

## REIGI

The format of traditional Japanese etiquette for budo addresses safety, mutual trust, and respect. All who practice aikido must pay attention in learning reigi.

Upon entering or leaving the dojo, everyone is expected to pause at the entrance, face the kamiza, and execute a standing bow. No one is permitted to step into the dojo wearing street shoes.

The formal bow (rei) to the shomen (the symbol of the spirit of the Founder, Morihei Ueshiba) affirms your gratitude to those who have made aikido possible. The bow that you give to your Sensei is one of trust and willingness to keep your mind open to new learning. The bow between you and your partner affirms mutual gratitude, trust, and respect involved in your efforts in learning aikido.

To come onto the mat, take a place on the mat and bow to the kamiza. All bows are performed from seiza. A bow is performed to the kamiza before leaving the mat at the end of class as well. The first to arrive can stretch before class starts. A few minutes before Sensei enters the mat, assume seiza. As Sensei bows to the kamiza, bow in unison with him. Sensei shall turn and face the class. Bow to Sensei as you say "O-ne-gai-shimasu" (please practice with me).

Should you bump into an uke, due to your inability to move out in time, both practitioners are expected to bow while apologizing.

At the end of class, line up in seiza and bow in unison with Sensei towards the kamiza. Sensei will then turn around. Bow to him saying, "thank you Sensei" in a clear and energetic manner. After Sensei has left the mat, thank your partners.

Please keep your gi clean, and fingernails and toenails trimmed in order to prevent injury. After practice, all are expected to help clean the dojo. In order to fulfill your monthly membership, please pay dues by the 20<sup>th</sup> of each month, or speak to Melissa if you cannot.

## **A**

Ai hanmi (eye-hon-me)	equal or mutual stance; Partners stand facing one another with the same foot forward.
Ai uchi	equal strike or equal kill
Aiki ken (eye-key-ken)	swordsmanship according to the principles of aikido
Aiki taiso (eye-key-tie-so)	aikido exercises
Aikido (eye-key-doe)	the way of life through harmony with the universe.
Atemi (ah-tem-ee)	defensive strike to the vital parts of the opponents body to distract or unbalance uke so a technique can be effectively applied. It is not meant to inflict injury.

## **B**

Bokken (bow-ken)	wooden sword used in practice
Budo (boo-doe)	Bujutso techniques of war for the purpose of spiritual purification
Bushido (boo-she-doe)	warrior way; group of disciplines that simultaneously teach martial techniques and guide mental and spiritual development; the way of life through application of the principles of martial arts

## **C**

Chudan (chew-don)	middle position
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## **D**

Dan (don)	aikido grade holder; black belt rank
Deshi	student, pupil, disciple
Dojo (doe-joe)	training hall
Dori (door-ree)	grab
Dosa (doh-sah)	an exercise
Doshi (doe-she)	comrade, friend
Doshu (doe-shoe)	the present leader of aikido world headquarters, Moriteru Ueshiba

## **F**

Fukushidoin (foo-koo-she-doe-in) first instructors rank, 2nd or 3rd dan

## **G**

Gaeshi (guy-eh-she) to reverse

Gedan (gay-don) low position

Gedan Gaeshi (gay-don guy-eh-she) circular movement with the jo aimed at the lower part of the opponent's body

Gi (ghee) training uniform

Go (goh) five

Gokkyo (go-kio) fifth pinning technique

Gyaku hanmi (ghee-ah-koo hon-me) opposite stance; partners stand with the opposite foot forward

Gyaku tedoru (ghee-ah-koo tay-doe-ree) cross hand grab

## **H**

Hachi (hach) eight

Hai (hi) yes

Haichi Undo back stretch

Hakama (hah-kah-mah) divided, pant like skirt; long skirt formal wear, normally worn by male Yudansha and advanced female aikido students

Hajime (hah-jee-may) begin

Hanka Waza switching from one technique to another

Hanmi (hon-mee) triangular stance with either left or right foot forward

Hanmi Handachi (hon-me hon-dah-chee) attack where nage is kneeling and uke approaches from a standing position

Hantai (hon-tie) opposite or reverse

Hara (har-ah) the center of existence; lower abdomen; physical and spiritual center; center of gravity of a person; area below the navel; the reservoir of ki

