

Aikido **Of** **Northern Colorado, Inc.**

Ai – Harmony
Ki – Energy
Do – Path

Information Packet

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Benefits of Aikido

- Improves your life at all levels.
- Improves coordination and flexibility.
 - Increases your awareness.
 - Stress relief and a calm mind.
 - Increased self confidence.
- Heightened awareness of surroundings.
 - Conflict resolution.
- Physical health and mental discipline.
- Ability to handle whatever comes your way in the form of physical or verbal attacks.

Philosophy of Aikido

The Japanese word Aikido can be translated roughly as the path or way (Do) of harmonizing or blending (Ai) the energy or spirit (Ki). So, Aikido is the way of harmonizing energy.

Aikido is learned through techniques, yet it is not about techniques. Through the practice of techniques, principles are learned. These principles, integrated first in the body and then the mind of the Aikidoka, offer unlimited options to deal with aggression and violence in any form and whenever it occurs whether that be the practice hall, the street, the work place, the home, or from within the self. One doesn't need to use words to convey and integrate these principles. Aikido teaches us most clearly through the actual physical practice.

Aikido is not a way to fight with or defeat enemies; it is a way to reconcile the world and make all human beings one family. At the core of almost all philosophical interpretations of Aikido, we may identify at least two fundamental threads: (1) A commitment to peaceful resolution of conflict whenever possible. (2) A commitment to self-improvement through Aikido training.

How Do I Join?

1. Call us or visit during any class. Questions will be answered before or after class only.
2. Observe one class; minors must have a parent observe the same class.
3. Read the waiver and sign it; minors must have both parents sign.
4. Submit a \$10 registration fee.
5. Start paying your monthly dues.
6. You can start practicing any time after this process.

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An Introduction to Aikido

Aikido stresses a nonviolent, noncompetitive alternative to traditional fighting techniques. Aikido is effective, realistic and adaptable. The same principles practiced on the mat are easily translated to the world at large when handling nonphysical conflict. Students soon discover that Aikido nurtures the development of a calm mind, a coordinated body and an enhanced sense of self esteem.

Each person's experience of Aikido is different, depending upon what they seek to learn from their practice. The basic techniques may be picked up in a short time. The principles behind the techniques can sustain years of interesting study. An Aikidoka's practice continually grows more fluid, subtle and powerful.

Although aikido is a relatively recent innovation within the world of martial arts, it is heir to a rich cultural and philosophical background. Aikido was created in Japan by a man named Morihei Ueshiba. Before creating aikido, Ueshiba trained extensively in several varieties of jujitsu, as well as sword and spear fighting. Ueshiba also immersed himself in religious studies and developed an ideology devoted to universal socio-political harmony. Incorporating these principles into his martial art, Ueshiba developed many aspects of aikido in concert with his philosophical and religious ideology.

Aikido is not primarily a system of combat, but rather a means of self-cultivation and improvement. Aikido has no tournaments, competitions, contests, or "sparring." Instead, all aikido techniques are learned cooperatively at a pace commensurate with the abilities of each trainee. According to the founder, the goal of aikido is not the defeat of others, but the defeat of the negative characteristics which inhabit one's own mind and inhibit its functioning. At the same time, the potential of aikido as a means of self-defense should not be ignored. One reason for the prohibition of competition in aikido is that many aikido techniques would have to be excluded because of their potential to cause serious injury. By training cooperatively, even potentially lethal techniques can be practiced without substantial risk.

It must be emphasized that there are no shortcuts to proficiency in aikido (or in anything else, for that matter). Consequently, attaining proficiency in aikido is simply a matter of sustained and dedicated training. No one becomes an expert in just a few months or years.

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History of Our School

Our practice began in Loveland in October 1981. Our original name was “The Sun is Rising Consciousness Center”, and later became Aikido of Loveland – Ft. Collins, Inc. The school was started by Dr. Kent Hinesley, who had recently moved to Loveland from California. Kent had been studying Aikido with David O’Neill of San Francisco. Kent began teaching Aikido in Loveland with the help of two of his friends, David Jones and Robert Patton who both had received their black belts from David O’Neill. At that time, Kent had not yet received his black belt.

David O’Neill is the fountainhead of our school. His background includes study and teaching in New York, Japan, Asia, Europe and many schools in the United States. David studied with O’Sensei in the last year of his life. He was a teacher at the New York Aikikai, founded the South Jersey Aikikai, and co-founded the San Francisco Aikikai, before opening ‘Aikido In’ in 1973. Before making aikido his profession, he was a performer and director in the theatre, television, and film. He was also a faculty member at the Juilliard School of Music, the American Academy of Dramatic Arts, the American Mime Theatre, and the Circle in the Square Theatre School. We were originally affiliated with David O’Neill’s organization. Currently we are not affiliated with any Aikido organizations.

Before we had the current dojo on Jefferson Avenue, we were located over near the old railroad depot on 5th Street.

For many years we had a practice in Fort Collins. This was lead by Mike Harter and others from our school, including Clyde Meeks, Kurt Yovanoff, Bob McCoy, and Kathy Crowe.

In 2004 we re-organized the school to become a nonprofit Colorado corporation, called “Aikido of Northern Colorado, Inc.” We are recognized by the IRS as a 501(c)3 educational organization. As such, we do not discriminate against applicants and student on the basis of race, color, and national or ethnic origin. Donations to Aikido of Northern Colorado, Inc. are tax deductible.

The organization is managed by a board of five directors.

The Board of Directors are:

Philip Horvath – Chair

Jim Crowe – Vice Chair

Elizabeth Kirby – Secretary

Dave O’Farrell – Treasurer

Don Miller

The teaching staff including our chief instructors is responsible for the curriculum and promotions. The chief instructors are Jim Crowe and Kurt Yovanoff.

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Brief History of Morihei Ueshiba

1883 - 1969

Aikido's founder, Morihei Ueshiba, was born in Japan on December 14, 1883. As a boy, he often saw local thugs beat up his father for political reasons. He set out to make himself strong so that he could take revenge. He devoted himself to hard physical conditioning and eventually to the practice of martial arts, receiving certificates of mastery in several styles of jujitsu, fencing, and spear fighting. In spite of his impressive physical and martial capabilities, however, he felt very dissatisfied. He began delving into religions in hopes of finding a deeper significance to life, all the while continuing to pursue his studies of budo, or the martial arts. By combining his martial training with his religious and political ideologies, he created the modern martial art of aikido. Ueshiba decided on the name "aikido" in 1942 (before that he called his martial art "aikibudo" and "aikinomichi").

On the technical side, aikido is rooted in several styles of jujitsu (from which modern judo is also derived), in particular daitoryu-(aiki)jujitsu, as well as sword and spear fighting arts. Oversimplifying somewhat, we may say that aikido takes the joint locks and throws from jujitsu and combines them with the body movements of sword and spear fighting. However, we must also realize that many aikido techniques are the result of Master Ueshiba's own innovation.

On the religious side, Ueshiba was a devotee of one of Japan's so-called "new religions," Omotokyo. Omotokyo was (and is) part neo-shintoism, and part socio-political idealism. One goal of Omotokyo has been the unification of all humanity in a single "heavenly kingdom on earth" where all religions would be united under the banner of Omotokyo. It is impossible sufficiently to understand many of O-sensei's writings and sayings without keeping the influence of Omotokyo firmly in mind.

Despite what many people think or claim, there is no unified philosophy of aikido. What there is, instead, is a disorganized and only partially coherent collection of religious, ethical, and metaphysical beliefs which are only more or less shared by aikidoka, and which are either transmitted by word of mouth or found in scattered publications about aikido.

Some examples: "Aikido is not a way to fight with or defeat enemies; it is a way to reconcile the world and make all human beings one family." "The essence of aikido is the cultivation of ki [a vital force, internal power, mental/spiritual energy]." "The secret of aikido is to become one with the universe." "Aikido is primarily a way to achieve physical and psychological self-mastery." "The body is the concrete unification of the physical and spiritual created by the universe." And so forth.

At the core of almost all philosophical interpretations of aikido, however, we may identify at least two fundamental threads (1) A commitment to peaceful resolution of conflict whenever possible. (2) A commitment to self-improvement through aikido training.

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What to Expect

Aikido is interesting:

Aikido is learned through techniques, yet it is not about techniques. Through the practice of techniques, principles are learned. These principles, integrated in first the body then the mind of the Aikidoka, offer unlimited options to deal with aggression and violence in any form and whenever it occurs whether that be the practice hall, the street, the work place, the home, or from within the self. One doesn't need to use words to convey and integrate these principles. Aikido teaches us most clearly through the actual physical practice.

Aikido is the teacher:

Aikido teaches through practice. This primary responsibility of the leader of the practice is to maintain a respectful and caring spirit of practice in order that the participants may safely "play" with the techniques of Aikido and thus integrate its principles.

Aikido is caring:

Aikido teaches ways of taking care of yourself and others without causing harm. It is an art with the ethic of extending the attitude of protection to include the attacker. In the real world this permits the defusing of anger and violence and allows for the ultimately peaceful resolution of conflict.

Aikido is realistic:

It is undeniably true that nature and man sometimes provide situations of overpowering force which are futile to confront directly. It is, for instance, best to get out of the way of a freight train or tornado until that energy is either past or spent. The physical practice of Aikido teaches alternatives to the direct confrontation of overpowering force.

