

AIKIDO SYLLABUS



The Martial Art that turns Arrows into Flowers

Integral Aikido Amsterdam
Affiliated with California Aikido Association

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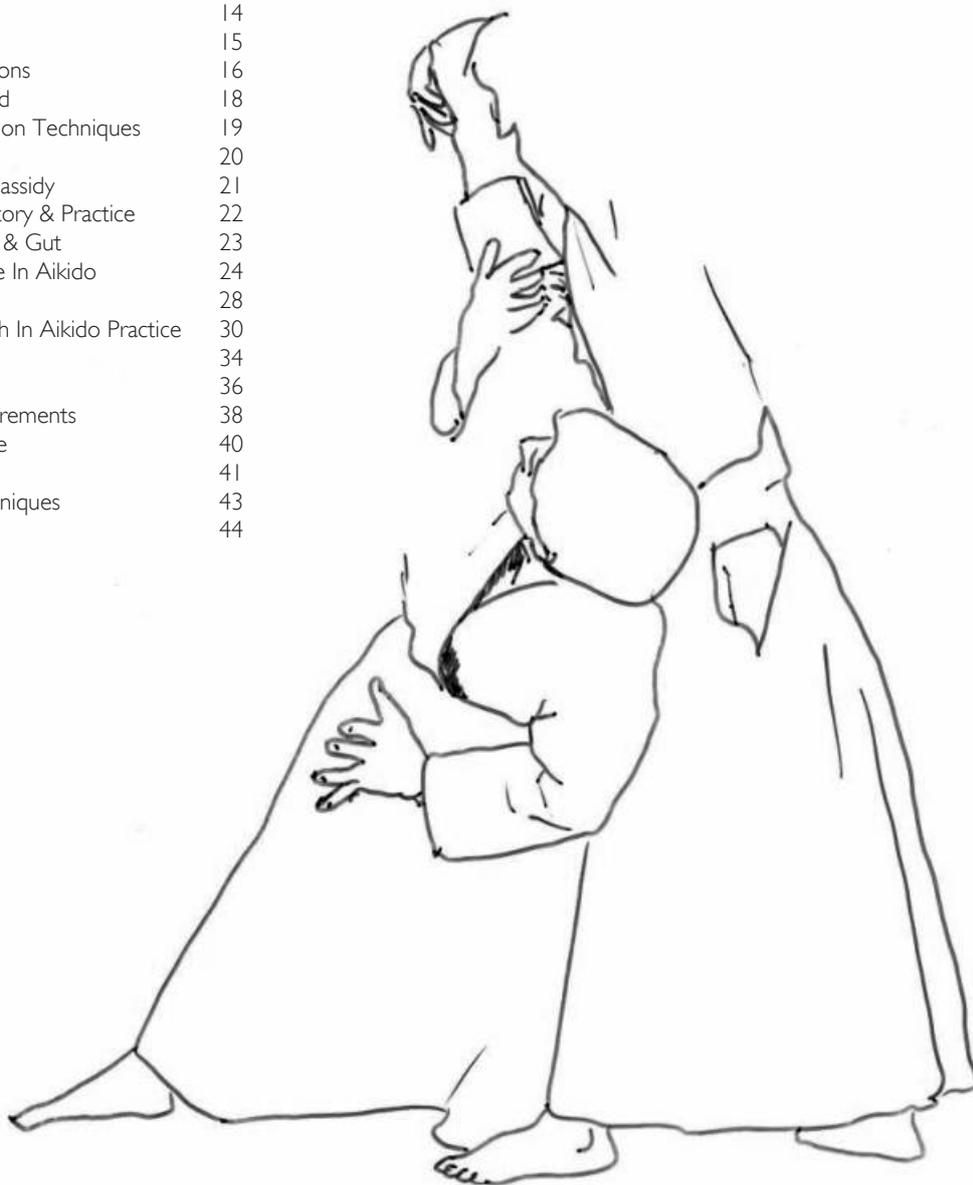
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*“Rely on harmony
to activate your manifold powers
and create a beautiful world.”*
-Morihei Ueshiba, O Sensei



WHAT IS AIKIDO?

The practice of Aikido has roots that go back to the ancient techniques of samurai as well as the internal arts of China. It cannot be said to be offensive or defensive, hard or soft, but rather it is responsive and proactive, capable of being what the moment requires. Aikido primarily emphasizes the principle of non-resistance and harmony. Aikido is a Budo (Martial Way) in the sense that it is a way of personal and spiritual development. As such, it is not a sport and it is non-competitive. Training, although it can be severe, should always be a cooperative engagement where partners train with each other and not against each other.

The Founder of Aikido defined Budo not as a way of war, but as a way of ending war, a way of reconciliation, love and peace. The principles and deep philosophy attract many people to its practice, but it must never be forgotten that it is through constant training of body and mind that the apparent paradox of Budo is realized. All the techniques fully embody these principles if we open ourselves to them..



*Aikido written in Kanji.
AI = harmony, KI = energy, DO = way*

THE MEANING OF THE WORD “AIKIDO”

The word “Aikido” in Japanese is made up of three characters, or kanji.

The first and most important is “AI”, which means “to meet, to come together, to harmonize.”

The second kanji is “KI”, which means “energy, spirit, mind” and in the larger context means the “spirit of the universe.”

The third and last character is “DO”, which means “the way”, to signify that the study of Aikido does not involve merely self-defence techniques, but points to a process of self discovery and personal evolution.

These three Japanese kanji, “AI-KI-DO”, therefore, mean, “THE WAY OF HARMONIZING WITH THE SPIRIT OF THE UNIVERSE.”

DOJO ETIQUETTE

In order to create an atmosphere of mutual respect among the students and instructors.

1. Upon entering and leaving the dojo, do a standing bow toward the shomen.
2. Bow when stepping on and off the mat.
3. Class begins and closes with a formal bow (in seiza) toward the shomen and then the instructor.
4. Be on time for class, preferably early; but if you must be late please bow in alone.
5. Before beginning and after training with your partner, thank him/her with a bow; do the same with the teacher who gives you instruction.
6. Be considerate and kind to other students; be attentive to the welfare and safety of other students; be patient and helpful to less experienced students.
7. It is the "nage's" responsibility to see that the "uke" is thrown safely.
8. Tap the mat or your thigh to let your partner know to stop applying too much pressure in a wrist control or arm pin.
9. Practice with minimal conversation. If you are seriously confused you may ask for help, but discussions or lengthy commentaries are not appropriate during class.
10. Remove shoes upon entering the dojo. Do not walk on the mat with shoes on; make sure your feet are clean before stepping on the mat.
11. Remove all jewellery before class; do not chew gum during class.
12. Keep toenails and fingernails clipped short; keep yourself and your gi clean; take time out to let infectious illnesses run their course outside the dojo.
13. Help setting up the mat and sweep the mat before and after class; help keep the dojo clean.
14. No Horseplay; no loud, profane, or abusive language in the dojo.
15. Turn toward the wall and away from the shomen when you need to rearrange your gi.
16. Judo gi is preferred practice attire; karate gi is acceptable. No other equipment is necessary for practice.



MEMBERSHIP DUES

The financial responsibilities of the dojo are met exclusively with the funds brought in through the membership dues. As a member of the dojo you have also accepted the responsibility of submitting your dues on time so that the dojo can meet its financial obligations. Your membership fee is usually due on the first day of each fee period.

Whether you intend to train every training day or not at all, your membership dues should still be submitted. This will keep your membership in good standing, but, more importantly, also support the dojo you have decided to join. In other words, you do not pay your membership dues to receive instruction. You pay your membership dues in appreciation of dojo membership. It is a way to show concern for the welfare of your dojo and teacher.

Since your dues are important, be aware of when they are to be paid and submit them on time. A member of a dojo should never need a reminder to pay dues.

If you know that you will not be around the dojo for an extended period of time of at least 1 month, due to travelling, vacation, injury, or other obligations, please tell your chief instructor, so a leave of absence might be granted. This is also intended as a courtesy to your chief instructor because he/she will notice if you have not been in class and instructors are sincerely concerned about you. Ending the membership has one month of notice.

“Aikido does not call relative affairs good or bad but keeps all beings in a constant state of growth and development and serves for the completion of the universe.”
- Morihei Ueshiba, O Sensei



QUESTIONS ON TRAINING

Always practice
the Art of Peace
in a vibrant
and joyful way

- O' Sensei



Many new students have questions concerning how often they should train.

Your relationship to the practice of Aikido should reflect the principles of Harmony, Listening, and Commitment.

Listen, explore, and discover a path where your practice of Aikido will be in harmony with all of your Life's situations, (job, family, illness, etc...)

You must find a way to make a commitment to the Practice of Aikido without losing contact with the other important relationships in your life. In fact, Aikido should become a support for all of your life as you become closer to the principles contained the Art, (harmony, listening, responsiveness, integrity, alignment, etc...)

Train with enthusiasm and interest, give yourself completely to the practice while you are at the dojo and allow the intelligence of your inner body mind heart support your exploration. It is usually the fear, hesitation, and over ambition that create the resistance to the growth that we discover in the dojo.

Realize that the essence of Aikido is something that already exists within you. It is the role of the practice to help each student to come into contact with that essence and allow it to be expressed more fully.

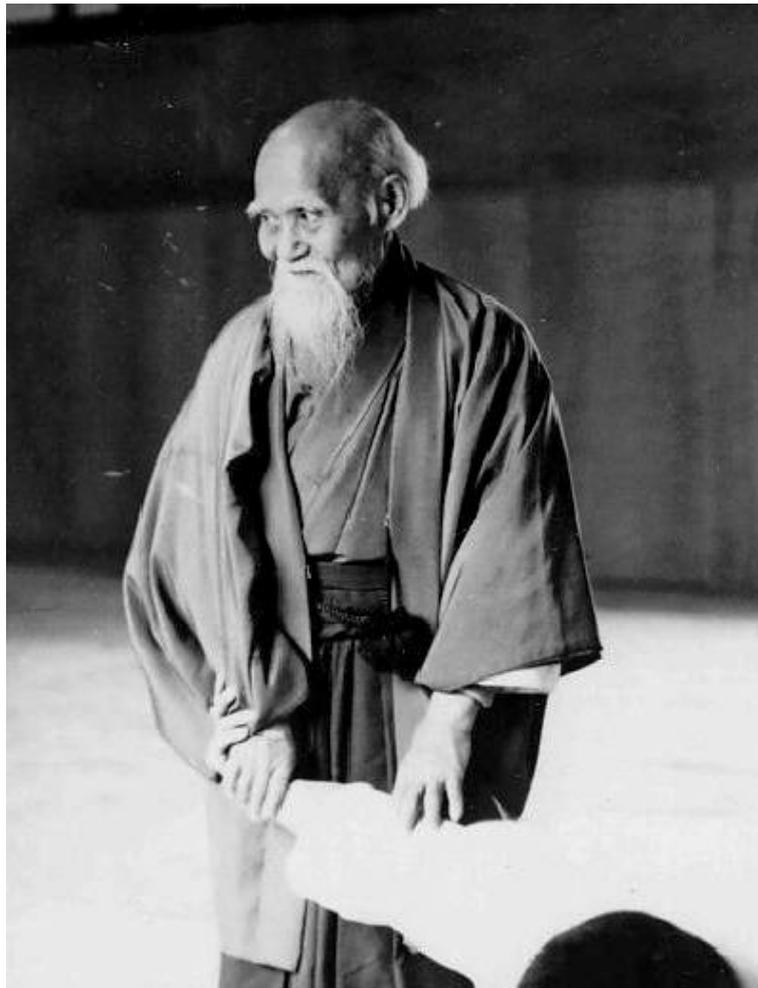
Most of all enjoy each step of your deepening relationship with this path of Aikido.

