

## Aikido Dictionary



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A    B    C    D    E    F    G    H    I    J    K  
M    N    O    R    S    T    U    W    Y    Z

### ■ Attacks

<b>Striking:</b>	
Atemi	Strike to a vital point
Chudan-zuki	A punch to the abdominal region
Gedan-zuki	Downward punch
Gyaku-uchi	Any reverse strike
Gyaku-zuki	Punching with the rear hand
Jodan-zuki	Upper strike
Kaeshi-zuki	Counter thrust
Katate-uchi	One-handed strike
Men-uchi	Strike to head
Mune tsuki	Thrust toward knot on obi
Oi-zuki	A step-punch
Shomen uchi	Overhead strike to the head.
Tsuki	In Aikido, usually a Chudan Oi-zuki
Uchi	Inside; strike
Yokomen uchi	Diagonal strike to the side of the head.
Yoko-uchi	A sideward strike

<b>Holds:</b>	
Gyakute-dori	To grasp with one's hand reversed; to grasp and opponents right wrist with your left hand
Katate dori	One hand holding one hand.
Kosadori	hand grab (katatedori ai-hanmi)
Morote dori	Two hands holding one hand.
Kata dori	Shoulder hold
Ryokata dori	Grabbing both shoulders.
Ryote dori	Two hands holding two hands.
Mune dori	One or two hand lapel hold.
Hiji dori	Elbow grab
Sode dori	Sleeve grab
Ushiro eri-dori	Neck grab from the back (usually the collar :-)
Ushiro tekubi dori	Wrist grab from the back.
Ushiro ryote dori	As above from the back.
Ushiro ryokata dori	As above from the back.
Ushiro kubi shime	Rear choke.



## ■ Body Parts

<b>Body Parts:</b>	
Hara	The abdomen, stomach
Abara	The ribs
Ago	Jaw
Ashi	Leg
Ashikubi	Ankle
Atama	Head
Chototsu	Atemi point between the eyes
Daitai	The thigh
Denko	Atemi point at the floating ribs
Dokko	Pressure point behind the ear
Empi	The elbow
Eri	Lapel; collar
Fukuto	Atemi point just above inside of knee
Ganmen	The face

Gekon	Pressure point below lower lip
Gokoku	Pressure point in fleshy area between thumb and forefinger
Haishu	Back of the hand
Haito	Ridgehand
Haiwan	Back of forearm
Hiji	Elbow
Hiji-zume	Atemi point on inside of elbow
Hitai	Forehead
Ippon-ken	An one-knuckle fist
Jinchu	Pressure point on upper lip below nose
Jintai	The body
Jinkai-kyusho	Vital points on the human body
Juizo	The kidney area
Junchu	Atemi point on the upper lip
Kakato	The heel of the foot
Kakuto	Back of the wrist (for a strike)
Kashi	Legs
Katate	One hand
Keichu	Atemi point on back of neck
Kenkokotsu	Shoulder blades
Kikan	Trachea
Koko	Area between thumb and forefinger
Kote	Wrist
Kubi	Neck
Kubi-naka	Atemi point at base of skull
Kyusho	Vital point on body
Mata	The thigh; the groin
Men	Head
Mikazuki	Atemi at corner of jaw
Mimi	Ears
Morote	Both hands
Mukozune	Atemi point in middle of shin
Mune	Chest
Murasame	Pressure points on each side of neck behind collar bone
Naike	Pressure point on inside of ankle
Nukite	Ends of stiffened fingers
Seika-tanden	Lower abdomen
Seiken	Front of fist

Seikichu	The spine
Senaka	The back of the body
Shintai	The body
Shita hara	Lower abdomen
Shomen	Face
Shuhai	Back of the hand
Shuto	Edge of hand
Sode	Sleeve
Sokei	Groin
Sokuso	Tips of toes (for kicking)
Sokutei	Bottom of heel
Sokuto	Edge of foot
Tanden	Abdomen
Tegatana	The arm as sword
Teisho	Heel of the hand
Tekubi	Wrist
Te-no-hira	Palm of hand
Tento	Atemi point on top of head
Tettsui	Hammer fist
Te-ura	Inside of wrist
Ude	The arm
Uraken	Back of fist
Waki	Side; armpit
Wakikage	Atemi point in armpit
Yokomen	Side of the head
Yubi	Finger
Zengaku	Forehead
Zenshin	The entire body
Zenwan	Forearm