Practices are laboratories for refining understanding.

Designated teachers

Instructors demonstrate techniques, choose the focus and guide the flow of practice. Since their most important role is to foster an attitude and atmosphere for safe optimal growth, it's imperative to follow their directives at all times.

Members:

We use this term (or practitioners) rather than students as it is inherent in our art that we are learning from each other at all times.

What to expect and how to approach being new to our practice:

We have found that at the juncture of new learning one sometimes feels awkward or confused. Welcome this as a sign of potential growth. OBSERVE AND DO - HINT: the members with the black hakama have been around longest and welcome the opportunity to teach and learn with new folks.

An Aikido Practice:

We attempt to calm and clear our minds by sitting in silence at the opening and near the close of practice. Bowing to the front and to the teacher is followed by guided group warm-up exercises. The teacher will next demonstrate that which the immediate focus of practice is. We practice in pairs.

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Techniques, focus, and partners change throughout the practice at the teachers discretion. Stretches frequently precede the sitting close and bowing out.

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Aikido Training

Aikido practice begins the moment you enter the dojo! Trainees ought to endeavor to observe proper etiquette at all times. It is proper to bow when entering and leaving the dojo, and when coming onto and leaving the mat. Approximately 3-5 minutes before the official start of class, trainees should line up and sit quietly in seiza (kneeling).

The only way to advance in aikido is through regular and continued training. Attendance is not mandatory, but keep in mind that in order to improve in aikido, one probably needs to practice at least twice a week. In addition, insofar as aikido provides a way of cultivating self-discipline, such self-discipline begins with regular attendance.

Your training is your own responsibility. No one is going to take you by the hand and lead you to proficiency in aikido. In particular, it is not the responsibility of the instructor or senior students to see to it that you learn anything. Part of aikido training is learning to observe effectively. Before asking for help, therefore, you should first try to figure the technique out for yourself by watching others. Aikido training encompasses more than techniques. Training in aikido includes observation and modification of both physical and psychological patterns of thought and behavior. In particular, you must pay attention to the way you react to various sorts of circumstances. Thus part of aikido training is the cultivation of (self-)awareness.

The following point is very important: Aikido training is a cooperative, not competitive, enterprise. Techniques are learned through training with a partner, not an opponent. You must always be careful to practice in such a way that you temper the speed and power of your technique in accordance with the abilities of your partner. Your partner is lending his/her body to you for you to practice on -- it is not unreasonable to expect you to take good care of what has been lent you.

Aikido training may sometimes be very frustrating. Learning to cope with this frustration is also a part of aikido training. Practitioners need to observe themselves in order to determine the root of their frustration and dissatisfaction with their progress. Sometimes the cause is a tendency to compare oneself too closely with other trainees. Notice, however, that this is itself a form of competition. It is a fine thing to admire the talents of others and to strive to emulate them, but care should be taken not to allow comparisons with others to foster resentment, or excessive self-criticism.

If at any time during aikido training you become too tired to continue or if an injury prevents you from performing some aikido movement or technique, it is permissible to bow out of practice temporarily until you feel able to continue. If you must leave the mat, ask the instructor for permission. If you are unable to sit in seiza, you may sit cross-legged instead.

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Training the Mind in Aikido

The founder (Morihei Ueshiba) intended aikido to be far more than a system of techniques for self-defense. His intention was to fuse his martial art to a set of ethical, social, and dispositional ideals. Ueshiba hoped that by training in aikido, people would perfect themselves spiritually as well as physically.

It is not immediately obvious, however, just how practicing aikido is supposed to result in any spiritual (= psycho-physical) transformation. Furthermore, many other arts have claimed to be vehicles for carrying their practitioners to enlightenment or psycho-physical transformation. We may legitimately wonder, then, whether, or how, aikido differs from other arts in respect of transformative effect.

It should be clear that any transformative power of aikido, if such exists at all, must not reside in the performance of physical techniques alone. Rather, if aikido is to provide a vehicle for self-improvement and psycho-physical transformation along the lines envisioned by the founder, the practitioner of aikido must adopt certain attitudes toward aikido training and must strive to cultivate certain sorts of cognitive dispositions.

Classically, those arts which claim to provide a transformative framework for their practitioners are rooted in religious and philosophical traditions such as Buddhism and Taoism (the influence of Shinto on Japanese arts is usually comparatively small). In Japan, Zen Buddhism exercised the strongest influence on the development of transformative arts. Although Morihei Ueshiba was far less influenced by Taoism and Zen than by the "new religion," Omotokyo, it is certainly possible to incorporate aspects of Zen and Taoist philosophy and practice into aikido. Moreover, Omotokyo is largely rooted in a complex structure of neo-shinto mystical concepts and beliefs. It would be wildly implausible to suppose that adoption of this structure is a necessary condition for psycho-physical transformation through aikido.

So far as the incorporation of Zen and Taoist practices and philosophies into aikido is concerned, psycho-physical transformation through the practice of aikido will be little different from psycho-physical transformation through the practice of arts such as karate, kyudo, and tea ceremony (chado). All these arts have in common the goal of instilling in their practitioners cognitive equanimity, spontaneity of action/response, and receptivity to the character of things just as they are (shinnyo). The primary means for producing these sorts of dispositions in trainees is a two-fold focus on repetition of the fundamental movements and positions of the art, and on preserving mindfulness in practice.

The fact that aikido training is always cooperative provides another locus for construing personal transformation through aikido. Cooperative training facilitates the abandonment of a competitive mind-set which reinforces the perception of self-other dichotomies. Cooperative training also instills a regard for the safety and well-being of one's partner. This attitude of concern for others

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is then to be extended to other situations than the practice of aikido. In other words, the cooperative framework for aikido practice is supposed to translate directly into a framework for ethical behavior in one's daily life.

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A Note on Ki

The concept of KI is one of the most difficult associated with the philosophy and practice of aikido. Since the word "aikido" means something like "the way of harmony with KI," it is hardly surprising that many aikidoka are interested in understanding just what KI is supposed to be. Etymologically, the word "KI" derives from the Chinese "chi." In Chinese philosophy, chi was originally supposed to be that which differentiated living and non-living things. But as Chinese philosophy developed, the concept of chi took on a wider and wider range of meanings and applications. On some views, chi was held to be the most basic "stuff" out of which all things were made. The differences between things depended not on some things having chi and others not, but rather on a principle (li, Japanese = RI) which determined how the chi was organized and functioned (the view here bears some similarity to the ancient Greek matter-form metaphysic).

Modern aikidoka are less concerned with the historiography of the concept of KI than with the question of whether or not the term "KI" denotes anything real, and, if so, just what it does denote. There have been some attempts to demonstrate the objective existence of KI as a kind of "energy" or "stuff" that flows within the body (especially along certain channels, called "meridians"). So far, however, there have been no reputable studies published in peer-reviewed scientific journals that substantiate such claims. This does not, of course, settle the question decisively against the existence of KI, but, just yet, the evidence does not support existence claims for KI.

There are a number of aikidoka who claim to be able to demonstrate the (objective) existence of KI by performing various sorts of feats. One such feat, which is very popular, is the so-called "unbendable arm." In this exercise, one person, A, extends her arm, while another person, B, tries to bend the arm. First, A makes a fist and tightens the muscles in her arm. B is usually able to bend the arm. Next, A relaxes her arm (but leaves it extended) and "extends KI" (since "extending KI" is not something most newcomers to aikido know precisely how to do, A is often simply advised to think of her arm as a fire-hose gushing water, or some such similar metaphor). This time, B finds it (far) more difficult to bend the arm. The conclusion is supposed to be that it is the force/activity of KI that accounts for the difference. However, there are alternative explanations expressible within the vocabulary or scope of physics (or, perhaps, psychology) that are fully capable of accounting for the phenomenon here. In addition, the fact that it is difficult to filter out the biases and expectations of the participants in such "experiments" makes it all the more questionable whether they provide reliable evidence for the objective existence of KI.

Not all aikidoka believe that KI is a kind of "stuff" or "energy." For some aikidoka, KI is an expedient concept -- a blanket-concept which covers intentions, momentum, will, and attention. If one eschews the view that KI is a stuff that can literally be extended, to extend KI is to adopt a physically and psychologically positive bearing. This maximizes the efficiency and adaptability of one's movement, resulting in stronger technique and a feeling of affirmation both of oneself and one's partner.

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Irrespective of whether one chooses to take a realist or an anti-realist stance with respect to the objective existence of KI, there can be little doubt that there is more to aikido than the mere physical manipulation of another person's body. Aikido requires a sensitivity to such diverse variables as timing, momentum, balance, the speed and power of an attack, and especially to the psychological state of one's partner (or of an attacker).

In addition, to the extent that aikido is not a system for gaining physical control over others, but rather a vehicle for self-improvement (or even enlightenment (see SATORI)), there can be little doubt that cultivation of a positive physical and psychological bearing is an important part of aikido. Again, one may or may not wish to describe the cultivation of this positive bearing in terms of KI.