MORIHEI UESHIBA (1883-1969)

Aikido was founded in Japan by Morihei Ueshiba. As a youth, Ueshiba Sensei, O'Sensei (Great Teacher), as he was called, studied many different martial arts, including many focusing on the use of weapons. Although he became strong and won many contests, he was troubled with the idea that winning at someone else's expense was not really victory and, as a result, searched within himself for a clear perspective that could answer his questions of what true victory could mean.

He discovered later in a flash of revelation, that "True Victory is Self Victory", and "I and the Universe are One". From this Enlightenment, the practice of Aikido was born. It became a martial art that transformed conflict from being destructive to creative and gave rise to the possibility of being able to defend oneself from an attack and while not injuring the attacker.

When you become a student of Aikido, you also become a member of an international community. This community extends to dojos throughout the world. It consists of thousands of your fellow students and, because you have chosen to study Aikido, whether you practice in Japan or abroad, you'll find you have much in common with other members of this community regardless of culture or nationality.



Aikido can be studied by everyone. Because the practice does not rely on strength or speed, it offers all people regardless of physique, a path to self transformation, evolution and true ability.

THE TRADITION OF IWAMA

The Founder of Aikido, Morihei Ueshiba (O Sensei), spent a lifetime developing Aikido and had many students during different periods of his life and development. As a result, today we see a variety of Aikido styles reflecting the different phases he went through, as well as innovative directions taken by his followers.

The technical style of Aikido we practice is that which was being taught by Morihiro Saito Sensei in

Iwama, Ibaraki. Saito Sensei studied with the Founder for over 20 years in Iwama and was the only student to have the weapons system transmitted to him. It was in Iwama that the Founder established the basic empty-handed techniques and weapon forms.

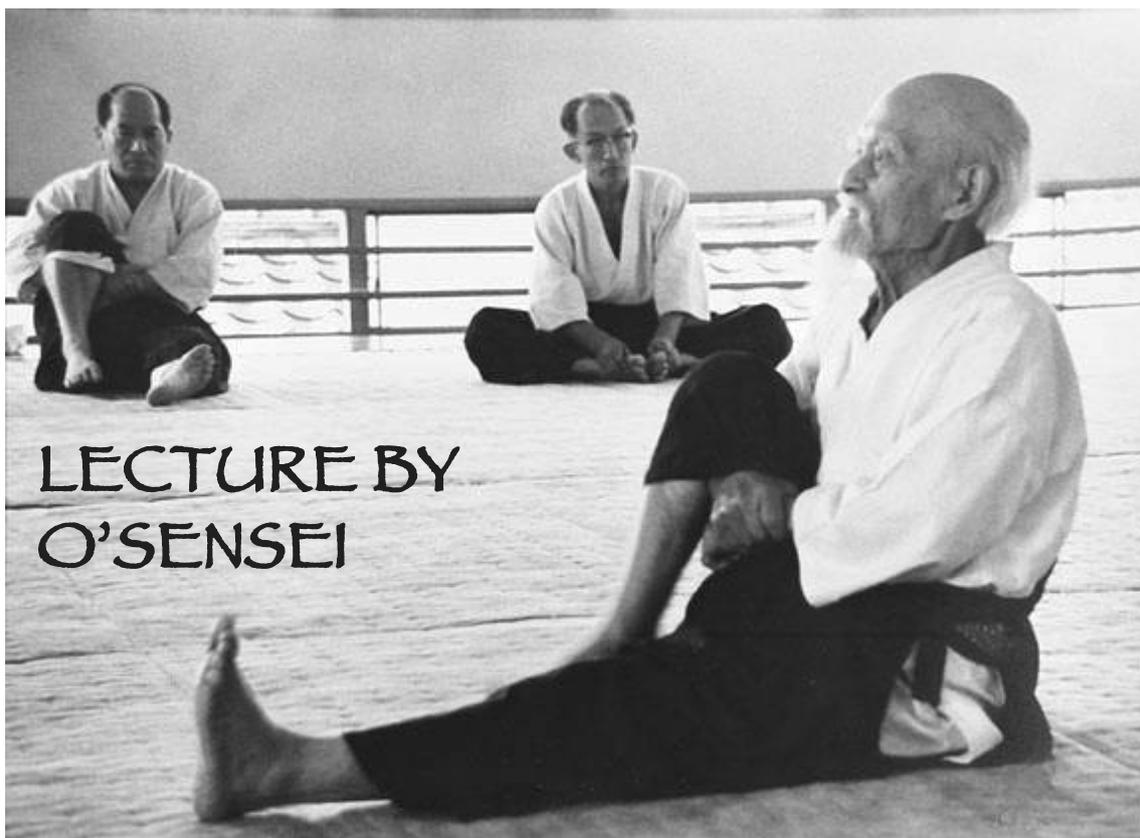
In "Iwama Ryu Aikido", empty-handed techniques and weapons techniques are like two wheels of a cart - they form an integral system,

each of which reinforces the other.

For more than 50 years of training, Saito Sensei taught every day at his dojo in Iwama. In addition to teaching and spreading Aikido throughout the world, Saito Sensei has taught internationally for 30 years and has many students who are presently teaching. Consequently, this style of Aikido has come to be known as "Iwama Style" or "Iwama Ryu".



Morihiro Saito Sensei, 9th Dan, in Iwama, Japan



Morihei Ueshiba, 1969, in Hombu Dojo, Tokyo, Japan

The Importance of Learning

"First you must gain insight into the natural world. You must learn to see the depths of its reality. If you glance casually over the things of this life, their real significance eludes you.

"I want my students to observe all of life's phenomena. This includes listening to people, taking what is valuable from what they do and say and making it your own. All of this is raw material for your reflection and your inspiration. It can begin to open your soul. Paying attention to the realities of this world will lead you to fresh insights. If you make use of these insights in your daily life and contemplate the results, your life will become more orderly. Step by step you will raise your spiritual level. Persevering in this kind of honest open-minded examination of yourself and the world will eventually enable you to grasp the divine wisdom and supreme consciousness that inhabit the material world. I want my students to accept life in all its forms as their teacher. If they succeed in doing this, they will grow in both depth and purity. The vita energy of nature is the greatest teacher of all.

"Examine the orderly cycles of the sun, moon, and stars, the gradual change of the seasons, the flow of a river through an open valley, or the graceful movement of

water as it rushes between rocks. You can learn to see parallel movements within your own body as well. You will also gain knowledge and progress toward true understanding by reading ancient texts and studying the many wonderful interpretations of them by teachers past and present. You must then translate the insights that you gain into your daily life and practice them through the way of bu. As you experience things on an increasingly deeper level, you must continually re-examine the truth of your understanding of reality and nature. Both the written and the spoken word will help you toward this goal. It is the task of the budoka to make what he learns new and to make it an integral part of himself. The student of budo cannot afford to overlook the fine arts or the sciences. Knowledge surrounds us in an infinite variety of forms. Do not slight any of them or take any of them lightly.

"There is nothing in this world that cannot teach us. Some people, for example, will shy away from the teachings of religion. This is evidence that they have not grasped the deeper meanings of these teachings. Religious teachings contain much insight and wisdom. You must understand this and express your understanding through budo.

"In my younger days, I became a convert of a certain

religion, and in one of its songs I discovered a phrase concerning "the plum flower that blossoms once in three spiritual worlds." First, the five petals of the plum blossom represent the five forms of universal energy: earth, water, fire, wind, and sky. If you think of the plum blossom in this way, you will discover in this phrase a lesson about the universe itself. You can see the plum blossom as an actual manifestation of the universal spirit. Also, in the way that the plum blossom opens only once and never again you can see the reflection of the unique beginning of creation. Looked at differently, the opening of the plum blossom represents the opening of the rock door of heaven told of in Japanese mythology.

"This world is actually a complete manifestation of Heaven and Earth. We as human beings created in the same divine, universal image, must make this earth into a truly heavenly place. We must complete and perfect human society. It is important that the people who train themselves in budo encompass the universe within themselves. The mission of Aikido is to achieve this harmony with the universe. To accomplish this must become your whole mind and heart.

The Purpose of Aikido

"I wonder if you grasp the real purpose of Aikido? It is not merely training yourself in the techniques of bujutsu. Its other purpose is the creation of a world of beauty, grace, and elegance. It is to make this world a better place, a world of joy. As I am always saying, God gave us this world, and the world is all one family. We have the continued privilege of enjoying its beauty and splendour. It is our obligation, as human beings, to establish a society that does justice to that beauty and splendour. Our goal in budo is not merely to protect ourselves. We must accept the gift of the divine love of God and constantly strive to honour that gift by nurturing the changes that will bring happiness to the world. If we truly honour the sacred heart of budo, we must work for peace, for a world without quarrels, without misery, without conflict. This is the real reason that we practice Aikido. Aikido is a way of making the universal principle clear. Its purpose is to create a reasonable and logical world. The society that harmoniously combines body and mind produces a world of unity. We ourselves must take the responsibility to realize the heart and mind of God.

"We cannot place exclusive importance on either the material or the spiritual world. In reality they are one and the same thing. The modern age has witnessed great progress in the physical sciences, but the science of the soul and spirit lags very far behind. The development of the spirit is not only a very important part of the true mission of science. It is the inescapable responsibility imposed on us by our very existence, an existence that comes from God and is therefore bound to his purpose. It

is our duty as aikidoka to strive to understand that divine intelligence and employ that understanding in order to practice Aikido as the great and universal science of life that it is. All of us carry a piece of the purpose of God within us, and we must do our utmost to accomplish this purpose. We cannot allow ourselves to forget or ignore our divine and original ancestor. To accomplish the divine purpose is the reason that we are alive.

"In other words, we must never allow ourselves to forget the concept of chushin, our center. All things are controlled by the stability and the quality of their center, the place where their being is born. We may call this place the life force, or kannagara, the universal flow of divine consciousness. Whatever you wish to call it, it is the force that comes from our hara. The only "original" sin is to lose this connection with our origin and to be oblivious to the great gift of our life. To forget your true nature is the beginning of a greedy attachment to life, which is the beginning of sin. This is the root of all chaos in modern society. Our life, as human beings, is blessed even beyond that of other forms of life. If you do not acknowledge this, you force disorder and chaos upon nature. We must not forget our obligation as human beings. That obligation is to create the paradise that is this world's true form.

"Once we are truly aware of the universal plan and its divine purpose, we no longer have any real choice but to apprentice ourselves to the service of this most superb and sacred endeavour. This is the essence and heart of budo, and it is the principle aim of Aikido. When we become aware that our life is a gift from the divine consciousness of the infinite universe we come to realize our true nature as children of God. We were born on this earth so that the great task of our creator might be fulfilled. To work for its accomplishment is our own greatest fulfillment as well.

