

Vocabulary

Other lists are available on the internet or in books (some in alphabetical order) this list was mostly put together from:
(http://www.geocities.com/Tokyo/Pagoda/7850/rechnik2_e.htm)

● Counting

Counting:		
1	Ichi	one
2	Ni	two
3	San	three
4	Shi (or yon)	four
5	Go	five
6	Roku	six
7	Siti, Shichi (or nana)	seven
8	Hati, Hachi	eight
9	Ku, Kyu	nine
10	Ju, Jyu	ten
11	Ju / Jyu ichi	ten (and) one
12	Ju / Jyu ni	ten (and) two
13	Ju / Jyu san	ten (and) three

● Warm ups

Stretches:	
Nikkyo	5 times on left wrist in hidari hanmi, 5 times on right wrist in migi hanmi.
Kote gaeshi	5 times on left wrist in hidari hanmi, 5 times on right wrist in migi hanmi.
Sankyo	5 times on left wrist in hidari hanmi, 5 times on right wrist in migi hanmi.
Yonkyo	5 times on left wrist / fore arm in hidari hanmi, 5 times on right wrist / fore arm in migi hanmi.
Te kubi	Stretching the wrist and hand one finger at a time, left and right wrist.
Te kubi shindo	Shake your hands vigorously up and down.
Happo undo	8 direction exercise to practice correct extension of ki and attention.

● Blending exercises

Blends (not techniques):	
Tai no henko	TAI NO TENKAN = Basic blending practice involving turning 180 degrees from Gyaku hanmi with a katate tori hold. (Uke's left hand grabbing nage's right hand or visa versa)
Mune tori	Lapel grab from Ai hanmi usually with uke's hand farthest from nage.

Shomenuchi	Overhead strike straight down to the center of nage's head usually from gyaku hanmi using uke's hand farthest from nage.
Irimi	Straight punch to nage's face or chest from Ai hanmi usually using uke's hand farthest from nage.

Common words

Words:	
Arigato	Thank you (informal)
Domo	Thanks (informal)
Domo arigato	Thank you (formal)
(Domo) arigato gozaimasita	Thank you very much (very formal) (for something that has just ended)
Onegaishimasu	Please (when asking for something, usually as in Please lets practice together)
Do itasimasita	You're welcome; don't mention it
Hai	Yes
Hajime!	Please start! (This will be said by your instructor when he/she wants you to begin; often said with emphasis)

● Postures

Postures:	
Hanmi	The relaxed triangular stance in Aikido, stable yet flexible enough to move quickly in any direction.
Kamae	Posture, stance.
Seiza	Kneeling on both calves. Formal sitting position.
Ma Ai	Proper distancing or timing with respect to one's partner. Since aikido techniques always vary according to circumstances, it is important to understand how differences in initial position affect the timing and application of techniques.
Ai Hanmi	(closed stance, opposite stance) partners stand facing each other, both having their same foot forward appearing to be the opposite side. ex. right/right or left/left.
Gyaku Hanmi	(open stance, same side stance) partners stand facing each other, having their opposite foot forward appearing to be the same side. ex. right/left or left/right.
Tachi	Standing.

● Directions

Directions:	
Migi	Right
Hidari	Left

Ura	Back
Omote	Front
Ushiro	Rearward, behind
Gaeshi	To reverse
Otoshi	Dropping
Shomen	Straight ahead / also means the upper seat, the shrine which houses the picture of the founder and the spirit of Aikido, Not a religious symbol, but a spiritual one.
Yoko	Horizontal, to the side
Shikaku	Literally "dead angle." A position relative to one's partner where it is difficult for him/her to (continue to) attack, and from which it is relatively easy to control one's partner's balance and movement. The first phase of an aikido technique is often to establish SHIKAKU.
Happo	The eight sides; in all directions

● Principles and throws

Principles:

Ikkyo	1. principle = oshi taoshi, ude osae Elbow control
Nikyo	2. principle = kote mawashi, kotemaki Wrist turn in
Sankyo	3. principle = kote hineri, shibori-kime Wrist twist in
Yonkyo	4. principle = tekubi osae Inside of wrist
Gokyo	5. principle = kuji-osae