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Bowing Etiquette

Bowing - Aikido is respectful, in keeping with established etiquette, we are respectful of the founder of Aikido, the place that we practice, our fellow aikidoka, and ourselves. That respect is demonstrated by bowing. It is common for people to ask about the practice of bowing in aikido. In particular, many people are concerned that bowing may have some religious significance. It does not. In Western culture, it is considered proper to shake hands when greeting someone for the first time, to say "please" when making a request, and to say "thank you" to express gratitude. In Japanese culture, bowing (at least partly) may fulfill all these functions.

Incorporating this particular aspect of Japanese culture into our aikido practice serves several purposes: It inculcates a familiarity with an important aspect of Japanese culture in aikido practitioners. This is especially important for anyone who may wish, at some time, to travel to Japan to practice aikido. There is also a case to be made for simply broadening one's cultural horizons. Bowing may be an expression of respect. As such, it expresses open-mindedness and a willingness to learn from one's teachers and fellow students. Bowing to a partner may serve to remind you that your partner is a person -- not a practice dummy. Always train within the limits of your partner's abilities.

The initial bow, which signifies the beginning of formal practice, is much like a "ready, begin" uttered at the beginning of an examination. So long as class is in session, you should behave in accordance with certain standards of deportment. Aikido class should be somewhat like a world unto itself. While in this "world," your attention should be focused on the practice of aikido. Bowing out is like signaling a return to the "ordinary" world.

When bowing either to the instructor at the beginning of practice or to one's partner at the beginning of a technique it is considered proper to say "ONEGAI SHIMASU" (lit. "I request a favor") and when bowing either to the instructor at the end of class or to one's partner at the end of a technique it is considered proper to say "DOMO ARIGATO GOZAIMASHITA" ("thank you").

Bowing in your weapon - When bowing in before a weapons class, students should have the bokken or jo on their right side, blade facing away toward their bodies. This symbolizes deferment and respect for the teacher, since the weapon is drawn in battle from the opposite side, the left. Occasionally members will be asked to perform a standing bow to start a weapons practice for this, the hilt (handle) of the bokken is held on the left, and again on the opposite side it would be held when facing an opponent. The blade is still held facing toward yourself, both hands raised to eye level, and the head bowed slightly below the level of the offered sword. Once a practice has begun, weapons are your life, symbolically - almost universally, weapons are held on the left, at ready, mindfully, respectfully, until the end of practice, when the bowing in procedure is repeated.

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Class Etiquette

Entering and leaving the mat - Please bow to the shomen (tokenoma) when entering and leaving the mat. This is a sign of respect for Mohihei Ueshiba, often referred to as O-Sensei, the founder of Aikido.

Starting and ending practice - Bow to the shomen (tokenoma) at the beginning and end of practice. Follow the example of other members. Other Aikido studios may bow in a different way, hint when in doubt, bow.

Thanking your partners at the end of practice - At the end of practice there are two ways to thank your partners. When practice has ended you should thank all your partners for that practice by bowing to them and saying thank you. Some classes end by having the instructor ask everyone to form a circle near the front of the class. Then all the members thank each other simultaneously by bowing together.

Leaving the mat during practice - If you need to leave the mat during practice please ask for the instructor's approval first. Return as quickly as possible. If you are unable to continue with practice or you do not wish to continue you should sit in line on the mat. Hint: Regarding leaving the mat during the practice - don't.

Arriving late for practice - If you arrive late for practice, change into your practice clothes (dogi) and sit in seiza at the edge of the mat and wait for the instructor's acknowledgment. Bow in, warm up, and join the practice.

Injuries - You must make safety your first priority. Never force anything unnaturally or unreasonably. Often it is possible to continue practicing but you must make others aware of any special considerations. For instance one might indicate a sensitive wrist by taping that wrist and notifying any partners. If the teacher demonstrates a technique that you are uncomfortable with it's ok to sit that technique out.

Sitting on the mat during practice - There are two ways to sit when you are on the practice mat. The typical way is the Japanese seiza position (watch others). If sitting in the seiza position becomes uncomfortable it is OK to sit with legs crossed in front.

Talking before & during class - Talking is generally discouraged during class although this varies from teacher to teacher. Please be aware that verbalization can be distracting.

Quiet Classes - Occasionally a practice will be in silence at the instructor's request.

Partner Rules - Safety is the first rule. After the instructor demonstrates a technique you will be asked to take partners. At this time please bow to someone you want to practice with. When it is time to sit down for the next demonstration, bow to your partner to thank them. If you and your partner are both new, or you have any doubts about who is more experienced, go slow! Each person needs to attempt to practice at their partners' level. A more advanced partner needs to be aware of their partners' limitations and practice at that level if necessary. Each member is encouraged to practice

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consistent with their health, age, and fitness levels. It is always ok to say NO. Sit, watch and be aware when not practicing.

Who is nage (doing the technique) and who is uke (attacker) - Typically "Uke" initiates an attack or hold and "Nage" receives and neutralizes this energy. The less experienced member "attacks" four times and then roles are reversed.

Odd person out - If there are an odd number of members practicing, three people will work together. One pair will start practicing, while the third sits in line. Once the last uke finishes, the third member will rotate in and become uke. If there is a third member waiting to practice, please let them in after four turns each.

To practice or not to - Members never have to practice any technique that they are uncomfortable with or cannot do because of injury. If the entire practice is doing front rolls and a member is getting dizzy, that member can sit down when they want to without permission if they are unable to get the teachers permission of if they are unable to continue at that moment. The member should then inform the teacher at the earliest possible time.

Proper dress for practice - Most members wear practice uniforms called Gi's or Dogi's. New members are not required to wear a gi until their first test. Until a member purchases a gi they should wear long loose fitting pants and a tee shirt. Shorts are not recommended and no jeans. A clean practice uniform shows respect to partners. If you sweat heavily carry a small towel. Clean hands and feet are a must. No exceptions!

Hakama's - The hakama is a traditional part of Aikido uniforms. They were worn by samurai in old Japan and are still worn by several martial arts including Aikido, Aikijutsu, Iaido, and Kenjutsu schools. At our studio members of 3'rd kyu and above wear the hakama. When hakamas are worn varies from dojo to dojo.

Leaving your practice uniform at the studio - Practice uniforms may be left at the Loveland studio after practice. The gi's can be left in the dressing rooms but should be taken home if you will not be practicing for awhile or when they need to be washed.

Ranks, belt system - This school uses a four color belt system that is common at many Aikido schools. White belts are worn by students of 6'th kyu, 5'th kyu, and 4'th kyu ranks. The blue belt is worn at 3'rd kyu and the hakama is worn at this level and above. The brown belt is worn by 2'nd kyu and 1'st kyu members. The black belt is worn after achieving 1'st degree black belt. There are no other marks on our uniforms to distinguish rank or difference between brown belt levels and black belt levels.

Test procedures and protocols - All tests are held in Loveland approximately every three months and are on Saturday mornings from 9a.m. to noon. By your first test, you should have your name on your gi. Ideally you should have your name on the gi as soon as you purchase one. This helps the teachers get to know you. A list of students who are eligible to test will be posted about one month before the test. A member who is testing needs to ask a more advanced member to work with them to help prepare them for their test. This sponsor is responsible for deciding whether the member is ready for the test. If your name does not appear on the list and you think you are ready, talk to your instructor.

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On test day the first 30 to 45 minutes of class will be a regular class for everyone to warm-up. Then there is a short break followed by the test. The first people to test are 6th kyu members with the member who has the lowest amount of hours going first. The members will all be lined up with the testing committee along the wall near the exit. The committee will be made up of teachers and will call the member to test and their partner. The members will then both move to the front of the practice mat in front of O-sensei's picture. They will then bow to O-Sensei, then to the teachers and then to each other. At this point the members will wait for the teachers' instructions. The teachers will then ask nage to demonstrate a technique usually demonstrating the technique four times with two entering and two turning. Finishes are always required. The test will then proceed with the ranks from 6th kyu upwards. At the end of the test one of the teachers will lead a short practice while the testing committee discusses the results. The class will then be lined up and the testing committee will present the new ranks to the testing members, then practice will end as usual.

How to address the teacher - Members of different martial arts call their teachers by different names depending on the country of origin. In the Japanese martial arts the teacher is generally referred to as sensei, which means teacher in Japanese. In Japan or in the Japanese tradition you never call your teacher sensei unless you respect them, and once you do call them sensei, you always refer to them as sensei. This is similar to Americans calling a physician doctor instead of calling them Kent. At our studio many of the teachers will go by their first name. This differs from studio to studio, and when you travel to another studio you will call the teacher sensei. If you have practiced another martial art where the teacher is referred to by a different name, it would be inappropriate to use that name here at our school. When you are new ask the other members how to address the teacher or use 'sensei'. If the teacher wants you to use a different name they would tell you at this time.

Suggestion box - There is a suggestion box next to the bulletin board that has the attendance sheets in both the Loveland and Fort Collins schools. Please feel free to drop a note, suggestion, or complaint.

Attendance and Tuition - There is an attendance sheet on the bulletin board near the dressing rooms of the Loveland school. You use one slash for each practice attended that day. An X means you attended two classes. Your name must be on the sheet to receive credit towards advancement and only the instructors can add your name to the list. Tuition is due at the beginning of the month either when you arrive at the first practice of the month or by mailing a check to the Loveland address. Your name can not be added to the attendance list until you have paid. If you practice without paying you will not receive credit towards advancement. You cannot check off classes you attended before paying your dues, even after paying your dues.