"In Japan, the feeling of shame is regarded as a certain kind of sensitivity and, therefore, a virtue. How can we not feel shame if we ignore our divine nature and our true purpose in life? This is the origin of all shame. Real understanding of Aikido will only come about through daily purification (misogi) and through constantly striving for the creation of a better world. Where a center exists, it implies all that surrounds it.

"If our center is strong, however, the distinction between the center and its periphery disappears. We no longer see inside and outside as two entities but as parts of a whole. They serve the same function, and work for the same ultimate purpose. The infinite universe and the way of Aiki are the light that signals the dawn of the consciousness of human beings."

“THE WAY OF HARMONY”

Part from the book 'The spiritual foundations of aikido' by Williams Gleason

Aikido is most commonly translate as 'the way of harmony. Do is the way; ki translates as 'spiritual energy'; and most all-encompassing meaning of ai is 'harmony'. Harmony is blending with our environment by changing difficulties into joy and conflict into peace.

What is aikido? This is not a question to be answered simply. Attempts to explain aikido through technique or philosophy alone are caught up in dualism. Aikido is an intuitive study of human life. Aikido contains the foundation of the ancient martial arts, yet it is also the fruition or blossoming of those ancient practices. It's

beautiful and powerful techniques are ideal martial forms.

Martial arts in general van be divided into three categories. The first concentrates on striking; the second to control. The third to upset balance and throw. Aikido contains all of these, yet expresses then through its own unique principle.

Throwing in aikido is different from judo. In Aikido you unify with your partner's intention and redirect his force to lead your partner off balance. Controlling is also different; rather than controlling through pain or injury to the joints, aikido concentrates the mind in such a way that your partner receives the intensity of your power throughout his body (especially at his center of balance) more than at the place of

contact. This reduces the possibility of a counterattack, as he is unable to discover the source of the power controlling him.

Striking in aikido (atemi) has great potential power: it can cause serious injury to the internal organs. The founder taught that one blow could kill a man but that the use of this unrestrained power is unnecessary and unacceptable for practice. Atemi should be used to lead your partner's mind rather than to injure him.”

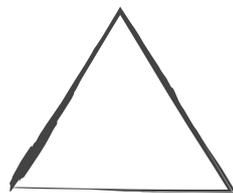
To complement this perspective I would address also that aikido has also the potential to transform the intention of your partner and to the situation itself.

THE PRINCIPLES OF AIKIDO



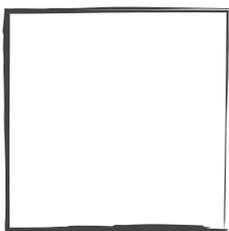
Space

water, awareness, 'listening', connection, non-resistant relationship



Body

earth, center, inner over outer – lower over upper



Ground

fire, gravity, stability, balance, momentum

宇

宙

我

真

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盛平翁伝

PARADOXES

Opposites that are related to each other

Yin-Yang cosmology:

Water – Fire balance

Feminine – masculine

Receptive – active

Stillness – motion

Hidden – manifest

Earth – heaven

Shade – light

Out-breath – in-breath

Back – front

Contraction – extension

Absorption – expansion

Unity – diversity

THE 8 POWERS

Movement

Calm

Release

Solidification

Retraction

Extension

Unification

Division

“Aikido is the function of universal harmony expressed through the human body.” -O’Sensei

KEY WORDS

kokyu – in a state of fullness of breath, energy, and presence

awase – moving together, in a state of harmony

musubi - tying together, in a state of connection

zanshin – in a lasting state of awareness, connection, and listening

irimi – to enter without collision

tenkan – to open without giving up, to receive with integrity

CONSIDERATIONS

In a conflict, rather than “doing to” what does it mean to “be with”?

In a conflict what does it mean to choose to be in the “right place at the right time”?

In a conflict what is the difference between “protecting yourself” and “honouring your integrity”?

What is the difference between “pushing the limits” and “feeling for the freedom”?



UKEMI

Ukemi is the essence of Aikido. It covers the practice of engaging as a training partner in applying a clear, awake, and powerful attack, and the art of falling or receiving a technique with the body. It is the proper and natural response to your partner

Good ukemi is our responsibility to our fellow students. The relationship between "uke" (the person receiving the technique) and "nage" (the person applying the technique) is one of a partnership. There is no competition in Aikido and training is a

cooperative process. Roles are changed easily in order to become fluent in both halves of each technique. Both are difficult, but the role of the uke seems to be more complex. Without good ukes, true Aikido practice cannot take place. The ability of the nage to execute the techniques properly, with speed and power, is heavily reliant on the uke's ability to receive the technique. Remember that uke and nage are a team, each doing their part to help the other along the path of development and transformation.

“The spirit of reconciliation keeps all beings in a constant state of growth and development. One who understands the secret of Aikido has the universe within themselves and can say I am the universe.”
- O Sensei



ON AWASE VARIATIONS: HENKA AND OYO WAZA IN TAKEMUSU AIKIDO

How did Saito Morihiro Sensei differentiate these areas of technique in the context of the whole system of Takemusu Aikido?

Kihon waza (basic solid techniques) are the basic static forms and are a kind of foundational 'grammar' for aikido. At this first level it's about understanding angles and distances, being able to feel what moving from the ground means, what being centered means, what taking and controlling the center of your partner means without fighting and opposing their strength means, what moving as a whole integrated physical, mental and energetic being means. This level is the main practice we work with in regular classes. While training the basic core techniques over and over again we have the chance to experientially penetrate the above issues (as well as numerous others) and deepen our ability to harmonize with another 'from the bottom up'.

Ki no nagare waza (flowing techniques)

To the issue of location (kihon) we add movement and timing. All events are like wave forms in that they have a birth, a fulfillment and a decline. So it is with an encounter with another. The study of the timings of the encounter and where we join with it (at the beginning, middle or end) is at the core of being able to understand the dynamics of the ki no nagare forms. Here 'joining', 'entering' and 'leading' are all to be understood as basic dynamics underlying all the numerous technical variations and forms at this level.

Henka waza (variation techniques)

The previous two levels are very much part of an agreement when being trained. This is the essence of 'kata training': a prearranged agreement as to what uke will attack with and what nage will respond with. This 'agreement' allows is the opportunity to train (keiko) and to also 'study' (benkyo) the techniques in such a way that we are able to come to grips with the principles of the art. Sensei defined henka waza (variation techniques) as a situation where a technique is being applied against a given attack and in 'technical midstream' uke changes that attack, with the intention to either, block, escape or follow up with a second attack. In this situation, nage does not resist the change but flows with it into a second technique, which can be either a close variation of the technique he was executing before or a different technique altogether (this is sometimes also called a nidan waza or 'second level' technique).

Oyo waza (applied techniques)

These are techniques that are based on the basics but are applied in a more direct manner to varying circumstances. For example a basic nikkyo is usually done at the kihon level in three of four clear steps which allows you to find the connection with uke's center in a carefully built up manner. An oyo waza nikkyo assumes that the practitioner can find this connection with uke's center on first contact and hence the steps are bypassed in a very direct execution. This level of technique is much more related to

the original combat roots of the art (jiu jutsu) and also usually entail the use atemi waza (strikes). The techniques and the principles of aikido at this level have become such a part of the practitioner's body-mind that he can find a direct connection to his partner's center with an adapted-for-the-moment variation of a known technique reflexively.

Takemusu Aiki

This is the highest level of aikido expression and ability. The aikidoka is free of any mind to defend himself or deal strategically with the situation (mushin). At this level all notions of techniques and principles are left behind and one responds naturally and effortlessly to the demands of the situation in dealing with a confrontation whose intent is to destabilize or assault one's center. This level of natural and perfectly appropriate responsiveness is the highest level of all the traditional Japanese martial arts, but whereas the master Japanese swordsman's response will be to perfectly defeat and kill his adversary, in aikido this response will be one of restoring harmony to the situation, regardless of what that will look like in reality. This is the 'sword that preserves life' and not the 'sword that takes it'. The Founder of Aikido O Sensei stated clearly that the essence of Budo (the Martial way) was Love. In Aikido the ultimate is a loving response that is born of a complete fearless non resistance to whatever is. What this will look like in real life is impossible to say. I have seen it in wonderful never-to-be-repeated technical responses and also in situations where one word or gesture was

enough to completely neutralize a violent situation.

Ultimately you must forget about technique.

The further you progress, the fewer teachings there are.

The Great Path is really No Path.

(Morihei Ueshiba)

If we look at these five levels we can see a progression from very clear technique (kihon) to more fluid possibilities (ki no nagare) at the first two levels. With levels three and four the training 'agreements' become less structured and uke is allowed to change in mid attack allowing nage to test and develop his ability to let go of what he wants to do and change accordingly. Henka waza is about letting go of positions when things change. Level four is about being able to respond directly 'from' the technical repertoire without having to think or plan. Oyo waza is about letting go of 'strategy'. The last level (takemusu aiki) is simply about being free.

So, how can we approach this? Most of our practice takes place in levels one and two for obvious reasons. This is where we lay the foundations for the 'higher' levels. To the degree that these foundations are deep will the higher levels be accessible.

Levels three and four however can be practiced. Saito Sensei was a great didactical teacher and would on occasion lead us into these areas. However it was my experience that these classes would soon fall apart as

we lost contact with our partners, ended up blocking each other or trying to force techniques inappropriately. Furthermore atemi waza is a very important part of oyo waza and most aikidoka's do not practice enough in this area to develop sufficient skill there. Only as uke for sensei or while training with one of the seniors (Nemoto Sensei in particular) in the Iwama dojo could I get a feel for this area of more fluid-like undefined practice. The problem in practicing these levels is that they really depend on the depth of levels one and two: all those endless tai no henko and morote dori kokyu ho repetitions trying to drive in the basic messages of blending from the center and never struggling head on with my partners strength from the upper

body. Those basic elements need to be minimally embodied or else under the pressure of unexpected and unpredictable changes to the situation we will revert right back to 'fighting against' instead of 'moving with'. Trying to bypass the basics and go straight to levels 3 or 4 is another mistake as usually the technical responses are ineffective and the practice degenerates into a dance-like contact improvisation martial fantasy.

So... we will try to move from basic to flowing to henka as carefully as we can and see if it is also possible to look at some oyo waza possibilities as well.

Lewis B. de Quiros, 6th Dan, Nov. 26th, 2011.



FORGING THE SWORD

When making a fine sword, the iron is continually stressed. Forged in flames, it is softened by the heat of aggression so that shaping and refinement may take place. It is beaten, pounded, folded back upon itself, heated, pounded until all the impurities are driven away. Plunged into water the temper is set, the fires controlled, and wisdom prepares to sharpen its edge. The process is very complicated and no part can be omitted. Its hidden layers number more than a million. But the finished product is simple and pure of line. It is strong, yet flexible, and its surface reflects all which is around it.

The study of Aikido, too, is built up layer upon layer. Each layer of experience and understanding ignites the fire of another search for the answer to continually evolving questions. There is no particular style of training which is better than the others. They are all necessary for the fullness of understanding. Hard training and soft training must never oppose each other. They must both be experienced in all their degrees of hardness and softness; and of the hard within the soft, and the soft within the hard.