## ■ Counting

Counting:		
1	Ichi	one
2	Ni	two
3	San	three
4	Shi (or yon)	four

5	Go	five
6	Roku	six
7	Shichi (or nana )	seven
8	Hachi	eight
9	Kyu	nine
10	Jyu	ten
11	Jyu ich	ten (and) one
12	Jyu ni	ten (and) two
13	Jyu san	ten (and) three
14	Jyu shi or Jyu yon	en (and) four etc.
36	San jyu roku	3 tens and 6
43	Yon jyu san	4 tens and 3
72	Nana jyu ni	7 tens and 2
99	Kyu jyu kyu	9 tens and 9
100	Hyaku	
1000	Sen	
10000	Man	
101	Hyaku ichi	hundred (and) one
201	Ni hyaku ichi	two hundred (and) one
546	Go hyaku yon jyu roku	five hundred (and) four tens (and) six
3427	San zen yon hyaku ni jyu nana (or shichi)	note that "sen" becomes "zen" after a voiced consonant line "n"
33456	San man san zen yon hyaku go jyu roku	
	Some anomalies:	<ul style="list-style-type: none"> <li>• Use "shi" for "four" only in the single digit column. So, you can use "shi" or "yon" in 3654, but use "yon" for 40, 400, 4000, etc.</li> <li>• Use "shichi" for "seven" only in the single digit column. So, you can use "shichi" or "nana" in 9607, but use "nana" for 70, 700, 7000, etc.</li> <li>• 600 = "roppyaku" (not "rokyu hyaku")</li> <li>• 800 = "happyaku" (not "hachi hyaku")</li> <li>• 8000 = "hassen" (not "hachi sen")</li> </ul>



## ■ Commands

<b>Commands in the dojo:</b>	
Ato	Move back
Hajime	Start
Hayaku	Quickly
Kiyotsukete	Be careful
Koutai	Change
Mate	Wait
Mawatte	Turn around
Mokuso	Close the eyes, meditation
Suwatte	Sit down
Tatte	Raise
Yame	Stop
Yoi	Ready
Yukuri	Slow
Yuru yaka ni	Smooth
Shinzen ni rei	Bow to shrine
Sensei ni rei	Bow to sensei
Joseki ni rei	Bow to the high section of the dojo
Kamiza ni rei	Bow to kamiza (gods)
Otagai ni rei	Bow to each other
Rei	Bow 
<b>Words:</b>	
Arigato	Thank you (informal)
Domo	Thanks (informal)
Domo arigato	Thank you (formal)
Domo arigato gozaimasu	Thank you very much (very formal) (for something that is happening)
Domo arigato gozaimas'ta	Thank you very much (very formal) (for something that has just ended)
Dozo	Please go ahead
Gomen nasai	Excuse me, I'm sorry
Onegaishimasu	Please (when asking for something, usually as in Please lets practice together)
Sumimasen	Excuse me (to attract attention)
Hai	Yes

lie	No
Wakarimasu	I understand



## ■Directions

Directions:	
Mae	Forward
Migi	Right
Hidari	Left
Ushiro	Rearward, behind
Omote	Front
Ura	Back
Uchi	Inside
Soto	Outside
Jodan	High
Chudan	Middle
Gedan	Low
Chokkaku	Right angles
Heiko	Parallel
Massugu	Straight ahead
Naname	Diagonal
Otoshi	Dropping
Shomen	Straight ahead
Ue	Up
Yoko	Horizontal, to the side
Asoko	Over there
Gyaku	Reverse, opposite, inverted
Hantai	The other way around
Kiku	Lower
Komi	Coming close or drawing near.
Soko	There, that position
Hantai-ni	In the opposite direction
Happo	The eight sides; in all directions
Ichimonji	A straight line
Chokusen	A straight line
Naka	Center
Naka ni	To the center