Competitions - There are no competitions in Aikido. Aikido is purely self defensive and the only attacks that are practiced are for the purpose of simulating a real attack for your partner to practice with. We do not teach kicking, punching, or blocking as a defensive measure.

Looking around the practice area - On the walls near the dressing rooms (in Loveland) there is a rack holding some of our practice weapons. A Jo is a four foot staff and the other piece of wood is called a bokken, or wooden samurai sword. These are only to be used once you know how to use them or you are asked to take one off the rack by the instructor. The picture at the front of the practice mat is the picture of Morihei Ueshiba, the founder of Aikido. You will find a limited biography of him on page **seven** of this booklet or you can read several of the books in the bibliography at the end of this booklet for more detailed information.

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Using the practice weapons - Generally the practice weapons are only used on Monday's during the first class. Occasionally the teacher will ask you to take one off the rack during another class. The weapons are removed by picking them up with two hands, one on each side and turning to the front of the practice area. Then you bow towards the front. The same procedure is used in reverse when the weapon is being returned to the rack. The weapons should never be taken down to play with or used during a class when you have not been requested to use them.

Some dojo hold classes which are devoted almost exclusively to training with JO (staff), TANTO (knife), and BOKKEN (sword); the three principal weapons used in aikido. However, since the goal of aikido is not primarily to learn how to use weapons, trainees are advised to attend a minimum of two non-weapons classes per week if they plan to attend weapons classes.

There are several reasons for weapons training in aikido. First, many aikido movements are derived from classical weapons arts. There is thus a historical rationale for learning weapons movements. Second, weapon's training is helpful for learning proper MA AI, or distancing. Third, many advanced aikido techniques involve defenses against weapons. In order to ensure that such techniques can be practiced safely, it is important for students to know how to attack properly with weapons, and to defend against such attacks. Fourth, there are often important principles of aikido movement and technique that may be more easily demonstrated by the use of weapons than without. Fifth, training in weapons kata is a way of facilitating understanding of general principles of aikido movement. Sixth, weapons training can add an element of intensity to aikido practice, especially in practicing defenses against weapons attacks. Seventh, training with weapons provides aikidoka with an opportunity to develop a kind of responsiveness and sensitivity to the movements and actions of others within a format that is usually highly structured. In addition, it is often easier to discard competitive mindsets when engaged in weapons training, making it easier to focus on cognitive development. Finally, weapon's training is an excellent way to learn principles governing lines of attack and defense. All aikido techniques begin with the defender moving off the line of attack and then creating a new line (often a non-straight line) for application of an aikido technique.

Leaving your practice weapons at the studio - You leave your practice weapons at the Loveland dojo. If there is not room on the rack keep them in your case in the dressing room back in the corner.

Phone & Email List - A phone and email list will be given to any member upon completion of their 6'th kyu test. Their name would also be added at this time if they wish. There will always be a phone and email list posted in the school near the attendance sheet for people wishing to find rides to other classes. Your name is only added if you ask.

Video / Book - sign out procedure - There are several books and videos along with miscellaneous catalogs which are available for sign out. All of the books and videos were donated by members of the studio. If you have an Aikido book or related book that you would like to donate, please write your name and date of the gift. There is a listing of what is available in the library. Phil Horvath is maintaining the library.

The procedure for checking out material is as follows:

1. Let the Phil Horvath know what you wish to sign out.
2. Put your name, full address, and home phone on the sign out list.
3. Return the item in two weeks.
4. Abuse of the system will result in loss of borrowing privilege.

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Valuables, jewelry, and watches - Aikido of Northern Colorado, Inc. cannot be responsible for any valuables left in the dressing rooms or in the entrance area during practice. Please leave as many of your valuables at home as you can. Members should take off all jewelry during practice so that they will not injure themselves or their partners. Even if you are comfortable wearing a ring in class you must remove it so that you will not injure a partner.

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Daily Etiquette

Proper observance of etiquette is as much a part of your training as is learning techniques. Please take the following guidelines seriously.

- When entering or leaving the dojo, it is proper to bow in the direction of O-sensei's picture, the kamiza, or the front of the dojo. You should also bow when entering or leaving the mat.
- No shoes on the mat.
- Be on time for class. Students should be lined up and seated in seiza approximately 3-5 minutes BEFORE the official start of class. If you do happen to arrive late, sit quietly in seiza on the edge of the mat until the instructor grants permission to join practice.
- If you should have to leave the mat or dojo for any reason during class, approach the instructor and ask permission.
- Avoid sitting on the mat with your back to the picture of O-sensei or the kamiza. Also, do not lean against the walls or sit with your legs stretched out. (Either sit in seiza or cross-legged.)
- Remove watches, rings and other jewelry before practice. Please keep your finger and toe nails cut short.
- Do not bring food, gum, or beverages with you into the dojo.
- Please keep talking during class to a minimum. What conversation there is should be restricted to one topic -- Aikido.
- If you are having trouble with a technique, do not shout across the room to the instructor for help. First, try to figure the technique out by watching others. If you still have trouble, approach the instructor at a convenient moment and ask for help.
- Carry out the directives of the instructor PROMPTLY. Do not keep the rest of the class waiting for you!
- Do not engage in rough-housing or needless contests of strength during class.
- Keep your training uniform clean, in good shape, and free of offensive odors.
- Please pay your membership dues promptly. If, for any reason, you are unable to pay your dues on time, talk with the person in charge of dues collection. Sometimes special rates are available for those experiencing financial hardship.
- Do not change your clothes on the mat.
- Remember that you are here to learn, and not to gratify your ego. An attitude of receptivity and humility (though not obsequiousness) is therefore advised.
- Preserve common-sense standards of decency and respect at all times.

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Your Progression in Aikido

Expectations - Participation

The test list provides some of the requirements for advancement in Aikido. The list contains the techniques you will be asked to demonstrate at your test and the amount of practices necessary to test.

All members are expected to contribute to our school. There are many ways to contribute and a few are listed below. If you are not sure how you can help, ask one of the hakama level members. Members are encouraged to participate in cleaning up after every practice.

Typical contributions include cleaning the mat, vacuuming the mat, the dressing rooms, and the common areas, cleaning the mirrors and windows, changing the announcement board, and donating supplies like paper towels and toilet paper for the Loveland dojo. More advanced members are expected to help new members on the mat on their first class or two for warm-ups, stretches and rolls. Hakama level students can also help with all of the above, help choose other members for cleaning the mat after each practice, sign up new members and get them oriented, talk to visitors and welcome them, and help organize seminars. Hakama level members are often chosen by lower ranking kyu members to be sponsors for test. It is required for hakama level members to be sponsors as part of their own advancement.

To summarize, the requirements for advancement include the necessary hours of practice, a certain level of participation, and a good Aikido attitude, and maturation of mind and spirit. Safety, consideration and mutual respect are at the top of our list of priorities. Careless or purposefully harmful practice precludes readiness for advancement. At higher levels of advancement a member is expected to feel good about themselves and their accomplishments but this is to be balanced with a sense of curiosity and wonder. Incorporation of aspects of this essence of Aikido will be demonstrated at black belt testing by an ability to discuss concepts such as Ki, and one point. Examples of using Aikido in non physical, and possibly physical ways will be given by the candidate. Finally the black belt candidates' curiosity and awareness that black belt level symbolizes a new beginning will be assessed.

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Criteria - For Your Progression In Aikido