Throws:

Irimi nage	Entering throw ("20 year technique"). Moving into and through the line of attack with no thought of escape. Technique of entering and choosing death.
Juji nage, juji garami	Arm entwining throw ("No. 10 throw", since the arms form the japanese sign for 10 "+"). arms crossed, elbows locked)
Kaiten nage	(open and turn) Rotary throw.
Kokyu	Breath throw (There are a zillion of these in Aikido. Most of them just variations of the basic techniques) Power of breath and life force; coordination of ki flow and breathing.
Koshi nage	Hip throw
Kote gaeshi	Wrist turn-out
Shiho nage	Four direction throw
Tenchi nage	Heaven and earth throw
Sumi otoshi	Corner drop

● Techniques

Techniques:

Ukemi	Lit. "Receiving with the body" The act of taking a controlled fall when thrown. The
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	art of falling.
Kumi tachi	Sword partnership practice
Te kubi	Te - hand, Kubi - neck =wrist
Tachi tori	Sword takeaways
Tanto tori	Knife takeaways
Atemi-waza	Techniques to strike a vital point
Hanmi-handachi waza	One person standing (Uke), one person sitting (Nage) techniques
Jiju waza	Free-style practice of techniques. Usually a set of attacks or techniques. It is different from Randori where everything is allowed.
Hiji garami	Elbow lock
Kaeshi-waza	Counter techniques
Nagashi waza	Flowing from one technique to next
Osaе waza	Pinning techniques.
Suwari waza	Techniques executed with both uke and nage in a seated position.
Tachi waza	Standing techniques.
Ushiro-waza	Techniques from rear attacks

● Attacks

Striking:	
Atemi	Strike to a vital point to distract the attacker / Strike directed at the attacker for purposes of unbalancing or distraction. Atemi is often vital for bypassing or "short-circuiting" an attacker's natural responses to aikido techniques. The first thing most people will do when they feel their body being manipulated in an unfamiliar way is to retract their limbs and drop their center of mass down and away from the person performing the technique. By judicious application of atemi, it is possible to create a "window of opportunity" in the attacker's natural defenses, facilitating the application of an aikido technique.
Men-tsuki	Thrust toward head
Mune tsuki	Thrust toward stomach/chest
Shomen uchi	Overhead strike to the head.
Tsuki	Thrust "like stabbing with a knife"
Uchi	Inside; strike
Yokomen uchi	Diagonal strike to the side of the head.
Holds:	
Katate tori	One hand holding one hand.
Kosa tori	Cross hand grab
Morote tori	Two hands holding one hand.
Kata tori	One hand shoulder hold

Ryokata tori	Two hands grabbing both shoulders.
Ryote tori	Two hands holding two hands.
Mune tori	One or two hand lapel hold.
Hiji tori	Elbow grab
Ushiro ryote tori	Grab from behind, two hands holding two hands
Ushiro ryokata tori	Grab from behind, two hands grabbing both shoulders.
Ushiro kubi shime	Rear choke.

● Commands

Commands in the dojo:

Hajime	Start
Dozo	Please go ahead
Abunai!	Watch out! Be careful
Sensei ni rei	Bow to sensei
Kamiza ni rei	Bow to kamiza (gods)
Rei	Bow

● The uniform

The uniform:

Do gi, gi	Practice uniform.
Obi	Belt (White belt, Black belt)
Hakama	Split skirt, wide legged pants.
Koshiita	Back plate on hakama.
Zori	Japanese sandals for use outside dojo. Sandals worn off the mat to help keep the mat clean!

● Weapons

Weapons:

Bokken or Bokuto	Wooden training sword. Many aikido movements are derived from traditional Japanese fencing. In advanced practice, weapons such as the BOKKEN are used in learning subtleties of certain movements, the relationships obtaining between armed and unarmed techniques, defenses against weapons, and the like.
Jo	Wooden training staff about 4'-5' ("127 cm) in length. The JO originated as a walking stick. It is unclear how it became incorporated into aikido. Many JO movements come from traditional Japanese spear-fighting, others may have come from jo-jutsu, but many seem to have been innovated by the founder. The JO is usually used in advanced practice.