Harai	movement intended to sweep an opponent's jo away or down. Also applied to a movement of sweeping the opponent's legs from under him
Hasso	posture where the jo or bokken is held vertical at the right shoulder
Hasso Gaeshi	movement from the basic stance to the hasso posture
Hidari (he-dah-ree)	left (direction)
Hiji (he-jee)	elbow
Hijitori (he-jee-toe-ree)	elbow grab
Hito e mi	same as ura sankaku
Ho	method
	<b><u>I</u></b>
Iaido (ee-eye-do)	the art of drawing the sword
Iie (ee-ay)	no
Ikkyo (ee-kio)	first technique, wrist technique where the arm is held without applying pressure to the joints
Irimi (ee-ree-me)	to enter without collision
Iriminage (ee-ree-me-nah-gay)	throwing technique using an entering motion
Itai (ee-tie)	it hurts
Itchi (itch)	one
	<b><u>J</u></b>
Jo (joe)	wooden staff approximately 50" long
Jodan (joe-don)	high position
Jodan Gaeshi	circular movement with the jo aimed at the upper part of the opponent's body
Jotori (joe-toe-ree)	disarming jo attack
Ju (joo)	ten
Juji garumi	crossed arm throw

Juji nage	throw in which nage uses his own extended arm to put pressure on uke's elbow
Jyu waza (gee-you wah-zah)	free style techniques/practice
<b><u>K</u></b>	
Kaeshi Waza	counter techniques
Kaiten (kai-ten)	to revolve or rotate
Kaitenage (kai-ten-nah-gay)	rotary throw in which nage employs a spinning motion to throw uke forward; pressure is exerted by holding uke's head down and pushing the arm on a diagonal
Kamae	posture
Kamiza	centerpiece
Kata (kah-tah)	pre arranged exercise that teaches basic forms and principles; also the shoulder
Katana (kah-tah-nah)	japanese long sword
Katatetori (kah-tah-tay-toe-ree)	one hand grab to wrist
Katatori (kah-tah-toe-ree)	one hand grab to the shoulder
Keiko (kay-ko)	practice session; training
Ken (ken)	sword
Ki (key)	spirit; vital force of the body; universal energy; flow of positive energy; the essence of the universe; source of energy of nature; power of one's mind
Kiai (key-eye)	piercing scream or cry with practical and psychological value meaning "meeting of the spirits"; cry that unifies all parts of the body and spirit; to shout with ki; to alarm or frighten your opponent
Kihon (key-hohn)	basic form of a technique
Kinonagare (key-noh-nah-gah-ree)	fluid form of a technique
Ki Musubi (key moo-su-bee)	ki blending
Kogeki	attack
Kohai (koh-hi)	junior or subordinate student

Kokyu (coke-you)	breathe energy/ki flow and the motions of the body unified by control of the breath; breathing; rhythm of ki movement; breath power; coordination of ki and breathing
Kokyu Dosa (coke-you doe-sah)	method of off balancing and pinning your partner with your ki instead of your physical power
Kokyu Ryoku	power harnessed through practice of kokyu
Kokyu Ho (coke-you ho)	seated kokyu exercise
Kokyunage (coke-you-nah-gay)	breath throw or timing throw often used for techniques that do not have a specific name
Koshi (koh-she)	hips, waist
Koshinage (koh-she-nah-gay)	hip throw
Kotegeishi (koh-the-guy-eh-she)	wrist turn out throw; wrist turning technique
Ku (koo)	nine
Kumi jo (koo-mee-joe)	partner practices with jo
Kumi tachi (koo-mee-tah-chee)	partner practices with bokken
Kyu (cue)	aikido ranks below dan; mudansha or undergraduate

## M

Maai (mah-eye)	distance between uke and nage, meaning harmony of space
Mate (mah-tay)	wait
Men (men)	face, head
Menuchi (men-oo-chee)	strike to the head
Migi (mee-gee)	right direction
Misogi (mis-o-gee)	purification of ki
Mitsuke (mits-kay)	eye focusing and direction
Mokuso (mock-so)	meditate
Morotetori (moh-roh-tay-toe-ree)	attack holding one wrist/forearm with two hands
Munatori	lapel grab

Musubi (moo-soo-bee)

blending

## N

Nagare Gaeshi

to make a strike to the front and then a strike or thrust to the rear in one flowing movement

Nage (nah-gay)

a throw; also, the person who is attacked and performs the technique

Ni (nee)

two

Nikkyo (nee-kio)

second technique, wrist bending technique

## O

O'Sensei (oh-sen-say)

great teacher, founder of aikido, Morihei Ueshiba 1883-1969

Obi (oh-bee)

belt

Omote (oh-moe-tay)

moving in front/forward

Omote Sankaku (oh-moe-tay sahn-kah-koo)

forward triangular stance

Onegai Shimasu (oh-nigh-guy-she mahs)