6th KYU (35 hrs. - from standstill - white belt)	ROKKYU
Two hands - heaven and earth	Ryote tori - tenchinage
Cross hand - 1*, 6, entering breath	Katate tori hantai - ikkyo*, kotegaeshi, iriminage
Two hands on one - entering backfall	Ryote mochi - irimi ukemi
One hand rollout, Breath	Katate tori kokyunage, Kokyudosa
5th KYU (100 hrs. - from standstill - white belt)	GOKYU
One hand - all directions*, rotary	Katate tori - shihonage*, kaitennage
Two hands - heaven and earth*	Ryote tori - tenchinage*
Cross hand - 1*,2*,3*,4*,6,entering breath	Katate tori hantai - ikkyo*, nikyo*, sankyo*, yonkyo*, kotegaeshi, iriminage
Hands from behind - 2 entering, 3*	Ushiro ryote tori - nikyo irimi, sankyo*
Two hands on one - breath - entering backfall - turning rollout	Ryote mochi - kokyunage - irimi, tenkan
Front roll, back roll , Breath	Ukemi , Kokyudosa
4th KYU (200 hrs. - in motion - white belt)	YONKYU
One hand - all directions* (and from kneel-sit)	Katate tori - shihonage* (hanmi handachi)
Two hands - heaven and earth*	Ryote tori - tenchinage*
Cross hand - 1*,2*,3*,4*,6,entering breath	Katate tori hantai- ikkyo*, nikyo*, sankyo*, yonkyo*, kotegaeshi, iriminage
Two hands from behind - all directions*, 6	Ushiro ryote tori - shihonage*,kotegaeshi
Two hands on one - 2* , Breath	Ryote mochi - nikyo* , Kokyudosa
3rd KYU (350 hrs. - Hakama level - blue belt)	SANKYU
Diagonal strike - all directions, Horizontal strike - 2*, 6	Yokomenuchi - shihonage , Munetsuki - nikyo* , kotegaeshi
Two shoulders - heaven and earth*, Two hands on one - twist	Ushiro ryokata tori - tenchinage* , Ryote mochi - jujinage
Vertical strike - 1*,2*,3*,4*,entering breath	Shomenuchi - ikkyo*,nikyo*,sankyo*,yonkyo*, iriminage
Shoulders from behind - 1*,2*,3*,4*	Ushiro ryokata tori - ikkyo*, nikyo*, sankyo*, yonkyo*
Hands from behind - horizontal rotary	Ushiro ryote tori - kokyunage (horizontal rotary)
Freestyle with one , Breath	Jiyu waza , Kokyudosa
2nd KYU (500 hrs. - brown belt)	NIKYU
Diagonal strike - breath (3 ways), 5, 6	Yokomenuchi - kokyunage (3 ways), gokyo, kotegaeshi
Two hands - all directions, breath (3 ways)	Ryote tori - shihonage, kokyunage (3 ways)
Horizontal strike - 1*, 2*, 3*, 4*, entering breath	Munetsuki - ikkyo*,nikyo*,sankyo*,yonkyo*, iriminage
Vertical strike - 6, rotary*, Elbows from behind - breath	Shomenuchi - kotegaeshi, kaitennage* , Ushiro higi tori - kokyunage
Two hands on one - 5 techniques, Neck from behind - breath, twist	Ryote mochi - 5 techniques, Ushiro kubishime - kokyunage, jujinage
Shoulders from behind - aiki drop	Ushiro ryokata tori - aiki toshi
From kneel-sit, partner standing - one hand - rotary (3 ways)	Hanmi handachi - katate tori - kaitennage (3 ways)
shoulders from behind - all directions , 6, breath (2 ways)	ushiro ryokata tori - shihonage, kotegaeshi, kokyunage (2 ways)
Freestyle with two , Breath	Randori (with 2) , Kokyudosa
1st KYU (5 techniques, 700 hrs - brown belt)	IKKYU
One shoulder and strike, Diagonal strike, Vertical strike	Ryokatori shomenuchi , Yokomenuchi, Shomenuchi ,Ryote tori

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Two hands, Horizontal strike, Hands from behind,	Munetsuki ,Ushiro ryote tori ,
Freestyle with 3, From kneel-sit - freestyle with one	Randori (with 3), Hanmi handachi - jiyu waza
1st DAN (all previous techniques, 1000hrs. - black belt)	SHODAN
Freestyle (from standing and kneel-sit) - any approach	Jiyu waza (from standing & kneel-sit) - any approach
Freestyle with 4	Randori (with 4)
* ENTERING & TURNING	* IRIMI & TENKAN

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Practicing at other Aikido schools

We encourage our members to visit other Aikido studios and practice. You do not need approval, but there are several things you should keep in mind. You do not need many months of practice to travel to another Aikido studio to practice, as long as you can keep up with the warm-ups and the teacher at that studio does not mind, you should be able to practice there. We generally think that our members should be at the 6th kyu level or have several months practice before attending a seminar at another studio. At some studios you might be asked to wear a white belt. If you ever leave our studio and start practicing at another studio, do not expect to retain your rank. Many studios will honor the lower kyu ranks but will want you to practice for several months first. It is generally considered a rule that you would wear a white belt on your first night and until your rank is honored or you test for that rank or another rank. Remember that you will be judged first and foremost on your etiquette; that is your first impression.

When visiting another studio practice the techniques their way. You do not want to visit with the idea that our ways are correct. Try to learn their variations and bring these back to us. You can receive one hour of credit for each new technique, variation, story, or a technique that is new to you that you bring back. To receive this credit you must present these ideas to a class when one of the black belts are teaching.

You should not bring back an attitude that they are doing things correct and we are wrong. If you plan to visit another Aikido studio you might want to talk to a hakama level member first for suggestions on how to get the most out of the other studio for your level.

How to address the teacher- Please refer to the etiquette section.

Frequently Asked Questions

- **Can I use Aikido immediately for defense?** Not in a physical sense. Aikido is a life long art.
- **Do I need to be in great shape?** No.
- **What is the minimum age to start Aikido?** We suggest a minimum starting age of 13, but this depends on the individual's maturity level.
- **How vigorous are the practices?** Aikido is one of the most aerobic martial arts; however, beginning techniques are taught at slow speed.
- **If I don't want to do a technique do I have to?** No, you may sit down during any part that you are uncomfortable with.
- **When can beginners start?** You can join our school at any time of the month.
- **Do you have contracts?** No, monthly tuition only.
- **When is monthly tuition paid?** The first day you practice each month.
- **Do I pay my tuition if I am out of town for half the month?** Yes, you pay the same tuition no matter how many times you practice or don't practice.
- **Are there testing fees?** No.
- **Which classes can I attend?** While Tuesday and Thursday classes have more beginners, you can attend any class.
- **How often can I practice?** Up to 13 hrs/ week
- **How often should I practice?** Min 3 hrs/wk
- **If I miss a class will I fall behind?** No.
- **How long does it take to get a black belt?** It varies with your commitment, Average is about 5 years
- **How often are there tests?** Four times a year.
- **Do you use a belt system?** Yes, white/blue/brown/black
- **What should I wear to my first practice?** Loose fitting clothing, no jeans, no shorts, a long sleeve shirt and sweat pants are good.
- **Do I need a uniform?** You are not required to get a uniform until your first test.
- **What uniforms does Aikido use?** We use the standard Karate style white gi or a heavy Judo gi.
- **Can I practice Aikido and another martial art at the same time?** Yes, but we do not suggest beginning another art at the same time you start Aikido.
- **Can I attend seminars for Aikido or other martial arts?** Yes, this is encouraged. There are many seminars in Boulder and Denver.
- **Are weapons taught in Aikido?** One class per week is taught using Aikido sword and staff.
- **Are you affiliated with any organizations?** No. We are an independent, unaffiliated school.

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Acknowledgments

There have been many contributions to this packet mostly from within our school and starting in this version, contributions from other studios. We would like to thank all of our members who have contributed to this and we would like to thank Eric Sotnak for his contribution. Any comments or changes can be given at the school or by phone or E-Mail at the address listed below.

Version Dates:	Release Dates	Changes Made
Version 1.00	June, 1993	First release.
Version 1.5	November, 1993	Updated book list, minor bugs fixed.
Version 2.0	August, 1994	Updated book list, ki & O-Sensei additions.
Version 2.5	November, 1997	Update book list, practice times.
Version 3.0	February, 1998	Internet Version added, updated text.
Version 4.0	November, 2005	Updated for Aikido of Northern Colorado, Inc.

Contributors:

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Waiver

AIKIDO OF NORTHERN COLORADO, Inc.

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Name _____ Date of Birth _____
 Address _____
 City _____ State ____ Zip _____ Occupation _____
 Work Phone _____ Home Phone _____
 Cell Phone _____ E-mail _____
 Emergency Contact Info: _____
 Prior Aikido Experience _____ Rank _____
 Location _____ Affiliation _____
 Other Experience _____
 How did you hear about our practice? _____

READ THE FOLLOWING CAREFULLY RELEASE OF LIABILITY ASSUMPTION OF RISK

I hereby apply to participate in a class /or classes of AIKIDO at AIKIDO OF NORTHERN COLORADO, Inc. I acknowledge that AIKIDO is a martial art involving strenuous exercise and personal contact.

I am in good health and /or have received my doctor's permission to participate in AIKIDO.

As a condition of participating in any class in AIKIDO, I assume the risk of all injury and do hereby hold AIKIDO OF NORTHERN COLORADO, Inc., it's instructors, officers, and /or employees, as well as the owner(s) of the premises, harmless from any and all liability (including attorney's fee and costs) for (1) all claims, actions or damages due to injuries suffered by me or caused to third parties by me arising out of activities involving AIKIDO, or any variation thereof whether occurring on the premises of AIKIDO OF NORTHERN COLORADO, Inc.; (2) loss or damage to personal property brought into or left on the premises.

I agree to abide by the rules of AIKIDO OF NORTHERN COLORADO, Inc., and to follow explicitly all instructions given by instructors during the course of my instruction.

Date _____ Signature _____

If under eighteen (18) years of age, BOTH parents or guardians must sign below. I the undersigned, as parent or guardian of the above applicant, certify that I have read the above application and I consent to the applicant's participation in a class or classes of AIKIDO and I agree to the provisions of the contract for myself and said applicant.

Date _____ Signature _____ Relation _____

Date _____ Signature _____ Relation _____

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Japanese Terminology

The Japanese terms listed below are only approximate. There are many ways to translate the pronunciations from the Japanese terms to the Romanized English version. You may see different spellings for these terms from other Aikido or Japanese sources.

Knowing all of the Japanese terminology below is not an absolute requirement at our school. You may however feel more comfortable at other practices if you are aware of basic terminology. Hint, when it comes to learning more is better.