Tanto	A wooden training dagger.
One of the above words followed by Tori	Tori or Dori are the same word, you will see one or the other in different books or schools. The term is used to describe the person being attacked. Ex. Mune tsuki sankyo no tanto <u>tori</u> is a forward thrust with a wooden knife to the torso of nage and the attack is finished with a sankyo technique.

● Ranks and titles

Ranks and titles:	
Kohai	Junior student
Sempai	Senior student. Anyone who began the study of Aikido before you. You should respect this person's experience.
Sensei	Instructor
Shihan	A senior teacher, properly used within the school only, when outside, use sensei
Kyu	Student grade, from 6 up to 1, the nanakyu, rokyu , gokyu , yonkyu , sankyu , nikkyu , ikkyu. Some schools have 7 th kyu as well. (Traditionally white belt; in our class white or brown.
Dan	More advanced grades, from 1 to 10: shodan , nidan , sandan , yondan , godan , rokudan , nanadan , hachidan , kudan , judan (black belt)
Yudansha	Members with dan grades
Deshi	Student
Dojo-cho	"Leader" of a dojo
O Sensei	Great Teacher (Ueshiba, Morihei)


● Body Parts

Body Parts:	
Hara	The abdomen, stomach
Hiji	Elbow
Koshi	Hip
Kata	Shoulder
Kote	Wrist
Kubi	Neck
Men	Head
Morote	Both hands
Mune	Chest
Shomen	Face
Te	Hand
Tegatana	The arm as sword

Yokomen	Side of the head
Yubi	Finger

● Miscellaneous aikido terms

Term	Definition
Agatsu	"Self victory." According to the founder, true victory (MASAKATSU) is the victory one achieves over oneself (AGATSU). Thus one of the founder's "slogans" was MASAKATSU AGATSU -- "The true victory of self-mastery."
Ai	Harmony, unity to join or become one with. The word carries the feeling of the strength and power of natural forces.
Aikido	The word "aikido" is made up of three Japanese characters: 合 AI - harmony, 気 KI - spirit, mind, or universal energy, 道 DO - the Way. Thus aikido is "the Way of Harmony with Universal Energy." However, AIKI may also be interpreted as "accommodation to circumstances." This latter interpretation is somewhat non-standard, but it avoids certain undesirable metaphysical commitments and also epitomizes quite well both the physical and psychological facets of aikido.
Aikidoka	A practitioner of aikido.
Budo	Lit. the way of the warrior arts; but the deeper meaning is the way of the protection of society, of strength and honor in peace. "A mind to serve for the peace of all human beings in the world is needed in Aikido, and not the mind of one who wishes to be strong and practices only to fell an opponent. There are neither opponents nor enemies for true budo. Therefore, to compete in techniques, winning and losing, it is not true budo. True budo knows no defeat. "Never defeated" means never fighting."
Do	Way/path. Harmonizing the body and mind. The Japanese character for "DO" 道 is the same as the Chinese character for Tao (as in "Taoism"). In aikiDO, the connotation is that of a way of attaining enlightenment or a way of improving one's character through aiki.
Dojo	Literally "place of the Way." Also "place of enlightenment." The place where we practice aikido. Traditional etiquette prescribes bowing in the direction of the shrine (KAMIZA) or the designated front of the dojo (SHOMEN) whenever entering or leaving the dojo.
Dojo Cho	The head of the dojo. A title. Currently, Moriteru Ueshiba (grandson of the founder) is DOJO CHO at World Aikido Headquarters ("HOMBU DOJO") in Tokyo, Japan.
Domo Arigato Gozaimashita	Japanese for "thank you very much." At the end of each class, it is proper to bow and thank the instructor and those with whom you've trained.
Fukushidoin	Assistant instructor
Gi/Dogi/Keiko Gi	Training costume. Either judo-style or karate-style GI are acceptable in most DOJO, but they must be white and cotton. (No black satin GI with embroidered dragons, Please.)
Hakama	Divided skirt usually worn by black-belt ranks. In some DOJO, the HAKAMA is also worn by women of all ranks, and in some DOJO by all practitioners.