Your training has its own personal biorhythm which is different each year, different each practice. If you are always training hard, consumed by fire, you will lose your sensitivity to your partner's reaction, you will begin to ignore the all important thread of communication between you, and you will never find wisdom. If you are always training softly, immersed in water, you will never be stressed enough to discover your strength. You will lose reality, you will lose the fire, and you will lose the Way. Who will listen if you speak of harmony from a position of weakness? If you are weak, you have no choice. Only from a position of strength, only when you have a choice will your words and actions have meaning.



BUKI-WAZA, WEAPON TECHNIQUES

There are many ways in which weapons are used in Aikido practice. O Sensei used basic weapon movements in the development of Aikido and his students have continued with this training. Through weapons training, our understanding of empty-handed techniques is greatly enhanced, and vice-versa.

The most commonly used weapons in Aikido are the bokken (wooden sword), jo (wooden staff) and tanto (wooden knife).

Weapons training involves "suburi" (practice strikes), which is the foundation of all weapons practice, "kata" (weapons forms), and partner practice. When training with partners in weapons practice (as well as in empty-handed techniques), the emphasis is placed on "Aiki", or blending with each other, rather than fighting against each other. One's training should be a partnership, one of mutual learning and growth. Above all else, safety is most important. One should never go faster or harder than one's own ability to control the weapon.

Aikido weapons should always be treated and used with respect. They are not substitutes for real swords or knives, but are weapons in their own right. If this awareness is not present in your training, you are endangering yourself and your training partners.

"There exists no measure of time fast or slow. It is not a question of speed. The technique is over before it is begun."
- Morihei Ueshiba, O Sensei



TRUE SPONTANEITY



Basic agreements for spontaneity to arise

- continuity with the attack
- staying in the rhythm and pace of training, not changing the speed so uke can escape.
- being interested in the evolution of the other, non-competitive.
- maintaining the ability for kaeshi waza, uke staying flexible enough that they stay open for the possibility to reverse a technique.
- respecting the energy of atemi

Qualities which open the door to spontaneity

- no resistive to the moment
- listening to yourself and other(s); including and feeling
- availability

- surrender of ambition and the need to defend oneself
 - willingness to be overwhelmed (losing the need to be in control)
 - letting go of the need to evaluate/measure/compare.
 - willingness to walk 'naked' in the unknown
 - enthusiastically interested in being with the other
 - a doubtless faith in the ability in the natural intelligence of our system.
 - choosing a direction from the Heart for transformation.
 - placing our attention prior to thought, a place where we see what arises including the movement of the thought of our attacker.
- Note towards all qualities: to the degree you can.

Qualities that arise in spontaneous jiyu waza (looking back after the event)

- healing
- transformation
- recognition of humility
- wonder that arises from not knowing
- gratitude for the moment.

Qualities will often appear for uke as well as nage.



ESSAY BY PATRICK CASSIDY, 6TH DAN

Ukemi

The art of ukemi is the system that keeps us true. The ability to lose one's balance in a way that brings us back to balance. The fall leading to a greater place. The ability to transform the hit into a gift. To transform poison into wisdom. To take the moment of being out of balance as a moment of evolution rather than of failure. To see that the loss of balance is a catalyst for a movement to a greater depth.

Ukemi is an art of healing. To willingly be transformed by the loss of balance as it takes us into the unknown. As it takes us into the unknown and into a discovery of freedom. Freedom to be with the energy of the conflict rather than being victim to that energy. Ukemi is Aikido. Ukemi is the art of receiving. Ukemi is the art of transformation. Ukemi is the art of weightlessness. Ukemi is the art of freedom.





KAGAMI BIRAKI HISTORY & PRACTICE



by Christopher Caile

This article originally appeared on
HYPERLINK

"<http://www.FightingArts.com>" \t
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In Japan the New Year period is considered the most important time of the year, and 'Kagami Biraki' coincides with its celebration. Ritually it is held on the second Sunday of January and is usually celebrated by offering 'Mochi' (a concentrated round, flat rice cake). Men offer the mochi to their armour; women offer it to their mirrors.

Like many Japanese terms, the term 'Kagami Biraki' has different meanings. The literal translation for 'Kagami' is 'Mirror' and 'Biraki' means 'Open' or 'Opening' as well as abstinence; i.e. to break. The expression translates as 'Open Mirror, Mirror Opening' or 'Rice Cutting Ceremony'. The tradition stems from an old military custom.

Sometimes translations don't seem to make any sense until you become familiar with the Japanese culture and try to understand a tale behind the 'first' of 'three' important symbols in Japanese folklore.

The first is the mirror, second sphere and third, the sword.

Japanese legend tells a story of a certain deity who fell out of favour with the other gods because of his unusually cruel nature. This deity was banished and eventually found his way to a secluded cave where he came upon a mirror-like object. This mirror-like object forced him to look at himself, reflect upon his actions by looking deeper inside and try and reason why he was such a cruel individual. After a great many years of personal reflection, the deity returned to the other gods who immediately noticed a great change in

his mannerisms and character.

Eventually the mirror image was used to illustrate to the common people that they should try to look at themselves as if they were looking in a mirror and thereby, judge themselves for what they truly are. This type of personal reflection is an excellent exercise in self-improvement.

The Kagami Biraki celebration has become a custom to various martial arts such as Judo, Kendo, Karatedo, Aikido, etc.. Its occurrence officially kicks off the dojo's year and, for students, it represents a renewing of the 'Spirit' and 'Rededication' to training. It has come to mean the first gathering, (Hatsu Geiko - martial artists call it 'first training') opening or coming together in the new year of many people (members of a clan) dojo, family etc. to assemble for a lecture, message or speech given by the headmaster or leader. It is usually in order that he may share with them how he really feels and what he's really like deep down inside. It follows that the members would also use this occasion to reflect upon themselves and their actions of the previous year.

Each dojo or organization generally has its own specific itinerary. Some dojos combine training with

demonstrations and also award promotions. Often recognition is given to members for special contributions to the dojo or for their outstanding participation. In other dojos training takes a very different form. One such custom is called 'Ni Nen Keiko' or 'Two Year training'. It may include from ten to twelve hours of intense training, the length and severity symbolically representing the two year time span, while another interpretation is you train continuously through the last hour of the present year and first hour of the next year. Training may also include changes at ten minutes to midnight and become 'Zazen', ending one year and beginning the next in meditation. In the Japanese home, in similar fashion to the dojo, Kagami-mochi (usually a pair of decorated rice cakes) are placed on the family altar. Outside the home, New Year decorations are often hung, and simple decorations (made of bamboo, or pine boughs tied together with straw called 'Kado-matsu') are placed as an offering to 'Toshigami'; a god who is suppose to bring good harvest and prosperity. In summary, I personally feel the term 'Kagami Biraki' is an expressing and opening-up of the inner-self for all to share and enjoy.





Calligraphy by Patrick Cassidy

SHIN: MIND, HEART, & GUT

Isshin, Seishin, Mushin, Zanshin or passionate commitment, grateful non resistance, open availability, lasting listening. Isshin arises from seishin resting in mushin vibrating with zanshin which is fed by isshin.

Isshin (One mind)

Committed mind
Doubtless
Clear
Yo
End of hesitation

Seishin (True mind)

Sacred
Grateful
Non resistant
In
Welcoming
End of resentment

Mushin (Mind of Emptiness)

Not knowing
Open
Available
Spacious
Timeless
End of needing to know

Zanshin (Mind of Lasting Presence)

Listening
Present
End of waiting
Fullness
Already there

THE NON-VIOLENCE IN AIKIDO

By Paul Linden, *Aikido of Columbus*

Aikido is a non-violent martial art. That much Aikidoists can all agree on. But what is non-violence, and what about Aikido is non-violent? Non-violence is in some sense the opposite of violence, so let's start by examining that concept. The American Heritage Dictionary includes under its definitions of violence: "Physical force exerted for the purpose of violating, damaging, or abusing." "Abusive or unjust exercise of power."

How does Aikido practice stack up against the elements of this definition? To begin with, it is clear that Aikido does use physical force. No matter how gentle or efficient our technique, to the extent to which we use any physical pressure on uke's body, we are using some measure of force. The "official" purpose in an Aikido technique is to not be violating or abusive, and it is fair to say that most Aikidoka in fact are not intending to violate or abuse, though of course there are violent Aikidoka.

There remains the issue of whether the force used in Aikido is damaging and whether the force is meant to be damaging. This is not simple. To the extent to which Aikido is damaging and meant to be damaging, perhaps Aikido would fall under the definition of violence.

Let's consider some Aikido techniques. A standard paired jo practice is a shomen strike countered by a parry and a yokomen strike to the back of the neck. In class practice that strike would be stopped a few inches away from the neck, but in actual combat the strike would be landed. That is a killing blow! But it is a standard Aikido jo technique. It is clear that the jo strike uses damaging force and that the force is meant to be damaging. In class practice the force is not damaging, but still the

technique is designed to be damaging. However, not all Aikidoka practice jo, and maybe a jo technique is not representative of unarmed Aikido.

Let's consider a move similar to the jo technique -- an irimi nage defense against a shomen uchi strike. The move starts with a parry. Then nage spins uke around and simultaneously reaches out and presses uke's head to his/her shoulder with a hand. In some styles of practice, the back of the lapel is grabbed instead. Next there is a reversal of movement, and uke is thrown back.

At the moment when the direction of movement is reversed, there is considerable twisting force applied to uke's neck. All that saves uke from having her/his neck broken is skill in ukemi: uke reverses her/his own movement to survive. On the street, the attacker wouldn't know to reverse his movement, and his neck would be snapped. If by chance that didn't happen, then the back of his head would like be bashed in as he

landed on his back and his head snapped back and hit the concrete. The style which grabs the lapel would not exert any torque on the neck, but it would still result in a severe blow to the back of the head. In either case, damaging force is used, and the technique is designed to apply damaging force.

In the first style, you would have the option of holding uke's head loosely so that there would be no torque. And in both styles, you would have the option of holding uke up rather than throwing her/him down. Irimi nage could be made to be non-damaging, in which case it would become primarily a movement meditation. The only way in which it could function as a self-defense technique on the street is by redirecting the attacker's energy until he decided not to continue attacking. This certainly could work for on-the-street self-defense, but you would have to be extraordinarily adept to pull it off.



However, in their simplest and most direct self-defense function, Aikido techniques are inherently very dangerous and damaging. Any joint lock could lead to serious damage. Any throw could lead to serious impact injuries. Many Aikido techniques would be quite lethal used on attackers with poor ukemi skills. Moreover, the techniques are meant to be damaging. We cannot reasonably say that techniques which are designed to cause damage don't include the intention to cause damage. That would be like saying that someone meant to jump out of a window but did not mean to fall. There's something wrong with that way of thinking. So we are left with the conclusion that the non-violence of Aikido cannot lie in the fact that Aikido techniques do not use force or do not create damage or are not for the purpose of causing damage.

We could rescue the idea that Aikido is non-violent by giving up the idea that Aikido is effective for self-defense or is supposed to be. Then we could restructure the techniques so that they never actually exert any force on joints or throw an attacker down, but I would prefer not to go in that direction. Are there any ways of maintaining the idea of a non-violent art that do not deny the inherent dangerousness of Aikido techniques?