Ai	Harmony, unity, to join or become one with. The word carries the feeling of the strength and power of natural forces. Coming together, integration.
Ai	(Different kanji character, same pronunciation) Love
Ai Hanmi	Mutual stance where Uke & Nage each have the same foot forward. Equal Stance.
Aiki	The blending of two (or more) energies, harmonization, perfect integration.
Aiki Budo	Name used to describe Morihei Ueshiba's art in the pre-war period.
Aiki Jinja	The Aiki Shrine in Iwama, Japan that was built by Morihei Ueshiba.
Aiki Jo	Staff techniques according to Aiki principles.
Aiki Ken	Swordsmanship, according to the principles of Aikido
Aiki-O-Kami	The Great Spirit of Aiki; Supreme Symbol of Aikido ideals.
Ai Nuki	Mutual (simultaneous) escape. Mutual preservation; the goal of Aikido
Ai Uchi	Mutual kill. Equal strike or equal kill – the negation of Aikido.
Aikido	Ai - Harmony, Ki - Spirit, Do - The way or path. The way of harmony.
Aikidoka	A practitioner of Aikido.
Aikikai	Aiki association.
Aiki Taiso	Aikido warm up exercises.
Aiki Toshi	Aiki drop.
Aikuchi	Dagger without tsuba.
Agatsu	Self victory.
Age	
Ame-No-Ukihashi	“floating bridge of heaven”; symbolizes the link between the material and the spiritual realms of existence.
Arigato Gozaimasu	Thank You.
Ashi	Leg or foot.
Ashi sabaki	Footwork.

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Atemi	Defensive strike directed at the attacker for purposes of unbalancing or distraction so a technique can be effectively applied. It is not necessarily meant to inflict injury.
Atemi Waza	Striking techniques.
Awase	Blending, drawing out one's partner by initiating the techniques. Blend with opponents direction of movement and manner of attack.
Ayumi ashi	Corresponding to ordinary walking.
Barai	
Biraki	
Bokken (Boken)	Wooden practice sword, corresponding to the shape of a katana.
Bu	Martial; pertaining to military combat
Budo	The way of the warrior arts.
Budoka	Martial art practitioner
Bugei	Martial skills.
Bu-jutsu	Classical Japanese martial arts.
Bushi	Feudal term for warrior (samurai).
Bushido	Warrior's code, the way of the warrior
Bushin	Martial sprirt
Chiburi	Removal of blood from the sword.
Chinkon Kishin	'Calming the spint & returning to the source', an Aikido meditation technique.
Chokusen	Direct. Thus Chokusen No Irimi = direct entry.
Chudan	Mid level, centered readiness with the sword. Middle position.
Chudan No Kamae	A stance, middle position with hand and sword.
Chushin	Center alignment
Dan	Degrees of black belt rank
Daisho	Two swords, one long and one short, worn by the samurai.
Daito	Long sword worn by the samurai.
Datto	Removing the sword from the belt.
De	In
Deai	The moment of truth. The moment of the joining of two forces.
Deshi	Student; pupil; disciple
Dirk	Small knife used in ritual suicide.
Do	The way or path. A way of life. Spiritual path to follow.

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Dogi	Practice uniform; see Gi.
Dojo	School or practice hall. Lit. 'place of the way'. Formerly a term used by Buddhist priests in reference to their place of worship.
Dojo Cho	The head of the dojo. Dojo leader. Chief instructor.
Domo Arigato	Thank you.
Domo Arigato Gozaimashita	Thank you very much.
Doka	'Songs (poems) of the Way'; didactic poems of the founder.
Dosa	An Exercise; Basic movements
Dori (tori)	A grab or hold.
Doshi	Friend. Comrade.
Doshu	Head of the way, Grandmaster, currently Moriteru Ueshiba, grandson of the founder, Morihei Ueshiba.
Dozo	Please.
Embu	The practice of martial arts.
Engi	(Inter)dependant origination.
En-no-irimi	Circular entry, entering behind an attack and controlling it in a circular motion.
Fudo no shisei	Immovable (firm and steady) posture.
Fudo Shin	"Immovable Mind". "Steadfast spirit", unassailable presence of mind
Fukushidoin	A formal title, approximating "assistant instructor". First level instructor.
Furi Kaburi	Sword raising movement.
Furi Tama	'Shaking down the spirit (soul)'. A common Aikido meditation technique adapted from ancient Shinto ritual.
Fukushindoin	First instructors rank (generally 2 nd or 3 rd dan).
Gaeshi	To reverse. Phonetic change of Kaeshi.
Gaku	Horizontal signboard, displaying the name of the dojo or philosophical aphorism.
Gasshaku	Intensive training camp.
Gedan	Low (hand) position.
Gedanbarai	
Gedankiriage	Lower level slash upwards.
Gedanuchi	Lower level strike.
Gi	White training uniform.
Go	Five.
Godan	5th degree black belt, or five steps, or fifth step.
Gokyo	Technique number five.

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Gokyu	5th kyu.
Go No Sen	To seize the initiative at the instant of attack and deliver a counter attack
Goshin	Self defense
Gozimashita	The class.
Gyaku	Hold or throw which risks the breaking of a joint.
Gyaku Hamni	Opposite Stance. Reverse oblique position.
Gyo	Physical or spiritual exercise.
Ha	Cutting edge of the sword.
Hachi *****	Eight.
Hachidan	8th degree black belt, or eight steps, or 8th step.
Hai	Yes!
Haishin	Back stretching.
Hakama	A divided skirt like wide pants, worn over the gi. Symbol of the Samurai culture.
Hanmi	Guard, stance, the relaxed triangular stance of Aikido. A posture in which one foot is advanced one step and the body weight is distributed equally of both feet. It is stable yet flexible enough to move quickly in any direction.
Hanmi-Handachi (Hantachi)	Techniques practiced with nage sitting or kneeling and uke standing.
Hanshi	"Polished master" sword master.
Hantai *****	In reverse order. Opposite. (crosshand grab)
Happo	Eight directions.
Happo Undo	Eight Direction Exercise.
Happo Giri	Eight Direction Cutting with the sword.
Hara	The lower abdomen. The center of life energy, physical and spiritual. The center of existence. The belly. The center of gravity. The seat of ki and inner strength.
Hara-kiri	Slang term for ritual suicide.
Hasso	Ready position with sword in which the weapon is held vertical.
Hasso No Kamae	Figure 8 stance, not the arabic "8" but the Chinese character which looks like the roof of a house.
Henka Waza	Varied Technique, changing in mid execution.
Henobe	Formal samurai attire.
Hidari	Left direction.
Hidari Kamae	Left posture or stance
Hidarite	Left hand.
Hiji	Elbow.

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Hiji Tori	Elbow grab.
Hiji Nage	Elbow throw.
Hiji Waza	Techniques that attack elbow joints.
Hineri	A twist.
Hiraki	Distance, gap, difference.
Ho	As in Kokyu-ho a method or way.
Hombu Dojo	Central dojo of an organization; usually designates the Aikido World Headquarters in Tokyo.
Iai	Drawing the sword.
Iaido	The art of drawing and cutting with the sword
Iai-jutsu	The art of drawing the sword.
Iaito	Practice sword for Iaido
Iai-hiza	Sitting with knee raised.
Ichi	One.
Iie	No
Iki	Breath, the physical act of respiration.
Ikkyo	Technique number one, first teaching or principle.
Ikkyu	1st kyu.
Irimi	Entering technique to bring nage in close to uke without meeting in a headon clash. To enter. Moving into and through the line of attack with no thought of escape. Physically and spiritually entering into an opposing force in order to defuse and neutralize it.
Irimi Ukemi	Entering backfall.
Irimi Nage	Entering breath throw
Itai	“It hurts”
Iwama	Town in Ibaragi Prefecture. Location of Morihei Ueshiba’s Aiki Shrine, outdoor dojo and farm.
Ji	
Jinja	A (Shinto) shrine.
Jiyu waza	A Freestyle practice of techniques.
Jo	Wooden training staff.
Jodan	Upper level position when holding the sword, a high hand position.
Jodan Uchi	Upper level strike.
Jo dori	Techniques for disarming an opponent armed with a jo.
Joeski	Upper side of the mat or dojo; opposite the shinoseki

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Jo tai ken	Training with jo paired against the sword.
Ju	Ten.
Ju	The principle of flexibility, suppleness, gentleness, and pliability. The willow aspect of Aikido techniques and philosophy.
Judan	10th degree black belt, or ten steps, or 10th step.
Judo	The 'gentle way'; martial art developed by Kano, maximum efficiency, minimum effort.
Juji Nage	Twist throw, crossed arm throw.
Jujutsu	Art of applying the principle of flexibility and unarmed methods of self defense.
Jyu	Free style
Jyu waza	Free style technique/practice.
Kachihayabi	Victory at the speed of sunlight.
Kaeshi	A turn over, give back, or turn up and away from body.
Kaeshi Waza	Technique reversal. Uke becomes Nage and vice-versa.
Kaeshi Uchi	
Kaeshitsuki	
Kaiden	The samurai was a master technician and superior warrior.
Kaishaku	A second in ritual suicide, he removes the head after the traditional cuts are made.
Kaiso	A title for the founder. Used in reference to Morihei Ueshiba founder of Aikido.
Kaiten	To revolve or rotate. To open and turn. To enter and turn in combination.
Kaiten Nage	Rotary throw.
Kake	Application of the throw or joint lock, where uke is thrown to the ground and subdued.
Kake jiku	Hanging scroll.
Kamae	A posture or stance of readiness. 'combative' posture.
Kami	A divinity, living force, gods or divine spirit. Deity, holy inspiration, guardian angel, enlightened human being.
Kamidana	School shrine. A small Shinto altar or shrine.
Kami-no-ashi	Side (or foot) nearest the school shrine when executing iai kata.
Kamiza	A small shrine, especially in Aikido, generally located to the front of the dojo, and often housing a picture of the founder, or some calligraphy. Upper seat of the mat opposite the shimoza.
Kancho	
Kannagara	Flow of creative energy which reaches from the past into the future. The stream of God.
Kansetsu Waza	Joint manipulation techniques.