Hara	One's center of mass, located about 2" below the navel. Traditionally this was thought to be the location of the spirit/mind/(source of KI). Aikido techniques should be executed as much as possible from or through one's HARA.
Hombu Dojo	A term used to refer to the central dojo of an organization. Thus this usually designates Aikido World Headquarters.
Jiyu Waza	Free-style practice of techniques. This usually involves more than one attacker who may attack NAGE in any way desired.
Kaeshi Waza	Technique reversal. (UKE becomes NAGE and vice-versa). This is usually a very advanced form of practice. KAESHI WAZA practice helps to instill a sensitivity to shifts in resistance or direction in the movements of one's partner. Training so as to anticipate and prevent the application of KAESHI WAZA against one's own techniques greatly sharpens aikido skills.
Kamae	A posture or stance either with or without a weapon. KAMAE may also connote proper distance (MA AI) with respect to one's partner. Although "KAMAE" generally refers to a physical stance, there is an important parallel in aikido between one's physical and one's psychological bearing. Adopting a strong physical stance helps to promote the correlative adoption of a strong psychological attitude. It is important to try so far as possible to maintain a positive and strong mental bearing in aikido.
Kamiza	Upper seat of the mat, opposite the shimoza. A small shrine, especially in an aikido, generally located the front of the dojo, and often housing a picture of the founder, or some calligraphy. One generally bows in the direction of the KAMIZA when entering or leaving the dojo, or the mat.
Kata	A "form" or prescribed pattern of movement, especially with the JO in aikido. (But also "shoulder.")
Keiko	Training. The only secret to success in aikido.
Ki	Mind. Spirit. Energy. Vital-force. Intention. (Chinese = chi)  For many Aikidoka, the primary goal of training in aikido is to learn how to "extend" KI, or to learn how to control or redirect the KI of others. There are both "realist" and anti-realist interpretations of KI. The KI-realist takes KI to be, literally, a kind of "stuff," "energy," or life-force which flows within the body. Developing or increasing one's own KI, according to the KI-realist, thus confers upon the aikidoka greater power and control over his/her own body, and may also have the added benefits of improved health and longevity. According to the KI-anti-realist, KI is a concept which covers a wide range of psycho-physical phenomena, but which does not denote any objectively existing "energy" or "stuff." The KI-anti-realist believes, for example, that to "extend KI" is just to adopt a certain kind of positive psychological disposition and to correlate that psychological disposition with just the right combination of balance, relaxation, and judicious application of physical force. Since the description "extend KI" is somewhat more manageable, the concept of KI has a class of well-defined uses for the KI-anti-realist, but does not carry with it any ontological commitments beyond the scope of mainstream scientific theories.
Kiai	A shout delivered for the purpose of focusing all of one's energy into a single movement. Even when audible KIAI are absent, one should try to preserve the feeling of KIAI at certain crucial points within aikido techniques.
Kihon	(Something which is) fundamental. There are often many seemingly very different ways of performing the same technique in aikido. To see beneath the surface