Some Aikidoka try to find a way out by saying that they aren't using any force, that uke's force is simply returned to uke. Doing irimi nage, uke's own force applies itself to uke's neck, so he causes his own injuries. The Aikidoka is helping someone to break his neck, smash his head, and die but without actually using any force or doing any violence. This seem pretty disingenuous, though, doesn't it? If my skill results in someone's neck being broken and

head being cracked, even though I didn't use force on uke to do that, I caused his injury, and I have to accept responsibility for it.

Can there be a sense in which Aikido can be non-violent even though its techniques are designed to use force to damage human beings? To get at this, let's examine an instance of possible violence. This thought experiment considers a rather extreme situation, but by looking at the logic of an extreme situation that we can clarify the logic of our ordinary thinking.

Let's imagine that someone launches nuclear missiles at England. They land and millions of people are toasted. The whole island is sterilized. Is that an act of violence? That depends. Imagine some scientists in London are working on developing a live weakened virus AIDS vaccine. By accident they've come up with a non-weakened virus which can be transmitted through sneezes rather than sexual contact and which has a two-week incubation time and leads to certain death within a month. It has escaped the lab. It's starting to spread through London. What to do? In a month or two, 99.99 percent of the world's population would be dead. But if England is sterilized, then the rest of the world could survive. The person launching the nuclear missiles could feel real pity, compassion, regret, and respect for all the innocent millions he is killing. I wouldn't want to call this a violent action. Even though there is force used to cause damage, there is no ill will, just a desire to save human life.

Though this scenario may be a bit far fetched, it is clear that an action which includes both damaging physical force and the purpose to use damaging force could in fact not be a violent action. Notice that I have

introduced a third element into the definition -- the desire to cause damage, as differentiated from the intent to cause damage. So we can define violence as the use of physical force for the purpose of causing damage based on an desire to do damage. Ill will is the key.

Aikido could be called non-violent even though its techniques include both damaging force and the purpose of causing damage because it is based on the spirit of loving protection of life. This isn't empty philosophizing. This distinction points to something of great importance in Aikido training. There is a way in which the non-violence in Aikido training not only includes the use of physical force for the purpose of doing damage but requires it. How can this be? It is related to the idea of opposition. As a general rule, Aikidoka call the people they practice with partners not opponents. There is a reframing happening here. Opponents or enemies are people that we are alienated from, fear, and hate. When we are disconnected from others, we see them as less than human and are willing to hurt them. By learning to see our attackers as partners, we are learning to connect to other people in a spirit of harmony.

This is certainly a valid and valuable level of practice. However, real attacks are done by real enemies. There is a vast chasm between an Aikido partner offering you a soft yokomenuchi and an enemy full of hate swinging a lead pipe at your head. If you are used to practicing only with partners, will you be able to maintain a loving spirit when faced with real hatred? Practicing Aikido with the idea that uke is an enemy to be controlled and possibly destroyed offers another level of learning. As an experiment to discern the practical effects of these two different



“Winning means
winning over the
discord in yourself.
It is to accomplish
your bestowed
mission.”
- O Sensei

ways of looking at uke, let's try doing a defense technique in two different ways. Doing *tenchinage* will be safer than doing *irimi nage*, so try a few repetitions of *ryotetori tenchinage irimi*. Rather than doing static practice, have uke come in with movement. (These experiments presuppose that you know the technique well enough that you can turn your attention away from the movements themselves to the underlying tone of the movements.) First do the technique with the idea -- both on your part and uke's -- that Aikido is a gentle, meditative movement flow which two partners do together to practice harmony. Uke is offering you the gift of motion. You want to join uke, but you don't want to violate his/her freedom by exerting any control on him. What happens to your technique? What do you feel in your breathing, your muscles and your movement?

Next have uke attack with the idea that she/he is really intending to hurt you. I often ask people why they are doing a particular attack movement, and the answer I frequently receive is that it is to give *nage* the opportunity

to practice a defense technique. Of course that is literally true, but it is also very false to the situation. The reason an attacker attacks is to hurt a victim. So have your uke attack with a clear and specific intent to use the attacking movement to inflict a particular injury on you. Perhaps uke will grab your wrists and hold tight while thinking about kneeling you in the groin. Perhaps uke will grab your wrists while thinking about pulling you into a waiting car. (Don't actually execute the second part of the attack. Just think it.) That changes things, doesn't it? How does it feel to defend yourself against an attacker who really means to hurt you?

Most people will find that doing the technique with the idea that it is a meditative dance will produce a feeling of smooth flow. It will be a lovely practice, but it will be airy and unconvincing. It will work with a partner but not with an enemy who is intent on hurting you. Many people will find that when faced with an enemy, their movements become tense, jerky, and imprecise. They may feel fear or anger. Breathing becomes ragged. The technique is out of

contact with uke and ineffective.

There is a riddle I often use in trying to explain Aikido to non-Aikidoka. If you were trying to learn about cooperation and harmony, would you learn more by working on a project with a group of cooperative, harmonious, friendly people or by working on a project with a group of antagonistic, uncooperative, mean-spirited folks? People ordinarily choose the former, but my answer is the latter. It would certainly be more pleasant with the former group, but what would you learn? Anyone can get along with nice people. It's the jerks we have to learn to get along with, and the latter group offers the opportunity to discover how to get along with people who don't want to get along with us.

If you give up the idea of opposition in Aikido practice, you lose the opportunity to learn how to convert enemies into friends. One valuable way of practicing Aikido is to view uke as a partner, but it is also important to practice Aikido with the idea that uke is an opponent and that you are out to dominate uke and win. What happens in your body when you think of uke as an opponent? Very likely you become stiff and resistant, and your movements become harsh and imprecise. That's great! It's just what would probably happen if you really did have to defend yourself on the street against a real attack. If you give up the idea that uke is a real opponent, a real enemy, you will not be preparing yourself for the feeling of violation you will experience in a real attack. And when you actually feel violated, you will very likely respond with the natural feelings of anger and desire to hurt your enemy.

By practicing with an uke whom you view as an enemy, you have the

opportunity to study what comes up inside you and change that. If you practice with a view that uke is not an enemy, you will not develop the inner resources which will allow you to see an attacker as a fellow human being. If you are used to practicing with friends, then real enemies will remain enemies. Only if you are used to practicing with "enemies" will you have at hand the skills necessary to see real enemies in a kind way. What happens in your body when you think of Aikido techniques as lethal? What happens in your body when you think of dominating, possibly destroying, uke? What happens when you think that you must win? Again, it is likely that your breathing becomes ragged and your movements become harsh. Even worse, it is likely that a spirit of anger and destructiveness gets called up by doing destructive movements. That too is great! By doing strong movements we can study and change our dark impulses.

The problem in giving up the idea of opposition is that you leave your inner demons hiding in the dark. If you do *tenchinage* with the intent to cause serious physical damage (making sure, of course, to practice safely), you will most likely find yourself getting physically and psychologically harsh. The intent to cause damage brings out the desire to cause damage that lurks in all of us. Can you create in yourself a state of loving kindness and, keeping that state undisturbed, see uke as a real enemy and do a technique designed to cause injury or death? That is very, very hard. But doing so is a way of eliminating from your heart the urge to hurt.

It can be very productive to practice Aikido while looking at uke as an enemy, intending to do damage, and all the while remembering to love

uke. Of course the ordinary cooperative non-damaging physical form of the technique MUST be preserved, for reasons of safety and ethics. But inside the ordinary form there are many opportunities for the application of damaging *atemi* or force on the joints. Don't actually do anything injurious, but watch for those opportunities and practice the moves simply by being aware of them. And notice whether that orientation arouses the demons. When it does, you will have the opportunity to practice giving up the desire to be hurtful.

So, in the end, the non-violence in Aikido does not lie in the fact that the techniques are not capable of causing damage, or in the fact that we don't apply force to uke, or even in the fact that the force isn't for the purpose of damaging uke. The non-violence in Aikido lies in the fact that it offers a way of transforming the urge to hurt into the remembrance of empathy and the desire to heal¹. Without the intent to cause damage embodied in the oppositional view of uke and in effective combat techniques, there will be no opportunity to raise up and overcome the urge to cause damage.

The public hears that Aikido practice is cooperative and its techniques non-injurious. That is true up to a certain point and is certainly an appropriate level of practice for beginners. For beginners, responding to a mock attack with a meditative, dance-like movement is a way of disengaging from fear and anger and practicing loving an enemy. But for advanced practitioners, the attack and the defense must have sharper edges. In the end, we can say that Aikido is indeed a non-violent art. Aikido is non-violent in the sense that it is a path which helps us eliminate the urge to hurt and learn to live in a

spirit of compassion and protection of life.

¹ Precisely how to do this kind of practice is another question. For some ideas, you could take a look at *Tools for Harmony*, a paper I published in *Aiki Journal* and which is on my website, www.being-in-movement.com. For detailed instructions on how to do the basic breathing, body awareness, and centering exercises I teach, see the file *A Downloadable Script for the Eight Core BIM Exercises* on my website, www.being-in-movement.com.

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EMOTIONAL AIKIDO: THE LANGUAGE OF THE HEART & HARA

By Jerry Green

Aikido contains its own embodied compassionate communication that can enable greater intimacy with those we live and work with. Training teaches us to listen in three dimensions. We think, we feel and we intuit. Our minds want to get to the point, our hearts yearn to open, and from our center we seek the depth of the unknown.

When O'Sensei said Aikido was "A way to reconcile the world," I believe he meant for us to begin with our inner world. Some situations call to our mind, some speak to our heart and others to our hara. The only way to know the prevalence of one intelligence, or to discover when two or more are in accord is to practice listening for their distinct voices. Heads discern, hearts feel, and hara abides with intuitive wisdom.

Acceptance

It is the nature of mind that it always has a point of view. All the "others" seem challenging. Only by training and practice do we learn to "take a grab or strike as a gift." And so it is with receiving another viewpoint. By accepting things as they are we can seek center and blend. So I begin discussing the language of Aikido by having a receptive mind. I know my view, and I welcome yours.

Compassion

The head issues judgments and "knows" this and that. My heart

"feels" compassion and empathy for self and others. Feeling with another extends this acceptance and creates possibilities for blending. Emotional awareness has dimension. Compared to the linear mind, emotional intelligence has the beginnings of shape, the essential language of Aikido.

Breath

Before being imbued with words, does breath have intelligence? In the heat of conflict we say "breathe," not "speak." Breath has shape and movement. Wind swirls; it doesn't have a point. We enter another kind of knowing, a wordless wisdom one step removed a step from the mind.

Ground

In the conflict we say, "don't get riled--up..." and "settle down." We train to calm the turbulent emotions by dropping attention even further in order to allow the clarity of deeper truths to emerge. The language of hara emanates from center when our field of attention behind and beneath us equals the awareness of what is above and before us. It has weight and depth, through which we intuit our core interests and needs that remain hidden to the judgments of the mind and the passions of the heart. In between right and left our center speaks of our connection with the planet. Hara gives us perspective on our impassioned righteousness. Feeling gravity may be listening to Earth's voice.