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Kansha	Deep and heartfelt gratitude.
Kata	As in jo-no-kata, Form practice of prearranged exercise. “Fixed form”.
Kata	As in kata-tori , Shoulder.
Kata	As in kata-te-tori, one, of a pair. Hold by one hand.
Kata Tori	Shoulder hold or grab.
Katame Waza	Hold down (pinning) techniques.
Katana	Japanese long sword.
Katate Dori	One hand technique. One hand holding one hand.
Katate Dori Hantai	Cross hand technique.
Katsu Jin Ken	The sword that saves life.
Keiko	Practice session; training; study. Reflection and refinement; to return to the original and discover reality. “Use accumulated wisdom to illuminate the past”.
Keiki gi	Practice uniform; see Gi.
Ken	Japanese sword.
Kenkyo	Confidence, modesty.
Ken-jitsu Ken jutsu	Sword fighting with an unsheathed sword. Way of the sword.
Kenshi	Old term used for sword master
Kensho	Enlightenment.
Kesa giri	Scapular cut with sword.
Ki	(Chi or Qi in Chinese). Spirit, a stream or flow of positive energy. The vital force of the body. Universal energy. The essence of universal creative energy.
Ki no nagare	Fluid form of a technique. Free flowing techniques.
Ki Musubi	Ki No Musubi, literally, knotting / tying-up Ki. Ki blending.
Kiai	The release of spiritual and physical power in the form of a piercing scream or cry originating in the hara. Lit. ‘spirit shout’. “Meeting of the spirits”. Has practical and psychological value. Piercing shout.
Kihon	Foundation, basis, standard, or basic. A series of prearranged attacks and defenses preformed against an opponent using a bokken. Basic form of a technique.
Kihon dosa	Basic exercises
Kihon waza	Basic or fundamental techniques
Kikai Tanden	See tanden.
Kiriage ****	
Kiritsuki	Cutting.
Kisaki	Tip of the sword blade.

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Kizu	Flaws on the sword blade.
Kobo itchi	The principle that there can be no separation between defense and offense in combat.
Kodogu	Hardware on sword.
Koehi / Kohai	Junior student. Beginner. You owe them your help and support.
Kojiri	Cap on end of scabbard.
Kogi fune undo	Rowing exercise
Kohai	An aikidoka that is junior to another in rank and/or experience.
Koho ukemi	Backward roll
Kojiki	'Record of Ancient Matters'. Compiled in 712, relates the spiritual history of Japan.
Kokoro	Heart, mind, or spirit.
Kokyu	Breathing, the power of breath and life force. Coordination of ki flow with breathing. Animating breath. "Good timing",
Koyku Ho	Exercise to foster breath power.
Kokyudosa	Kneel-sit exercise, breath. Off balancing and pinning your partner with your 'ki' instead of physical power.
Kokyu Nage	Breath throw.
Kokyu ryoku	Breath power
Kokyu tanden Ho	Kneel-sit exercise.
Komban Wa	Good evening.
Konichi Wa	Hello, good day, used after 10am.
Koryu	Ancient (or classical).
Koshi	Hips. Waist.
Koshi-ita	Stiff back on hakama.
Koshi Nage	Hip throw.
Kosatori	Cross hand technique.
Kote	Small hand (wrist area)
Kote Gaeshi	Technique number six, wrist turn- out throw.
Kotodama, Kototama	The spiritual function of sound. "Word Spirit" of existence; the resonance between the mysterious seed syllables of kototama gives body to language, poetry, prayer, and song and allows one to summon forth physical power.
Kudan	9th degree black belt, or nine steps, or 9th step.
Kuden	Secret techniques imparted by word of mouth; direct person to person, heart to heart transmission.

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Kumidachi	Another name for kihons.
Kumitachi	Sword matching exercise (partner practice).
Kumijo	Jo matching exercise (partner practice).
Kyoshi	"Master", Sword master, one rank below hanshi.
Kyu	White belt grade. Mudansha or 'undergraduate'.
Ku	Nine.
Ku	Emptiness; the void created by Aikido techniques
Kubi	Neck.
Kuchi	Mouth.
Ma ai	The distance of time and space between two forces (uke & nage). The movement of mind, the stream of spirit and the direction in which mind and spirit move along with physical distance, determine the balance and proper use of space. Harmony of space. Perfect spacing.
Mae	Front or forward, as in Mae-Ukemi (forward roll).
Mae geri	Front kick
Marui	Circular motion
Masakatsu	True victory.
Mawashi	Turn.
Mawashi geri	Side Kick
Me	Eyes.
Men	Face, head.
Menkyo	"Licensed", at this stage, the samurai was highly skilled technician and a seasoned fighter.
Men uchi	Downward (head) strike with sword.
Menui	Ornament on sword handle.
Metsubushi	Smashing eye blow
Migi	Right (direction).
Migi Kamae	Right (direction) posture or stance
Migite	Right hand.
Misogi	Purification of mind, body and spirit. Sweating is misogi, cleaning is misogi, fasting is misogi, keiko is misogi.
Mituske	Eye focusing and direction
Mochi	To hold.
Mokuso	Meditation. Period of meditative calm. Done at the start of class.
Moku-roku	This was the middle step and signified that a samurai was an accomplished fighter and teacher.

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Morote tsuki	Thrusting the sword forward while holding the handle with both hands.
Morote Tori	Two hands holding one hand, wrist, forearm
Mudansha	Students without black belt rank.
Mugamae	No posture
Mune	Chest.
Mune	Back side of the sword handle.
Mune Dori	One or two hand lapel hold or chest grab.
Munen	To have no thoughts.
Muramasa	Swordsmith.
Mushin	No mind, a mind without ego (Zen term). A mind like a mirror which reflects and does not judge.
Musubi	Opposites are but different images of the same reality. Musubi is the process of their unification. Blending. It is the movement of the spiral.
Munetsuki	Punch to the stomach.
Myoyo	To attain spiritual perfection with the sword.
Nagare	Flow, unbroken, projection of ki during execution of technique.
Nage	One who throws. The defender who executes the technique (also Tori)
Nai kan gyo	Silence and action are training which teaches us to still the mind and see inside.
Ni	Two.
Nidan	2nd degree black belt or two steps or 2nd step.
Nikyo	Technique number two. Second principle or teaching.
Nikyu	2nd kyu.
No	
Noto	Returning the sword to scabbard.
Nukikata	Drawing the sword from the scabbard.
Obi	Belt. Kuro obi is 'black belt'
Ogi	"Hidden" techniques; the highest and most subtle level of technical application.
Ohayo Gozaimasu	Good morning, used after 10am.
Oku-iri	"Entrance to secrets", This was the first credential. It signified that a warrior was an accomplished samurai and an instructor in the tradition he trained in.
Omoiyari	A mind of concern for others feelings, safety and situation.
Omote	To the front, going in front. Forward.
Omotokyo	One of the so-called "new-religions" of Japan. Shamanistic religion established by Nao Deguchi and Onsaburo Deguchi.

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Omote Sankaku	Forward triangular stance
Onegai Shimasu	I make a request. "Let's train together and help each other".
Osae Waza	Pinning techniques.
O'sensei	Great teacher, title used for the founder of Aikido, Morihei Ueshiba.
Oyasumi Nasai	Good night.
Oyo waza	Variations on basic techniques, techniques in practical self defense applications.
Randori	Freestyle (all out) against multiple attackers. Spontaneous responses.
Rei	To bow, formal bow. Salutation.
Reigi	Rei also translates as holy spirit, gi as manifestation. Combined it means proper etiquette.
Regi Shiki	Forms of ceremony and etiquette
Regi Saho	Forms of etiquette
Renshi	"Polished expert" swordmanship ranking, expert with the sword.
Ritsu rei	A standing Bow
Roku	Six.
Rokudan	6th degree black belt, or six steps, or sixth step.
Ronin	Masterless samurai.
Ryo Kata Tori	Grabbing both shoulders.
Ryote Tori	Two hands holding two hands. Both hands. Held by both hands.
Ryote mochi	Two hands on one.
Ryu	Style or school of martial skills. A tradition.
Saho	Etiquette used in performing bows, handling the jo & ken, and so forth.
Sageo	Sword sash, cord.
Samurai	Feudal Japanese soldier, military retainer in pre-Meiji Japan. From verb 'to serve'. Noble and honorable one who has the duty and responsibility of protecting society.
San	Three.
Sandan	3rd degree black belt ,or three steps, or third step.
Sankaku Irimi	Triangular entering, also known as isoku irimi; one step irimi.
Sankyo	Technique number three.
Sankyu	3rd kyu.
Satori	Enlightenment.
Sayanara	Good bye.
Sayu	Scabbard.