	features of the technique and grasp the core common is to comprehend the KIHON.
Ki Musubi	KI NO MUSUBI = Literally "knotting/tying-up KI". The act/process of matching one's partner's movement/intention at its inception, and maintaining a connection to one's partner throughout the application of an aikido technique. Proper KI MUSUBI requires a mind that is clear, flexible, and attentive. (see SETSUZOKU)
Kohai	A student junior to oneself.
Kokyu	Breath. Part of aikido is the development of "KOKYU RYOKU", or "breath power." This is the coordination of breath with movement. A prosaic example: When lifting a heavy object, it is generally easier when breathing out. Also breath control may facilitate greater concentration and the elimination of stress. In many traditional forms of meditation, focus on the breath is used as a method for developing heightened concentration or mental equanimity. This is also the case in aikido. A number of exercises in aikido are called "KOKYU HO," or "breath exercises." These exercises are meant to help one develop KOKYU RYOKU.
Kyu	White belt rank. (Or any rank below SHODAN)
Mushin	Literally "no mind". A state of cognitive awareness characterized by the absence of discursive thought. A state of mind in which the mind acts/reacts without hypostatization of concepts. MUSHIN is often erroneously taken to be a state of mere spontaneity. Although spontaneity is a feature of MUSHIN, it is not straightforwardly identical with it. It might be said that when in a state of MUSHIN, one is free to use concepts and distinctions without being used by them.
Nagare	Flowing. One goal of aikido practice is to learn not to oppose physical force with physical force. Rather, one strives to flow along with physical force, redirecting it to one's advantage.
Nage	To throw; the person who throws
Onegai simasu	"I welcome you to train with me," or literally, "I make a request." This is said to one's partner when initiating practice.
Osae waza	Pinning techniques.
O-sensei	Literally, "Great Teacher," i.e., Morihei Ueshiba, the founder of aikido.
Randori	Free-style "all-out" training. Sometimes used as a synonym for JIYU WAZA. Although aikido techniques are usually practiced with a single partner, it is important to keep in mind the possibility that one may be attacked by multiple aggressors. Many of the body movements of aikido (TAI SABAKI) are meant to facilitate defense against multiple attackers.
Reigi	Etiquette. Observance of proper etiquette at all times (but especially observance of proper DOJO etiquette) is as much a part of one's training as the practice of techniques. Observation of etiquette indicates one's sincerity, one's willingness to learn, and one's recognition of the rights and interests of others.
Sensei	Teacher. It is usually considered proper to address the instructor during practice as "Sensei" rather than by his/her name. If the instructor is a permanent instructor for one's DOJO or for an organization, it is proper to address him/her as "Sensei" off the mat as well.
Seiza	Sitting on one's knees. Sitting this way requires acclimatization, but provides both a stable base and greater ease of movement than sitting cross-legged.

Sempai	A student senior to oneself.
Shidojin	A formal title meaning, approximately, "instructor."
Shihan	A formal title meaning, approximately, "master instructor." A "teacher of teachers."
Shikko	Samurai walking ("knee walking"). Shikko is very important for developing a strong awareness of one's center of mass (HARA). It also develops strength in one's hips and legs.
shimoza	The lower seat of the mat, opposite the Kamiza.
Shinto	"The way of the gods." The indigenous religion of Japan. The founder of aikido was deeply influenced by OMOTOKYO, a religion largely grounded in SHINTO mysticism. (see KAMI)
shomen	The upper seat, the shrine which houses the picture of the founder and the spirit of Aikido, Not a religious symbol, but a spiritual one.
Suburi	Basic JO or BOKKEN practice in striking and thrusting.
Suki	An opening or gap where one is vulnerable to attack or application of a technique, or where one's technique is otherwise flawed. SUKI may be either physical or psychological. One goal of training is to be sensitive to SUKI within one's own movement or position, as well as to detect SUKI in the movement or position of one's partner. Ideally, a master of aikido will have developed his/her skill to such an extent that he/she no longer has any true SUKI.
Tachi Waza	Standing techniques.
Taijutsu	Empty handed techniques.
Takemusu Aiki	A "slogan" of the founder's meaning "infinitely generative martial art of aiki." Thus, a synonym for aikido. The scope of aikido is not limited only to the standard, named techniques one studies regularly in practice. Rather, these standard techniques serve as repositories of more fundamental principles (KIHON). Once one has internalized the KIHON, it is possible to generate a virtually infinite variety of new aikido techniques in accordance with novel conditions.
Tegatana	"Hand sword", i.e. the edge of the hand. Many aikido movements emphasize extension and alignment "through" one's tegatana. Also, there are important similarities obtaining between aikido sword techniques, and the principles of tegatana application.
Tenkan	Turning to dissipate force. Turning movement, esp. turning the body 180 degrees.
Ueshiba Morihei	The founder of aikido. (see O-SENSEI and KAISO).
Uke	Person being thrown (receiving the technique). At high levels of practice, the distinction between UKE and NAGE becomes blurred. In part, this is because it becomes unclear who initiates the technique, and also because, from a certain perspective, UKE and NAGE are thoroughly interdependent.
Ukemi	Literally "receiving [with/through] the body," thus, the art of falling in response to a technique. Ideally, one should be able to execute UKEMI from any position and in any direction. The development of proper ukemi skills is just as important as the development of throwing skills and is no less deserving of attention and effort. In the course of practicing UKEMI, one has the opportunity to monitor the way one is being moved so as to gain a clearer understanding of the principles of aikido techniques. Just as standard aikido techniques provide strategies for defending against physical attacks, so does UKEMI practice provide strategies for defending