Presence

Showing up fully is being able to speak our core needs even when they contain divergent pulls from head/heart/hara. It requires courage and humility to say when the mind differs with the heart, and wisdom to recognize intuitively when our emotions and intentions align with our core interests. There are occasions when not knowing may be the sign of maturity, when showing up fully is sufficient. If we can feel from our core, we can find the words to speak its truth.

Extension Extension rests upon the foundation of finding center and feeling ground. Extension is our way of knowing that nothing, even a direct attack, need be taken personally. Attacks contain the gift of knowing that we have the challenger's full attention. The attacker is off balance by nature, being out of harmony with the universe. Extension enlarges us from the core, to meet another with appropriate boundaries at the perimeter of our expanded presence. There center knows no limits and two can become one. Connection Somatic attunement and self-preparation enable relationship with another with appropriate boundaries, in harmony with nature and our shared purposes. We train in order to find one another in peaceful union, meeting and resolving separation in that field beyond right

and wrong.

Blending

Acceptance, receiving adversity, empathy, ground and center all prepare us to speak and act in harmony with another. Aikido's gift to a world in need of reconciliation, the blend enables alignment with the views of others before seeking resolution. Energy follows attention. Practicing aiki – the blending of energy –will find its way into right speech and right action.

Conclusion

In the dojo, we practice being aware of head/heart/hara as related components each having its own weight and distinct centers of gravity. We learn how aligning ourselves receives pressure gracefully and resolves physical conflict peacefully. May we practice this everywhere. May we put aiki –this blending spirit--into words and discover compassionate communication involving choices, requests, collaboration and the making and changing of agreements.

Somatic attunement keeps mind on the matter; the language of heart and hara is Aikido's alternative to word--wars, and our contribution to reconciling the world.

Jerry Green is a member of Aiki--Extensions, and his embodied communication and conflict resolution work may be found at greenermediations.net/embodied



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THE USE OF TOUCH IN AIKIDO PRACTICE

By Paul Linden, Aikido of Columbus

One of the very significant elements of Aikido practice is the amount of time we stay in direct physical contact with uke. We usually are in direct contact with uke during the whole time it takes to blend with the attack, redirect it, and throw or pin uke. This lengthy period of contact offers us the opportunity to feel and study uke's movement and learn how to exert more effective control upon uke.

Direct contact with uke means touch. In this article, I'd like to examine effective touch as an element in effective Aikido. The subject of effective touch is not a common topic in Aikido teaching. Perhaps it is obvious, and perhaps it is dealt with implicitly, but I think there may be great value in examining touch explicitly. It is, after all, the medium of communication between uke and nage.

EXPERIMENT #1: AWARE TOUCH

Rather than simply talking about touch, I'd like to suggest some practical experiments through which you can explore touch. For the first experiment, sit next to a partner. Now, reach out, grasp your partner's wrist, pick up their arm, and then put their arm down. That's pretty simple, right?

It may be simple, but there is a lot to study in it. To begin with, what did you pick up? That is, what did you think you were picking up? Your partner's arm, or your partner on his arm? I'm trying to suggest there is an important difference between picking up an arm-thing (an object) and picking up a person (a conscious being).

Do the movement again in two different ways. First, think that you are picking up an object; then, second, sense that it is an aware, thinking,

feeling person whom you are contacting and moving. Does your thinking make a difference? Is the action of touching or moving the arm different when you pay attention to the person-ness of your partner? If so, in what ways?

Many people will experience that the action becomes softer, more perceptive, somehow fuller when it is suffused with greater, more humane awareness of the partner.

Ask your partner what s/he felt in the two different ways of moving. Many people notice that they felt alienated by being treated as an object and that that alienation led to dislike of and perhaps resistance to the movement. Conversely, people often feel that they are being taken care of when they are truly felt, and they soften and go along with the movement. How would that affect the performance of an Aikido defense technique?

EXPERIMENT #2: THE PHYSICALITY OF AN EMOTIONAL STATE

Let's go deeper into the process of touch. Pick up your partner's arm, again in two different ways. First, think/feel that your partner is vile and disgusting, someone toward whom you feel a lot of anger. Then second, sense that your partner is someone who has shown a lot of kindness and generosity to you, and you feel gratitude and respect for them.

Notice the form of the language I used to describe the two attitudes of arm lifting. I used feeling language: "disgusting" "anger" "kindness" "gratitude." That's how we normally communicate about our feelings. However, below that language level is a more sensory, body-based process. When you feel disgusted by your partner, what do you feel *in your body*? How is disgust manifested in breathing, muscle tone, posture, and movement flow? Most people will

feel some kind of constriction and twisting in their bodies. How is gratitude manifested in your body? Most people will feel some opening, freeing, softening, and balancing in their bodies. Notice what in particular you feel/do in your body.

When you pick up your partner's arm, how does the negative emotional state physically affect your touch? How does it affect the way you support and move your partner's arm? How does the positive emotional/physical state affect the way you contact and move your partner's arm?

Most people find that the negative state creates a hardness in the touch and leads to a feeling of being separate from, even alienated from their partner. And they feel that the positive emotional state leads to a feeling of awareness of and togetherness with the partner, a feeling of mutuality and cooperation.

In the first experiment, we used feeling-based language. Here we are using body-based language. Does that make a difference in how aware you are of the physical basis for such interactional states as alienation or harmony? Most people find that when they attend to the physical basis of their feelings, they gain both new information and a new perspective. Seeing feelings as physical actions allows greater awareness and provides an opportunity for change and improvement.

EXPERIMENT #3: TOUCHING FULLY

In this experiment, sit on the floor, and have your partner lie down on their back in front of you. Put your hand on their shoulder, and start a rocking motion. Try to find the natural rocking rhythm of your partner's body. If you go faster or slower than their natural rhythm, the motion will seem sticky or awkward, but when you find the right rhythm,

their body will fall into an easy movement.

In all this, notice the rhythms and qualities of your touch. How much pressure do you exert on your partner's shoulder? Do you push hard or soft? Do you touch with a flat, hard, edge of touch, or do you melt into and mold to your partner's body? Do you push only onto the spot that you are touching, or do you feel into and through your partner's body?

Now, leave your partner for a while. We will do some work with the hand you had been using to touch your partner. For the sake of simplicity, all the instructions will refer to the right hand as the touching hand, but if you are left handed, simply reverse the directions.

Sit comfortably, in seiza if that is easy for you, or perhaps in a chair, and put your right hand in your lap. Take hold of your right thumb with your left

thumb and fingers, and use them to move your right thumb around. Your right thumb should be as passive and relaxed as you can let it be. Gently rotate your thumb a bit; move it back and forth; bend and straighten it. Do these movements slowly and gently, for a minute or so for each variation. Then do the same to each finger on your right hand. When you've moved around each finger a bit, then use your left hand to roll your right hand back and forth on your thigh. Let your right hand, wrist and forearm get soft and malleable.

Once you have softened your right hand, you can go back to active movement, but make the active movement as non-effortful as possible. Start moving your hand around softly and gently. Move your fingers. Turn your hand palm up and then palm down. Bend then straighten your wrist. Do all these movements in a smooth, silky, slow

and continuous manner. Take a minute or so for each movement. Notice your breathing, and let your breathing get soft and gentle too. Now, go back to your partner on the floor. Put your hand back on his shoulder, and make sure to keep all the softness you have just developed in your hand. Touch his shoulder the way a loving parent holds a baby. Mold your hand to his shoulder. And start the rocking movement again. Let the pushing movement come from your core, not just from your arm. Make sure that you don't get hard as you deliver pressure to his shoulder. Stay soft. How does this feel to you? How does it feel to your partner? Most people will feel that their touch becomes fuller, more contactful, more harmonious when they soften their bodies and allow themselves to merge with the person they are touching. They realize by comparison that their touch is brittle



and un-contactful when they are in their normal state of muscular tension.

EXPERIMENT #4: EXTENDING THROUGH

Go back to the initial position for experiment #3. Put your hand on your partner's shoulder, and again start pushing and rocking them. What are you doing when you push? If you examine your internal sense of purpose or shape for the movement, do you feel you are just pushing at and pushing on the shoulder? Or do you feel you are pushing into the shoulder, and through the shoulder toward some part of the body? Perhaps it isn't clear what pushing into and through might mean. Sit with your hand touching your partner's right shoulder. Feel the spot you are touching, and also direct your awareness toward your partner's left Anterior Superior Iliac Spine (the bony projection by the waist that we

customarily call the "hip.") Push on a diagonal line through the torso toward the ASIS, and begin moving it. Can you rock the ASIS by rocking the shoulder? Now shift your awareness and your aim to the right knee. Can you rock it back and forth? This process of aiming through the body involves sending directed awareness into the body.

Try rocking your partner's shoulder by simply pushing on the shoulder and then by pushing through the shoulder, and notice the difference in how much of the body moves as you push. Notice the differences in the rhythms and qualities of the body's movement. Ask your partner if the push and the resulting movement feel different to him.

Most often, people will notice that more of the body moves, and it moves more naturally and fluidly, when the pusher has a sense of joining the body and sending intention into/through the body

toward some point.

Most often, the partner feels that the movement created by the push is clearer and more distinct, as well as gentler and more comfortable, when the pusher has a sense of participating in the partner's body and sending intention into/through the body toward some point. The push becomes more "literate" and takes better account of the unique structure and function of the unique person being touched and moved.

EXPERIMENT #5: APPLICATION

The point of these experiments is to suggest a way of touching uke in doing defense techniques, so let's try applying this way of touching. A simple technique to work with would be katatori ikkyo. Stand in left hanmi, and have your uke grab your left shoulder with their right hand. Let's do the version in which you begin by stepping diagonally back to the left



with your left foot. At that point, you grasp uke's right hand with your right hand. Stay there a moment.

How do you feel? How do you feel uke? Do you grip the outside of the wrist, gripping uke as you might hold an iron pipe? Or do you hold into the wrist, softly and strongly, feeling uke's person-ness? Do you hold the way you would hold a struggling puppy, caringly and carefully so you don't hurt him, yet firmly so he can't escape?

Are you breathing, letting your belly relax, supporting the weight vertically down through your legs, letting your spinal column and head float freely.?2 Now, the next part of the technique starts by placing your left hand under uke's right elbow. That is the start of the ikkyo proper. As you push forward/upward on the elbow to crank uke's arm, how are you touching? Softly and gently, or with a hard, aggressive edge? When you start to move uke's arm, are you pushing only on the arm, or are you feeling through the body?

If you blanket uke with gentle awareness and penetrate their body with focused intent, uke will more likely soften and yield to your guidance. You will assume clearer, less confrontational control of uke's movement.

In every technique, it is important to aim through uke's body to control and destabilize the pelvis, spinal column and legs. If you hold into and through uke to their core, you will have a much clearer sense of how they are moving. You will have a better sense of how to destabilize their posture and throw them. And you will have a better sense of their thoughts about changing their movements to counter your defense technique.

CONCLUSION

A gentle and penetrating touch leads to more effective as well as more

harmonious defense techniques. In addition, the greater sensitivity to uke will help reduce injuries in practice.

The philosophy of Aiki should extend not only to the large elements of defense techniques but to the foundational elements of breathing, posture and touch. And practicing Aiki touch is something we can learn on the mat and use all day long as we contact people, whether that is literally touching them or just being in touch with them. We have the opportunity to study and refine our touch every time we touch uke, and that can add a new depth to Aikido practice.