Waki	Side; armpit
Zenpo	Front



## ■ Postures

Postures:	
Hanmi	Half forward stance.
Hitoemi	Equal stance, feet parallel forward
Iai goshi	Hips lowered, stable position.
Iai hiza, Tate hiza	Kneeling on one calf.
Kamae	Posture, stance.
Kiza	Kneeling, but up on the toes.
Seiza	Kneeling on both calves.
Tachi	Standing.
Chudan	Middle kamae, sword in middle, seigan is a chudan kamae.
Gedan	Lower level, sword pointed down.
Hasso kamae	Figure 8 stance, sword by side of head. Usually hasso hidari, sword on right, left foot forward.
Jodan	Upper level, sword above head. Usually hidari jodan, left foot forward.
Karuma	like waki kamae, blade horizontal.
Kasumi	Arms crossed over to hide technique (mountain mist).
Kongo	Blade vertical in front of face.
Seigan	Natural step, fundamental kamae.
Waki kamae	Sword pointed down and back, for a sutemi (sacrifice) waza. Usually sword on right side (migi waki kamae), left foot forward. Other purpose - hiding length of sword, especially in case of a broken one.



## ■ Principles and throws

Principles:	
Ikkyo	1. principle = oshi taoshi, ude osae
Nikyo	2. principle = kote mawashi, kotemaki
Sankyo	3. principle = kote hineri, shibori-kime
Yonkyo	4. principle = tekubi osae
Gokyo	5. principle = kuji-osae



<b>Throws:</b>	
Irimi nage	Entering throw ("20 year technique")
Juji nage, juji garami	Arm entwining throw ("No. 10 throw", since the arms form the japanese sign for 10 "+". arms crossed, elbows locked)
Kaiten nage	Rotary throw. uchi-kaiten nage and soto-kaiten nage (inside and outside)
Kokyu ho	morotetori kokyu nage or ryotemochi kokynage ude-oroshi irimi
Kokyu nage	Breath throw (There are a zillion of these in Aikido. Most of them just variations of the basic techniques)
Koshi nage	Hip throw
Kote gaeshi	Wrist turn-out
Shiho nage	Four direction throw
Tenchi nage	Heaven and earth throw
Aiki otoshi	entering more deeply and picking up uke's off-side leg
Maki otoshi	nage ends up down on one knee, having thrown uke over nage's shoulder
Suni gaeshi	corner throw
Sumi otoshi	Corner drop
Ushiro udoroshi	pull down from behind
Kokyu dosa	Breath-power movement (from seiza)
Ganseki otoshi	Arm bar with elbow braced over shoulder



## ■ Ranks and titles

<b>Ranks and titles:</b>	
Kohai	Junior student
Sempai	Senior student
Sensei	Instructor
Shihan	A senior teacher, properly used within the school only, when outside, use sensei
Kyu	Student grade, from 6 up to 1, the nanakyu, rokyu , gokyu , yonkyu , sankyu , nikkyu , ikkyu
Dan	More advanced grades, from 1 to 10: shodan , nidan , sandan , yondan , godan , rokudan , nanadan , hachidan , kudan , judan
Yudansha	Members with dan grades
Mudansha	Members with kyu grades
Soke	Head of style (actually head of family, unifier of gods and lineage)
Doshu	Head of the way (currently Kisshomaru Ueshiba)
Kaicho	"Owner" of school (organization) eg. Sei Do Kai
Kancho	"Owner" of school (building, hall) eg. Yugen Kan
Dojo-cho	"Leader" of a dojo

O Sensei	Great Teacher (Ueshiba, Morihei)
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## ■Techniques