	against falling (or even against the application of an aikido or aikido-like technique!).
Ura	"Rear." To the rear. A class of aikido techniques executed by moving behind the attacker and turning. Sometimes URA techniques are called TENKAN (turning) techniques.
Ushiro	Backwards or behind, as in USHIRO UKEMI or falling backwards.
Waza	Technique. Way of...
Zanshin	Lit. "remaining mind/heart." Even after an aikido technique has been completed, one should remain in a balanced and aware state. ZANSHIN thus connotes "following through" in a technique, as well as preservation of one's awareness so that one is prepared to respond to additional attacks.

Shin bu fu satsu -- HEAVENLY LOVE DOES NOT KILL

Morihei Ueshiba used to say: "Aikido is not a technique to master and kill the opponent. Aikido is the way to unify all people in to one family, the road to creating peace in the world. The main goal of Aikido is to become one with motion of the universe, creating a permanent and harmonic bond. Those who want to train Aikido must discover the reality of everyday training." In the ancient times Japan Martial Arts accepted love as the main goal, (although the roots of these arts lay in various aggressive and bloodthirsty techniques), love submerged in harmony of all things, or to put it another way - the path of

realizing oneself. The old Martial Art rule says: "SHIN-BU-FU-SATSU", which translates as: "HEAVENLY LOVE DOES NOT KILL".

The meaning of these words is that murder is the path to defeat. Killing or wounding is the source of shame and for any Samurai any such low action is a reason for deep despising of self. That is the reason why many Martial Artists do not use their skills to attack first, but rather train their students to synchronize their movement with opponents, to be able to deploy the attack to an unguarded spot. However, to do something like that, that is to completely control the opponent we need to gather and accumulate vast quantities of rigorous training and to have complete confidence in ourselves. Contrary to that, sport gives us artificial rules that decide the winner by achievement in the bound of the relative, such as greater speed, greater strength, greater weight, better body build and such-like. BUDO ideals are not rules to be transferred and recorded in our memory. These ideals must be deeply rooted in our lifestyle; only then will the true character of our soul and spirit be captured. Since Uke and Tori do their best to perform the technique as accurately as possible, there is a clean and rational movement born out of each sequence, which gives the highest level of sincerity and intensity to every training session. One interesting thing that is of the utmost importance awakens our attention, and should be carved into the mind of every one of us. That is that we should not be preoccupied with the problem of efficiency of any particular technique, with victory or defeat, or the real effect of any one move. All those problems and thoughts should be left aside and replaced with the concept of training, where the techniques are repeated endlessly. While performing those natural movements, with your Uke (AITE) you may have a feeling of disharmony. And no matter how good your partner is in quality, even if a novice, through practicing together you can stimulate him to give his best in that moment. Most people tend to take an easy path in life. Even though we may be satisfied with this path, it does not bring us any advancement. To become masters of one technique, it is necessary to repeat it every day, giving it time, labor and effort. We must experiment and improve ourselves constantly, to strive for constant changes of body and soul. If our efforts for such changes where our soul is thrown into flame of inner struggle, or intensive hopes are suppressed, we cannot speak of any advancement. Since the techniques appear easy to perform, it is necessary to practice them in such a way as to invest all of our strength in each of them, as if it was a real attack or defense in question.

Miyamoto Musashi said this once: "Treat 1,000 days of training as a TEN, a 10,000 as a REN." He wanted to say that 1,000 days should be the solid base from which we will continue to go on without rest for the next 10,000 days, or in other words for the rest of one's life. Masatake Fujita, 8. DAN (Master Fujita is today the General Secretary of Hombu Dojo in Tokyo. From 14 to 16 July 1996, under organization of Yugoslav Aikido Federation, he held the seminar in Belgrade.) Translated from the "Aikido" "Aikido" Magazine - of Aikikai Italia (Aikido Bulletin No. 2 of Aikido Society "Beograd" published on 15 October 1982)

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