I make a request (spoken when one wishes to practice with a fellow student or teacher and at the beginning of each class)

Osae

a pin or method of holding down

Oyo Waza (oh-yoh wah-zah)

variations of basic techniques

## R

Randori (ran-door-ri)

multiple person attack

Rei (ray)

bow, salutation

Reigi (ray-ghee)

etiquette

Renzoku

continuous

Roku (roke)

six

Ryote (ree-oh-tay)

both hands

Ryotetori (ree-oh-tay-toe-ri)

attack in which both wrists are held from the front

## S

San (sahn)	three
Sankyo (sahn-kio)	third technique, wrist twisting/pinning technique
Seiza (say-za)	formal kneeling position with back straight
Sempai (sem-pie)	senior student
Sensei (sen-say)	teacher, the person who has walked ahead/before on this path
Shi (she)	four
Shichi (shich-ee)	seven
Shido-in (she-doe-in)	certified instructor rank, 4th dan and higher
Shihan (she-han)	master instructor rank, 6th dan and higher
Shihonage (she-ho-nah-gay)	four directions throw; pressure is applied to uke's wrist and elbow using a sword swinging motion to throw uke
Shikko (she-ko)	technique of walking on the knees
Shodan (sho-don)	first degree black belt
Shomenuchi (show-men-oo-chee)	strike to forehead
Shugyo (shoo-g-yo)	rigorous daily training for overall purification
Soto Kaiten	outside turning motion
Suburi (sue-boo-ree)	single movement using the ken or jo done as a solo practice
Sumi Otoshi	corner drop throw
Suwari Waza (sue-wah-ree wah-zah)	sitting techniques in which uke and nage employ shikko

## **T**

Tachitori (tah-chee-toe-ree)	sword disarming; techniques of taking an opponent's sword
Tachi Waza	techniques done with both uke and nage standing
Taijutsu (tie-jut-sue)	aikido techniques done without weapons
Tai No Henko (tie-no-hen-ko)	basic blending practice, tenkan exercise
Tai Sabaki (tie-sa-bock-ee)	body movements
Tanden (than-den)	point just below the navel, hara

Tanren Uchi	practice for developing the hips. Usually done by hitting a bundle of branches with a bokken
Tanto (tahn-toe)	wooden knife or dagger
Tantotori (than-toe-tor-ree)	knife disarming
Te (tay)	hand
Tegatana (tay-gah-tah-nah)	hand blade; sword edge of the hand
Tekubi (tay-koo-be)	wrist
Tenchi (ten-shee)	ten=heaven, chi=earth. A position of the hands, one high and one low
Tenchinage (ten-shee-nah-gay)	heaven and earth throw
Tenkan	turning movement
Tsuki (ski)	thrust, punch
<b><u>U</u></b>	
Uchi (oo-chee)	inside, also means to strike
Uchi Kaiten	inside turning movement
Uchi Mawari	inside movement
Udekime Nage	type of throw applying pressure to the underside of the elbow
Uke (oo-kay)	person who gives the attack and receives the technique
Ukemi (oo-kem-me)	the art of receiving the technique and falling away from harm. Includes rolling and break falls (high falls)
Ura (oo-rah)	moving behind
Ura Sankaku (oo-rah sahn-kah-koo)	reverse hanmi
Ushiro (oo-she-row)	back, behind, rear
Ushirodori (oo-she-row-doe-ree)	bear hug from behind
Ushiro Eritori (oo-she-row ear-ree-toe-ree)	collar grab from behind
Ushiro Hijitori (oo-she-row hee-jee-toe-ree)	elbows grabbed from behind

Ushiro Kubishime (oo-she-row koo-bee-she-may) choke from behind with free hand grabbing wrist

Ushiro Ryokatatori (oo-she-row ree-oh-kah-tah-toe-ree) both shoulders grabbed from behind

Ushiro Ryotetori both wrists grabbed from behind

Ushiro Tekubitori see ushiro ryotetori

Ushiro Waza (oo-she-row wah-zah) techniques applied from the rear

### **W-X-Y-Z**

Waza (wah-zah) techniques

Yame (yah-may) stop

Yokomen (yoh-ko-men) side of the head

Yokomenuchi (yoh-ko-men-oo-chi) strike to the side of the head

Yonkyo (yon-kio) fourth technique where pressure is applied against uke's forearm

Yudansha (you-don-sha) black belt grade holders

Zanshin (zahn-shin) unbroken awareness and concentration

Zazen (zahn-zen) sitting meditation