Techniques:	
Ukemi	Lit. "receiving with the body"
Kumitachi	Sword partnership practice
Kumijo	Staff partnership practices
Tachi dori	Sword takeaways
Tanto dori	Knife takeaways
Atemi-waza	Techniques to strike a vital point
Hanashi-waza	Techniques from escaping from holds; also known as hazushi-waza
Hanmi-handachi waza	One person standing, one person sitting techniques
Henka waza	Varied technique. Especially beginning one technique and changing to another in mid-execution
Hitori waza	"invisible partner practice"
Jiju waza	Free-style practice of techniques. Usually a set of attacks or techniques. It is different from Randori where everything is allowed.
Kaeshi-waza	Counter techniques
Kansetsu-waza	Dislocation techniques
Katame-waza	Grappling techniques; consisting of osae waza, kansetsu waza, and shime waza
Kihon-waza	Fundamental techniques
Nagashi waza	Flowing from one technique to next
Ne waza	Grappling techniques
Oji waza	To block and then counterattack
Omote waza	Techniques that are revealed to the public
Osae waza	Pinning techniques.
Shi waza	A counter technique
Sukashi waza	Techniques performed without allowing the attacker to complete a grab or to initiate a strike.
Sutemi waza	a technique accomplished by sacrificing your body
Suwari waza	Techniques executed with both uke and nage in a seated position.
Tachi waza	Standing techniques.
Te-waza	Hand techniques (as opposed to weapons)
Uchi-waza	Striking techniques
Ushiro-waza	Techniques from rear attacks

Uke-waza	Blocking techniques
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## ■The uniform

The uniform:	
Tenugui	Small hand cloth to wipe face. Also worn under the helmet in kendo.
Keiko gi, do gi, gi	Practice uniform.
Embu gi	Demonstration top / uniform.
Kesa	Lapel / part of monk's costume hanging from left shoulder.
Mon	Family crests on uniform
Montsuki	Wide sleeved top with mon on chest, sleeve and back.
Sode	Sleeve, on practice top.
Tanomo	Large sleeves on formal tops.
Uwa gi	Practice top.
Zekken	Chest patch embroidered with own name and dojo name.
Obi	Belt (White belt , Black belt
Hakama	Split skirt, wide legged pants.
Hera	Peg in back of hakama.
Matadachi	Split in side of hakama.
Koshiita	Back plate on hakama.
Tabi	Japanese sock-slippers used in dojo.
Zori	Japanese sandals for use outside dojo. Sandals worn off the mat to help keep the mat clean!



## ■Miccellaneous aikido terms

Term	Definition
<b>Agatsu</b>	"Self victory." According to the founder, true victory (MASAKATSU) is the victory one achieves over oneself (AGATSU). Thus one of the founder's "slogans" was MASAKATSU AGATSU -- "The true victory of self-mastery."
<b>Aikido</b>	The word "aikido" is made up of three Japanese characters: 和 AI - harmony, 気 KI - spirit, mind, or universal energy, 道 DO - the Way. Thus aikido is "the Way of Harmony with Universal Energy." However, AIKI may also be interpreted as "accommodation to circumstances." This latter interpretation is somewhat non- standard, but it avoids certain undesirable metaphysical commitments and also epitomizes quite well both the physical and psychological facets of aikido.

