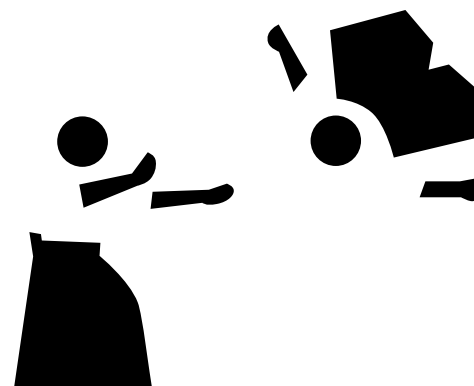
UKEMI -- the art and skill of rolling, falling, tumbling, etc. as a means of protecting the body from injury during the execution of aikido techniques. Literally: to receive (*uke*) through the body (*mi*).

URA -- back; behind. Moving around or behind your partner. See also OMOTE.

WAZA -- technique or skill.

YUDANSHA -- a black-belt holder. Literally, have (*yu*) rank (*dan*) person (*sha*).

ZANSHIN -- a state of hyper-awareness during and after a technique. Famously written about in *Book of Five Rings* by Miyamoto Musashi.



## NUMBERS IN JAPANESE

ICHI	One
NI	Two
SAN	Three
SHI/YON	Four
GO	Five
ROKU	Six
SHICHI/NANA	Seven
HACHI	Eight
KU/KYU	Nine
JU	Ten
NIJU	Twenty
SANJU	Thirty
YONJU	Forty
HYAKU	One Hundred
NIHYAKU	Two Hundred
SANBYAKU	Three Hundred
SEN	One Thousand

## COMMONLY USED PHRASES IN THE DOJO

DAME -- "Bad!" or "Wrong!" or "Mistake!"

DOMO ARIGATO GOZAIMASHITA -- "Thank you very much."

HAI -- "Yes!" When in doubt you should just say "HAI!"

HAJIME -- "Begin!"

MATTE -- "Wait!"

MAWATTE -- "About face!"

ONEGAI SHIMASU -- "I humbly request." In this case it's used to ask someone to train with you.

REI -- "Bow"

SUWATTE -- "Sit down!"

YAME -- "Stop!"

## TESTING REQUIREMENTS

### 6<sup>th</sup> KYU – 20 training days

Tae No Henko  
Tae No Henko Ki No Nagare  
Morote Dori Kokyu Ho  
Shomen Uchi Ikkyo Omote Waza  
Shomen Uchi Ikkyo Ura Waza  
Mune Tsuki Kote Gaeshi  
Kokyu Dosa  
Weapons: 1 Ken Suburi

### 5<sup>th</sup> KYU – 20 training day after 6<sup>th</sup> KYU, plus all previous materials

Tae No Henko  
Tae No Henko Ki No Nagare  
Morote Dori Kokyu Ho  
Shomen Uchi Ikkyo (Omote & Ura Waza)  
Katata Dori Shihonage (Omote & Ura Waza)  
Kata Dori Nikkyo (Omote & Ura Waza)  
Mune Tsuki Kote Gaeshi  
Variations: (5) from Katata Dori:

Ikkyo Omote Waza  
Nikkyo Ura Waza  
Shihonage Omote and Ura Waza  
Kokyunage

Weapons: 1-7 Ken Suburi  
1-5 Jo Suburi

### 4<sup>th</sup> KYU – 60 training day after 5<sup>th</sup> KYU, plus all previous materials

Shomen Uchi Ikkyo, Nikkyo, Sankyo (Omote & Ura Waza)  
Ikkyo: Katata Dori Omote Waza  
Mune Tsuki and Ryote Dori Ura Waza  
Shihonage: Katata Dori Omote & Ura Waza; Yokomen Uchi  
Kotegaeshi: Mune Tsuki; Gyakute Dori; Shomen Uchi  
Iriminage: Shomen Uchi; Katata Dori  
Kokyunage: Katata Dori; Gyakute Dori; morote Dori  
Variations: (5) from Ryote Dori

Ikkyo Omote Waza  
Nikkyo Ura Waza  
Shihonage Omote and Ura Waza  
Kokyunage

Weapons: Happo Giri  
Migi No Awase

### 3<sup>rd</sup> KYU – 80 training day after 4<sup>th</sup> KYU, plus all previous materials

Shomen Uchi Ikkyo, Nikkyo, sankyo, Yonkyo (Omote & Ura Waza)  
Ikkyo: Katata Dori (Omote & Ura Waza), Ryote Dori Ura Waza,  
Mune Tsuki, and Ushiro techniques  
Shihonage: Katata Dori (Omote & Ura Waza, Yokomen Uchi, Shomen Uchi)  
Uchi  
Iriminage: Shomen Uchi, Katata Dori  
Kote Gaeshi: Katata Dori, Mune Tsuki, Gyakute Dori, Shomen Uchi  
Koshinage: Katata Dori, Mune Tsuki, Ryote Dori, and Ushiro techniques  
Ushiro Techniques: 2 from each: Ryote Dori, Ryokata Dori, Kubishime  
Weapons: Ichi No Kumitachi  
Ki Musubi No Tachi  
1-20 Jo Suburi  
13 Jo Kata

### 2<sup>nd</sup> KYU – 120 training day after 3<sup>rd</sup> KYU, plus all previous materials

Suwari Waza: Shomen Uchi: Ikkyo – Yonkyo (Omote & Ura Waza)  
Tachi Waza: Any Attack: Ikkyo – Yonkyo (Omote & Ura Waza)  
Kote Gaeshi: 5 from any attack  
Shihonage: Yokomen Uchi, Shomen Uchi, any grab  
Iriminage: Shomen Uchi, (3) Katata Dori, (3) Kata Dori  
Ryote Dori Tenchinage  
Kaiten nage: Katata Dori (Uchi and Soto Mawari)  
Jujigarami: Ushiro Ryote, Kata & Mune Dori  
Koshinage: 5 from any attack  
Ushiro: 3 from each: Ryote Dori, Ryokata Dori, Kubishime  
Kokyunage: 4 from any attack  
Weapons: 1-5 Kumitachi  
31 Kumijo  
Tanken Dori: Tsuki Kote Gaeshi; Yokomen Uchi Gokkyo; knife held to the center of the back

### 1<sup>st</sup> KYU – 150 training day after 2<sup>nd</sup> KYU, plus all previous materials

Suwari Waza: Any Attack: Ikkyo – Yonkyo (Omote & Ura Waza)  
Hanmi Handachi: Any Technique  
Shihonage: Demonstrate 4 directions  
Iriminage: 5 variations from Shomen Uchi  
Weapons: Disarming: Tanken Dori, Tachi Dori, Jo Dori  
1-3 Ken Tai Jo  
1-3 Kumijo  
13 Jo Awase

3 Person Jiyu Waza