For more information on body and movement use in Aikido, see my article Tools for Harmony. For detailed instructions on how to do the basic breathing, body awareness, and centering exercises I teach, see the file A Downloadable Script for the Eight Core BIM Exercises on my website, www.being-in-movement.com.

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enhancement, and trauma recovery. He is the author of *Comfort at Your Computer: Body Awareness Training for Pain-Free Computer Use* and *Winning is Healing: Body Awareness and Empowerment for Abuse Survivors*. He can be contacted at Aikido of Columbus, 221 Piedmont Road, Columbus, OH 43214, USA. (614) 262-3355. pauillinden@aol.com. www.being-in-movement.com.

ABOUT CAROLINA

Below an interview which has been published at the C.A.A. website to introduce Carolina as a new instructor affiliated with C.A.A.

Interview C.A.A., January 2010

Aikido History

It was Amsterdam 1995, I practiced Pentjak Silat (Indonesian martial art) for some time, and our group was part of a demo session on a mixed martial art gathering. On that day a lady in a wheelchair performed aikido, and I was stunned. Something in my body responded strongly to the harmonious movements, the mystery of the setting. My mind couldn't grasp it, but what I saw inspired me. It didn't turn me immediately towards aikido practice, but the memory stayed with me till I decided in 1997 to start an introduction course of aikido at a local centre. The teacher was Wendelina Timmermans. After the intro course it was clear that I wanted to continue this path, and visited some dojo's in order to find the teacher and circumstances in which it felt good to me to train.

And I found it in the dojo of Lewis de Quiros; clarity, precision, zanshin, passion for this martial art – I still hear myself saying "this is how I want to learn and feel it". Looking back at that period of time it made sense that I needed those principles in my life in general, and the mat was providing me a laboratory to explore my relationship to myself, others and my life. From day one aikido was not only a martial art to me. It was and still is a path to me. Unfortunately Lewis had to stop training for an unknown time and some senior-students continued teaching. I continued training with them, visited many seminars, but my hunger for a fulltime training and deeper approach grew bigger, and I decided to travel to a dojo for an uchideshi time. When a friend of mine explained the training of Patrick Cassidy in Fresno, California, I became very excited about the way of training, which contains exploration of freedom of movement, the nature of our true being, yoga and meditation. My flight ticket was booked fast. And it was not my last visit; all together I've enjoyed aikido in California for almost one and a half years. With Fresno dojo members I've travelled to LA, San Diego, San Francisco area and met so many inspiring pioneers. My half year trip in 2003 was a dojo-hopping trip, from San Diego to San Francisco; being uchideshi in San Diego with Dave Goldberg, in Fresno with Florian Tan and in Berkeley with Kayla Feder. In 2003 Patrick left the States and settled with his wife in Switzerland. Since 2000 he became my ranking teacher and I was happy that he would be much closer to Holland. From 2004 till 2006 I joined his dojo in Montreux as a staff-member and



Background instructor Carolina van Haperen (4th dan aikikai):

Carolina has been studying the art of aikido since 1993 and has spent 1 1/2 years full time uchideshi in California, USA (Fresno, Berkeley, San Diego), and 2 years full time as co-instructor at Aikido Montreux in Switzerland. In Holland she was 2 years co-instructor at Takemusu Aikido Kyokai Nederland in Naarden. Her technical background is Iwama Ryu, or Takemusu Aikido, of late M. Saito Sensei (9th dan); known with the whole taijutsu and weapon curriculum.

Besides the technical domain her interest in aikido lies also in the intrinsic principles and perspectives towards freedom and transformation.

Aikido teachers that she works with and inspires her are Patrick Cassidy, Lewis de Quiros, Robert Nadeau Shihan, Richard Moon, Miles Kessler, Kayla Feder. Throughout the years she visited many other aikido teachers on seminars.

She has experience in teaching classes since 2001. She is leading her own dojo, Integral Aikido Amsterdam, since 2009 and is teaching classes to adults and kids (AikiKids Program).

Het dojo is affiliated with the California Aikido Association, division 3 (www.ai-ki-do.org).

Carolina is also certified Psycho-Social Counselor, Mindfulness and ACT trainer, affiliated with WVM and LVPW.

She's known with many meditation traditions since 1999, followed many retreats and contemplation WS.

And she has experience in other martial art and body work like Pentjak Silat, Yoga, Feldenkrais, Contact Improvisation, Chen Hsing, to name a few.

"It is through my own experience that aikido is an integral way that invites me to look into the relationship with myself and with others. And to connect to the inner desire for freedom, healing and transformation in the face of conflict, stress or challenges in this life time."

For more background, see website www.aikicontact.nl.

senior-instructor, teaching adults and kids, while training fulltime.

In 2001 Miles Kessler visited Fresno for a visit. I met him in Lewis' dojo two years before. Now in Fresno, Miles and I connected up well and stayed in touch for years to come. His seminars in Europe were great opportunities to join and help him. In Holland I organised seminars and retreats with him; retreats where meditation and aikido inquiry took place. We felt that there was a hunger for depth in the practice.

When I was back in my hometown Amsterdam during my years of travelling, and since 2006, I've continued training at Lewis' dojo as well. Luckily his stop was temporarily. Being uke for aikido teachers, performing in demonstrations, and supporting teachers have been great opportunities for me to learn a lot, in depth and fast. And it gave me enough confidence to organize seminars with them since 2002, even though I didn't have my own dojo. I felt it was a great gift to offer to the aikido community a taste of other perspectives and inspirations, including and beyond form. It is my belief and own experience, that if something touches deeply, learning then comes out of genuine interest and love for the art. If there is a resonance within you, within your whole being, that is something to listen to and worth exploring. And this resonance has always been my guide in connecting up with teachers that are waking up and linking my body-mind-heart-soul. Not to become a copy of them, but to discover my own being and path in the practice and life. While the mind can help me with clarifying technique, form, movements, etc. another guide is the heart, to open it and welcoming the unknown, of that which meets within and out. And it is the direction or intention of harmony and freedom that carries this whole carnival. The True, the Beautiful and the Good are related. To share this with others is a wonderful gift.

A psychosocial/transpersonal counselling education had been in the back of my mind for a long time. It was a natural progression for me. But I had to make a big sacrifice. I had to leave the Swiss dojo and friends because the four year education was back in Holland. It was 2006 and the first time aikido became a second priority. This was not an easy transition but I knew deeply that it was the right decision. I am grateful and happy to still stay in contact with my Swiss friends.

Coming back in Holland in 2006 I had an opportunity to continue training and co-teaching at Lewis' dojo for two years.

And since September 2009 I've started my own aikido club in Amsterdam with a weekly class. It is a small group of inspiring adults. The aikido classes have an integral approach, a perspective that includes principles, form and formlessness. That inquires the relationship with ourselves and others. That explores freedom of movement and being. That enjoys the crafts and form of the art, the potentials and possibilities for transformation. It is my

intention to teach more classes in the near future, for adults and kids. With my background in counselling and aiki-principles I'm hoping to have a supporting role in social work modules. The first stepping stones are already made. Next to the counselling education I've received the Certificate of Mindfulness Trainer, and am facilitating mindfulness programs in Amsterdam. And with friends I recently set up a Platform to explore body work with aikido. Most of these initiatives I facilitate now through my company AikiContact.

Links, that is what I have seen through all these activities and directions. Links in such a way that, even if there are many styles and forms, we are able to come together to share the practice on common ground. Then differences become colours that enrich and inspires us if it is welcomed by the heart, with the mind as a helper, not a dominator.

Most memorable Aikido experience

There were so many great moments that makes it hard to choose. And am grateful to have met and shared the mat with so many wonderful teachers and aikidoka's. Yet, I prefer to write about two experiences that made a big shift in my development.

The first one was when I was in Fresno in 2000. During a regular aikido class Patrick helped me and my training partner, and he used me as an uke. Then he suddenly stopped and asked me "What is it that you want to protect?" I broke down in tears. The walls of protection and tension (of fear) crumbled down and I saw how I imprisoned myself for so long. The hardness was melting down. And I started to experience more and more how it felt to be free.

Then the second moment is for me linked to the first, as a next step in my practice. It was 2001 in the office of the Fresno dojo. At that time I was preparing for shodan together with three other friends. It was shortly before the test. We received the question "What is it that you want to express in your shodan test?". We knew the whole curriculum and that we should expect anything. But the question was not about the form. It was about our being; our soul; our true self. An authentic place where we can come from to wholeheartedly face fear, anger and suffering, and transform arrows into flowers.

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*Aikido is the truth taught by the universe
and must be applied to our lives on this earth.
The secret of Aikido is to harmonize ourselves
with the movement of the universe
and bring ourselves into accord with the universe itself.
True budo is to be one with the universe;
that is, to be united with the center of the universe.
This is not mere theory you practice it.
Then you will realize the great power
of oneness with nature.
Winning means winning over the mind of discord
in yourself. It is to accomplish your bestowed mission.
True budo is the loving protection of all beings
with a spirit of reconciliation.
Reconciliation means to allow the completion
of everyone's mission.
Aikido is not a technique to fight with or defeat
the enemy. It is the way to reconcile the world
and make human beings one family.
Aikido keeps all beings in a constant state of growth
and development and serves for the completion
of the universe.*