<b>Aikidoka</b>	A practitioner of aikido.
<b>Aikikai</b>	"Aiki association." A term used to designate the organization created by the founder for the dissemination of aikido.
<b>Ai Nuke</b>	"Mutual escape." An outcome of a duel where each participant escapes harm. This corresponds to the ideal of aikido according to which a conflict is resolved without injury to any party involved.
<b>Ai Uchi</b>	"Mutual kill." An outcome of a duel where each participant kills the other. In classical Japanese swordmanship, practitioners were often encouraged to enter a duel with the goal of achieving at least an AI UCHI. The resolution to win the duel even at the cost of one's own life was thought to aid in cultivating an attitude of single-minded focus on the task of cutting down one's opponent. This single-minded focus is exemplified in aikido in the technique, IKKYO, where one enters into an attacker's range in order to effect the technique.
<b>Ashi Sabaki</b>	Footwork. Proper footwork is essential in aikido for developing strong balance and for facilitating ease of movement.
<b>Atemi</b>	(lit. Striking the Body) Strike directed at the attacker for purposes of unbalancing or distraction. Atemi is often vital for bypassing or "short-circuiting" an attacker's natural responses to aikido techniques. The first thing most people will do when they feel their body being manipulated in an unfamiliar way is to retract their limbs and drop their center of mass down and away from the person performing the technique. By judicious application of atemi, it is possible to create a "window of opportunity" in the attacker's natural defenses, facilitating the application of an aikido technique.
<b>Bokken or Bokuto</b>	Wooden sword. Many aikido movements are derived from traditional Japanese fencing. In advanced practice, weapons such as the BOKKEN are used in learning subtleties of certain movements, the relationships obtaining between armed and unarmed techniques, defenses against weapons, and the like.
<b>Budo</b>	"Martial way." The Japanese character for "BU" (martial) is derived from characters meaning "stop" and (a weapon like a) "halberd." In conjunction, then, "BU" may have the connotation "to stop the halberd." In aikido, there is an assumption that the best way to prevent violent conflict is to emphasize the cultivation of individual character. The way (DO) of AIKI is thus equivalent to the way of BU, taken in this sense of preventing or avoiding violence so far as possible.
<b>Chokusen</b>	Direct. Thus CHOKUSEN NO IRIMI = direct entry.
<b>Chudan</b>	"Middle position." Thus CHUDAN NO KAMAE = a stance characterized by having one's hands/sword in a central position with respect to one's body.
<b>Chushin</b>	Center. Especially, the center of one's movement or balance.
<b>Do</b>	Way/path. The Japanese character for "DO" 道 is the same as the Chinese character for Tao (as in "Taoism"). In aikiDO, the connotation is that of a way of attaining enlightenment or a way of improving one's character through aiki.
<b>Dojo</b>	Literally "place of the Way." Also "place of enlightenment." The place where we practice aikido. Traditional etiquette prescribes bowing in the direction of

	the shrine (KAMIZA) or the designated front of the dojo (SHOMEN) whenever entering or leaving the dojo.
<b>Dojo Cho</b>	The head of the dojo. A title. Currently, Moriteru Ueshiba (grandson of the founder) is DOJO CHO at World Aikido Headquarters ("HOMBU DOJO") in Tokyo, Japan.
<b>Domo Arigato Gozaimashita</b>	Japanese for "thank you very much." At the end of each class, it is proper to bow and thank the instructor and those with whom you've trained.
<b>Doshu</b>	Head of the way (currently Kisshomaru Ueshiba, son of aikido's founder, Morihei Ueshiba). The highest official authority in IAF aikido.
<b>Fudo Shin</b>	"Immovable mind." A state of mental equanimity or imperturbability. The mind, in this state, is calm and undistracted (metaphorically, therefore, "immovable"). FUDO MYO is a Buddhist guardian deity who carries a sword in one hand (to destroy enemies of the Buddhist doctrine), and a rope in the other (to rescue sentient beings from the pit of delusion, or from Buddhist hell-states). He therefore embodies the two-fold Buddhist ideal of wisdom (the sword) and compassion (the rope). To cultivate FUDO SHIN is thus to cultivate a mind which can accomodate itself to changing circumstances without compromise of ethical principles.
<b>Fukushidoin</b>	A formal title whose connotation is something approximating "assistant instructor."
<b>Furi Kaburi</b>	Sword-raising movement. This movement is found especially in IKKYO, IRIMI-NAGE, and SHIHO-NAGE.
<b>Gedan</b>	Lower position. GEDAN NO KAMAE is thus a stance with the hands or a weapon held in a lower position.
<b>Gi/Dogi/Keiko Gi</b>	Training costume. Either judo-style or karate-style GI are acceptable in most DOJO, but they must be white and cotton. (No black satin GI with embroidered dragons. Please.)
<b>Hakama</b>	Divided skirt usually worn by black-belt ranks. In some DOJO, the HAKAMA is also worn by women of all ranks, and in some DOJO by all practitioners.
<b>Hara</b>	One's center of mass, located about 2" below the navel. Traditionally this was thought to be the location of the spirit/mind/(source of KI). Aikido techniques should be executed as much as possible from or through one's HARA.
<b>Hasso no Kamae</b>	"Figure-eight" stance. The figure eight does not correspond to the arabic numeral "8", but rather to the Chinese/Japanese character which looks more like the roof of a house. In HASSO NO KAMAE, the sword is held up beside one's head, so that the elbows spread down and out from the sword in a pattern resembling this figure-eight character.
<b>Henka Waza</b>	Varied technique. Especially beginning one technique and changing to another in mid-execution. Ex. beginning IKKYO but changing to IRIMI-NAGE.
<b>Hombu Dojo</b>	A term used to refer to the central dojo of an organization. Thus this usually designates Aikido World Headquarters. (see Aikikai) <a href="#">Hombu dojo page</a>
<b>Jinja</b>	A (shinto) shrine. There is an AIKI JINJA located in Iwama, Ibaraki prefecture, Japan.
<b>Jiyu Waza</b>	Free-style practice of techniques. This usually involves more than one