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Sayu	Right left, side to side.
Sayubiki	Pulling the scabbard to meet the sword guard.
Sempai	Senior student. You should respect this person's experience. See Kohai.
Sei ritsu	Natural standing position.
Seishi o choetsu	Transcending thought about life or death.
Seiza	Formal sitting position with knees folded beneath you, the only proper way to sit on the mat. Correct and proper sitting.
Sensei	Teacher, instructor. Literally means 'born before'.
Senshin	A purified and cleansed heart and spirit, enlightened attitude.
Seppuku	Formal term for ritual suicide.
Setsu Nin To	The sword that kills.
Setsuzoku	Connection.
Shi	Four.
Shiai	A contest or organized competition.
Shiai	(Different kanji) "Encounter with death" – Symbolized by the full concentration and absolute attention when practicing Aikido.
Shichi	Seven.
Shichidan	7th degree black belt, or seven steps or 7th step.
Shidoin	A formal title, approximately, Instructor. Certified instructor (generally 4 th or 5 th dan)
Shihan	Master Instructor, teacher of teachers. (Generally 6 th dan and above).
Shiho	Four directions.
Shiho Giri	Four directions cut.
Shiho Nage	All directions, or four direction throw.
Shikaku	Dead angle.
Shikko	Knee walking, the only proper way to move from the knees. Builds leg and hip strength.
Shimi	To squeeze or choke.
Shimoza	The lower seat on the mat or dojo, opposite the kamiza. (Shimoseki)
Shinbu Fusatsu	'Divine techniques do not kill' – Key tenant in Aikido philosophy.
Shinai	Split bamboo practice sword.
Shin Budo	'New budo'; martial arts created after restoration of Emperor Meiji in late 19 th century.
Shinken shobu	Dual with live swords. Fight to the finish. To throw oneself single mindedly into one's training.
Shingon	Tantric Buddhism of Japan

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Shinnyo	Thusness or suchness.
Shinto	The way of the gods. Traditional religion of Japan.
Shisei	Posture. Shizen hantai, Shizen tai, neutral stance of the body.
Shodan	Holder of the first grade black belt. Also one step, or first step.
Shogun	Feudal Japanese military dictator.
Shoto	Short sword worn by the samurai
Shomen	Front or top of the head.
Shomen	The upper seat, the shrine which houses the picture of the founder and the spirit of Aikido. Not a religious symbol, but a spiritual one.
Shomen uchi	Vertical strike to the top or front of the head with the tegatata (hand blade).
Shugyo	The day to day struggle, the work of education to refine and purify the quality of life. Rigorous daily training for overall purification. Lifelong discipline.
Sonkyo	Sitting on the balls of the feet.
Soto	Outside. As in soto deshi; outside students. We are soto deshi.
Suburi	Striking practice with a sword or bokken. A single movement using ken or jo, done as a solo practice. Suburi is training as opposed to kumi tachi which is study (keiko).
Suburoti	Large and heavy wooden version of the katana. Used for conditioning.
Sukashi Waza	Techniques performed without allowing the attacker to complete a strike or grab.
Suki	An opening or gap where one is vulnerable to attack.
Sumiotoshi	Corner drop.
Sutemi	A hard fall.
Suwari Waza	Techniques with uke and nage in kneel-sit.
Tachi	Japanese long sword, slung sword.
Tachi Tori	Technique of taking an opponents sword and throwing him.
Tachi Waza	Standing techniques.
Taijo	Term for leaving dojo.
Tai No Henko OR Tai No Tenkan	The basic blending practice. Involving a 180 degree turn. Tenkan practice. Body change movement.
Tai noshintai	Body movement
Taijutsu	Empty handed techniques. Body arts.
Tai Sabaki	Body movement to avoid attack, followed by a response.
Taiso	Physical exercise.
Takemusu Aiki	Enlightened Aikido. Techniques 'appear' when needed.

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Takenomo	Alcove space, ‘alcove of beauty’.
Taninsugake	Training against multiple attackers, usually from grabbing attacks.
Tenchi Nage	Heaven and earth throw.
Tanden	The hara, abdominal center of power. One point. About an inch below the navel. Where ki is located and drawn from.
Tang	The end of the blade under the handle of the sword.
Taninsu gake	Freestyle techniques against multiple attackers. See randori.
Tanren	Training. Striking practice with sword, Bokken or jo. Forging the body and mind. Especially intense training.
Tanto	Wooden practice knife, dagger.
Tanto waza	Knife practice.
Tanto tori	Knife practice to counter a knife attack.
Tashi	"Expert swordsmanship ranking, rank below renshi.
Tatami	Mats covering the dojo floor.
Te	Hand.
Tegatana	Sword blade of the hand. Hand sword.
Teito shinsei	Formal standing.
Tekubi	Wrist. Literally ‘hand neck’.
Tekubi waza	Techniques against the wrist joint.
Tenchi	Ten - heaven, Chi - earth, position of the hands, one up high one down low
Tenchinage	Heaven and earth breath throw.
Tenshin	A movement where Nage retreats 45 degrees away from the attack.
Tenken	Turning. To turn. Turning to dissipate force.
Tobu ukemi	Flying breakfall
Toma	
Tomoe	Circle.
Torei	Formal bow to sword.
Tori	‘The one who takes’
Tsuba	Sword guard.
Tsugi ashi	Glide walking
Tsuka	Sword hilt (handle).
Tsuka-ate	Striking with the end of the sword handle.
Tsukagashira	End of sword handle.
Tsuki	Punch. Thrust.

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Tsukuri	‘Structuring’, whereby the skilful use of eye contact (metsuke), posture, hand movements and unbalancing (kuzushi), are combined to enable the aikidoka to throw or control an opponent.
Uchi	To strike, or inside. .
Uchiage	
Uchi Deshi	A live in student. Some schools have uchi deshi programs. Personal student or disciple. Apprenticed to the master.
Uchi gatame	‘Pounding the body with the fists’. A warm up exercise used to stimulate the skin and muscles.
Uchiko	Powdered limestone for cleaning swords.
Uchikomi	
Uke	The person who give the attack and receives the throw.
Ukemi	Techniques of falling, Receiving the body. Includes rolling and high (break) falls. Protecting oneself from injury.
Ukenagashi	Warding off an attack.
Ura	To the rear. Moving behind.
Ura San Kaku	Reverse triangular stance.
Ueshiba Morihei	The founder of AIKIDO.
Ueshiba Kisshomaru	The founder’s son, the late Doshu.
Ueshiba Moriteru	Grandson of the founder, Current Doshu at Hombu Dojo.
Ushiro	Back, behind, rear.
Ushiro dori	Bear hug from behind (rear). Where nage is seized and held from behind by uke.
Ushiro Eri dori	Collar grab from behind (rear).
Ushiro higi tori	Elbows from behind (rear).
Ushiro Waza	From behind technique.
Ushiro Tekubi Tori	Wrist grab from behind.
Ushiro Ryote Tori	Hands from behind. Both wrists grabbed from behind.
Ushiro ryokata tori	Shoulders grabbed from behind.
Ushiro kubishime	Choke from behind. Choking with one hand around the neck from the rear. Usually while holding one wrist with the free hand.
Wa	Harmony

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Wakizashi	Short sword.
Waza	Technique. Way of.....
x- Tori	Taking away x, as in Tanto Tori. (tantodori)
Ya	Attacker in kata.
Yobi dashi	“Calling out”, a preemptive strike intended to neutralize an attack before it starts to develop.
Yoko	Side, to the side.
Yokomen	Side of the head.
Yokomen Uchi	Diagonal strike to the side of the head with the knife hand (Tegatana).
Yoko ukemi	‘Breakfalls’ to the side
Yondan	4th degree black belt, or fourth step or four steps.
Yonkyo	Technique number four.
Yonkyu	4th kyu.
Yudansha	Blank belt rank holders.
Zanshin	Fighting spirit, remaining aware with a focus of concentration and prepared (on guard) for the next attack. Continuity. Unbroken awareness and concentration. The follow-thru... Lingered spirit...
Zarei	Seated bow
Zazen	Sitting meditation, seated zen.
Zen	Philosophical system of thought popular in ken-jutsu and iai-jutsu. Buddhist meditation system emphasizing direct realization.
Zenpo Kaiten	Forward Roll
Zenshin	Advance, progress, whole body.
Zori	Sandals worn off the mat to help keep the mat clean.
Misc. Related Concepts	
Shu – Ha - Ri	Shu Ha Ri are three kanji which describe the cycle of training, or perhaps more properly the cycle of progress of a student
	Shu , or Mamoru means to keep, protect, keep or maintain. During the Shu phase, the student builds the technical foundation of the art. One learns the form or Kata of the art.
	Ha means to detach and that the student breaks free from purely repetitive practice. The student must reflect on the meaning and purpose of everything that they have learned
	Ri means to go beyond or transcend. The student now uses their background knowledge, training, and experience to develop original thoughts or techniques.

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Go No Sen Sen Sen Sen No Sen	The timing of the technique in relation to the attacker
	Go No Sen Your response occurs an after the attack begins.
	Sen In Sen you and your oppnent begin to move simultaneously.
	Sen Sen No Sen – Your attack is made first in a spilt second between the time your opponent mentally commits to the attack and the moment he begins his actual movement

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