- O Sensei

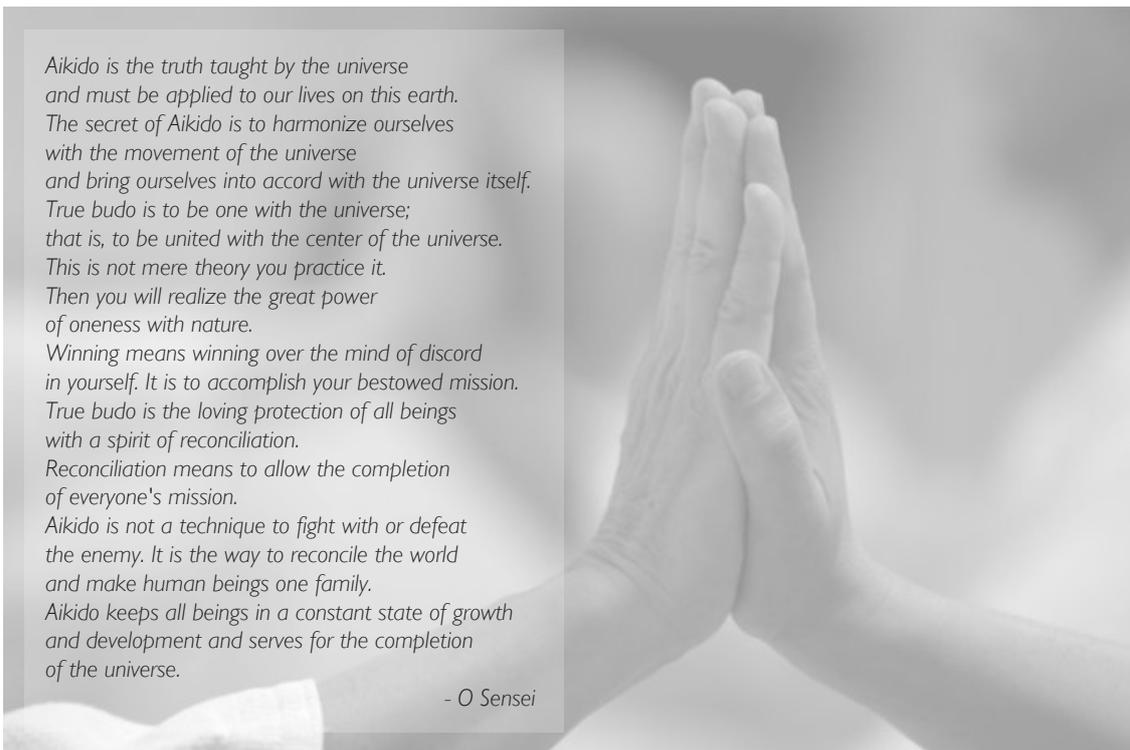


Photo: Ton Eyssen

KYU TESTING REQUIREMENTS

		Omote Ura Tachiwaza			Suwariwaza Bukiwaza Kihon		Kinonagare	
Attack	Technique	O	U	T	S	B	K	KN
6th kyu (rokkyu) 25 days	katate dori			●			●	
	katate dori			●				●
	morote dori			●				
	katate dori	●	●	●			●	
	katate dori	●	●	●			●	
	ryote dori				●		●	
	Ken: ichi, ni, san no suburi						●	
	Jo: Roku no jo kata						●	
	Jiyuwaza: one person flowing attack freestyle			●				●
5th kyu (gokyu) 50 days	shomenuchi	●	●	●			●	
	shomenuchi			●			●	
	ryote dori			●			●	
	Ken: yon no suburi						●	
	Jo: Tsuki no bu suburi (1-5)						●	
4th kyu (yonkyu) 60 days	shomenuchi	●	●		●		●	
	shomenuchi	●	●	●			●	
	katate dori			●			●	
	tsuki			●				●
	shomenuchi			●			●	
	gyakute dori			●			●	
	Ken: go no suburi						●	
	Jo: Uchi no bu suburi (6-10)						●	
3rd kyu (sankyu) 80 days	shomenuchi	●	●		●		●	
	shomenuchi	●	●	●			●	
	kata dori menuchi			●			●	
	yokomenuchi			●				●
	yokomenuchi			●			●	
	katate dori			●			●	
	Ken: roku no suburi, shichi no suburi						●	
	Jo: San juu ichi (31) no kata						●	
2nd kyu (nikyu) 100 days	shomenuchi	●	●		●		●	
	shomenuchi	●	●	●			●	
	kata dori menuchi			●			●	
	yokomenuchi			●				●
	morote dori			●				●

		Omote Ura Tachiwaza			Suwariwaza Bukiwaza Kihon		Kinonagare Hanmihandachi			
Attack	Technique	O	U	T	S	B	K	KN	H	
shomenuchi	kotegaeshi			●			●			
gyakute dori	kotegaeshi			●			●			
shomenuchi	koshi nage			●			●			
katate dori	koshi nage			●			●			
ushiro ryote dori	ikkyo	●	●	●			●			
ushiro ryote dori	kokyū nage			●			●			
Ken: Migi, Hidari, Go no awase						●				
Jo: Katate no bu, Hasso no bu, Nagare no bu						●				
Jiyuwaza: Two person flowing attack freestyle					●			●		
1st kyu (ikkyū) 150 days	yokomenuchi	●	●		●		●			
	yokomenuchi			●			●	●		
	shomenuchi			●			●	●		
	kata dori menuchi			●			●	●		
	tsuki			●				●		
	morote dori			●			●	●		
	ushiro ryote dori			●			●	●		
	ushiro ryokata dori			●			●	●		
	3 attacks	shihonage			●			●	●	
	3 attacks	iriminage			●			●	●	
	3 attacks	kaiten nage			●			●	●	
	3 attacks	kotegaeshi			●			●	●	
	3 attacks	kokyonage			●			●	●	
	3 attacks	koshinage			●			●		
	3 attacks	juuji nage			●			●		
	3 attacks	ikkyo -- yonkyo	●	●	●			●	●	
	katate dori	shihonage						●		●
	ryote dori	shihonage						●		●
	shomenuchi	iriminage							●	●
	tsuki	kotegaeshi							●	●
	katate dori	kaiten nage						●		●
	ushiro waza	5 techniques							●	●
	jo dori	2 techniques			●				●	
	tachi dori	2 techniques			●					
	tachi dori	2 techniques			●					
	Ken: ichi no kumitachi, ni no kumitachi						●			
	Jo: ichi no kumijo, ni no kumijo						●			
	Jiyuwaza: with 3 people								●	

WORDS IN JAPANESE

Onegai shimasu	Please do this for me (practice with me)
Arigatoo gozaimasu	Thank you
Doomo arigatoo gozaimashita	Thank you very much (end of session)
Doo itashimashite	Don't mention it; your welcome
Hai	Yes
Iie	No
Doozo	Please
Ohayoo gozaimasu	Good morning!
Konnichi wa	Good afternoon!
Kon ban wa	Good evening!
Oyasumi nasai	Good night!
Sayoonara	Good bye; So long!
Gomen nasai	Please forgive me

Numbers:

1. ichi
2. ni
3. san
4. shi, yon
5. go
6. roku
7. shichi
8. hachi
9. kyu
- 10 juu
11. juu ichi
12. juu ni
20. ni juu
- 30 san juu
31. san juu ichi

GLOSSARY

Aiki	Harmonious Energy
Aikido	Way of harmonious action, the way of being in harmony with the World
Atemi	Striking techniques to vital areas in order to create openings for techniques
Bokken	Wooden Sword
Bukiwaza	Weapons Techniques
Dan	Black Belt Rank
Deshi	Student
Dojo	Place to study the way
Gi	Training Uniform
Hakama	Divided skirt like uniform pants worn over gi. Those who are of black belt rank wear this
Hanmi	T Stance
Happo	Eight Directions
Hara	Physical and spiritual center, located in the lower abdomen
Irimi	Entering Technique
Jo	Wooden Staff
Jo Awase	Blending partner practice with jo
Jo Dori	Jo taking techniques
Jo Kata	Jo Kata
A. San ju ichi no jo kata	31 Count Jo form
B. Ju san no jo kata	13 Count Jo form
C. Roku no jo kata	6 Count Jo form
Jo Suburi	Solo Practice with Jo (20 Movements)
Kamae	Ready stance
Kata	Shoulder
Kata	A serie of movements designed to teach form and basic movement
Keiko	Training
Ken (Bokken)	Japanese Sword
Ken Awase	Blending partner practice with ken
Ken Suburi	Solo practice with Ken (7 forms)
Ki	Vital force, Universal energy in practice. Ki is directed before the body movement takes place.
Ki Musubi	"Tying of Ki" The Ki or Energy connection between partners
Kiai	Outpouring of vital energy that unifies all parts of the body and spirit
Kihon Waza	The basic forms of technique serving as a foundation for all of the advanced levels
Ki No Nagare	"The flowing of Ki" Flowing/Fluid form of technique

Kokyu	Flow of breath; coordination of the mind, the body and breath to result in power transcending physical strength
Kumijo	Combat partner practice with jo
Kumitachi	Combat partner practice with ken
Kyu	Ranks below black belt level
Ma Ai	The space/time relationship between uke and nage
Nage	Throw or Thrower
Obi	Belt
Omote	Omote
Omote Waza	Techniques towards attackers front
O' Sensei	Great Teacher, Morihei Ueshiba, Founder of Aikido
Ryote	Both Hands
Sempei	Senior student
Sensei	Teacher, instructor
Seiza	Formal sitting position
Shiho	Four Directions
Suburi	Single movement using the ken or jo done as solo practice
Suwariwaza	Sitting techniques, techniques done from seiza
Tachi	Japanese Sword
Tachi Dori	Techniques of taking an attackers sword
Taijutsu	Body techniques without weapons
Tai Sabaki	Tai Sabaki Body movement
Takemusu Aiki	The spontaneous creation of harmonious action
Tanren Uchi	A practice for developing the hips; usually done by hitting a bundle of branches or a tire with a bokken
Tanto Dori	Technique against a knife attack
Te	Hand
Tegatana	Blade or sword edge of the hand
Tsuki	Thrust
Uchi	Strike
Uke	The Attacker
Ukemi	The art of being thrown and receiving the energy of the technique
Ura	To the rear of the attacker
Ura waza	Technique toward attacker's back
Ushiro	Behind, rear back
Ushiro waza	Techniques against rear attacks
Waza	Technique
Zazen	Meditation, Zen Style; quiet sitting practice in clearing the mind of thoughts and giving broad attention to the here and now; centering

ATTACKS AND TECHNIQUES

Eri Dori	Collar held from behind.
Gyakute Dori	Cross hand grab.
Katate Dori	Single hand grab to the wrist.
Kata Dori	Single hand grab to shoulder.
Kubi Shime	Attacks to the throat & hand grab from behind.
Morote Dori	Grab of the wrist of an opponent by both hands.
Muna Dori	Grab of lapel.
Mune Tsuki	Thrust to the chest.
Ryote Dori	Two handed grab of opponent with both hands.
Shomen Uchi	Strike to the center of the head.
Yokomen Uchi	Strike to the side of the head.
Taijutsu	Basic open handed techniques.
Gokyo	Fifth control.
Hamni Handachi	Technique in which nage is seated, uke is standing.
Ikkyo	First Control: Front, Back.
Irimi Nage	Entering Throw.
Jiyu Waza	Free style Technique.
Juujji Nage	Crossed Arms Throw.
Kaiten Nage	Revolving/Rotating Throw.
Kokyu Ho	Kokyu Exercise with partner.
Kokyu Nage	Breath Throw.
Koshi Nage	Hip Throw.
Kote Gaeshi	Wrist reversal.
Nikkyo	Second control.
Randori	Free style with a number of attackers.
Sankyo	Third Control.
Shiho Nage	Four Direction Throw.
Suwari Waza	Techniques executed while both partners are in sitting position.
Tai No Henko	Basic blending technique.
Tenchi Nage	Heaven & earth throw.
Ushiro Waza	Techniques against rear attacks.
Yonkyo	Fourth control.

20 JO SUBURI

A. Tsuki No Bu

1. Choku Tsuki
2. Kaeshi Tsuki
3. Ushiro Tsuki
4. Tsuki Gedan Gaeshi
5. Tsuki Jodan Gaeshi Uchi

B. Uchi No Bu

6. Shomen Uchikomi
7. Renzoku Uchikomi
8. Menuchi Gedan Gaeshi
9. Menuchi Ushiro Tsuki
10. Gyaku Yokomen Ushiro Tsuki

C. Katate No Bu

11. Katate Gedan Gaeshi
12. Katate Toma Uchi
13. Katate Hachi No Ji Gaeshi

D. Hasso No Bu

14. Hasso Gaeshi Uchi
15. Hasso Gaeshi Tsuki
16. Hasso Gaeshi Ushiro Tsuki
17. Hasso Gaeshi Ushiro Uchi
18. Hasso Gaeshi Ushiro Barai

E. Nagare No Bu

19. Hidari Nagare Gaeshi Uchi
20. Migi Nagare Gaeshi Tsuki