	attacker who may attack NAGE in any way desired.
<b>Jo</b>	Wooden staff about 4'-5' (127 cm) in length. The JO originated as a walking stick. It is unclear how it became incorporated into aikido. Many JO movements come from traditional Japanese spear-fighting, others may have come from jo-jutsu, but many seem to have been innovated by the founder. The JO is usually used in advanced practice.
<b>Jodan</b>	Upper position. JODAN NO KAMAE is thus a stance with the hands or a weapon held in a high position.
<b>Kaeshi Waza</b>	Technique reversal. (UKE becomes NAGE and vice-versa). This is usually a very advanced form of practice. KAESHI WAZA practice helps to instill a sensitivity to shifts in resistance or direction in the movements of one's partner. Training so as to anticipate and prevent the application of KAESHI WAZA against one's own techniques greatly sharpens aikido skills.
<b>Kaiso</b>	A title. The founder of aikido (i.e., Morihei Ueshiba).
<b>Kamae</b>	A posture or stance either with or without a weapon. KAMAE may also connote proper distance (MA AI) with respect to one's partner. Although "KAMAE" generally refers to a physical stance, there is an important parallel in aikido between one's physical and one's psychological bearing. Adopting a strong physical stance helps to promote the correlative adoption of a strong psychological attitude. It is important to try so far as possible to maintain a positive and strong mental bearing in aikido.
<b>Kami</b>	A divinity, living force, or spirit. According to SHINTO, the natural world is full of KAMI, which are often sensitive or responsive to the actions of human beings.
<b>Kamiza</b>	A small shrine, especially in an aikido, generally located at the front of the dojo, and often housing a picture of the founder, or some calligraphy. One generally bows in the direction of the KAMIZA when entering or leaving the dojo, or the mat.
<b>Kansetsu Waza</b>	Joint manipulation techniques.
<b>Kata</b>	A "form" or prescribed pattern of movement, especially with the JO in aikido. (But also "shoulder.")
<b>Katame waza</b>	"Hold-down" (pinning) techniques.
<b>Katana</b>	What is vulgarly called a "samurai sword."
<b>Katsu Jinken</b>	"The sword that saves life." As Japanese swordsmanship became more and more influenced by Buddhism (especially Zen Buddhism) and Taoism, practitioners became increasingly interested in incorporating ethical principles into their discipline. The consummate master of swordsmanship, according to some such practitioners, should be able not only to use the sword to kill, but also to save life. The concept of KATSU JIN KEN found some explicit application in the development of techniques which would use non-cutting parts of the sword to strike or control one's opponent, rather than to kill him/her. The influence of some of these techniques can sometimes be seen in aikido. Other techniques were developed by which an unarmed person (or a person unwilling to draw a weapon) could disarm an attacker. These techniques are frequently practiced in aikido. (see SETSU NIN TO)

<b>Keiko</b>	Training. The only secret to success in aikido.
<b>Ken</b>	Sword.
<b>Kensho</b>	Enlightenment. (see MOKUSO and SATORI)
<b>Ki</b>	Mind. Spirit. Energy. Vital-force. Intention. (Chinese = chi) 氣 For many Aikidoka, the primary goal of training in aikido is to learn how to "extend" KI, or to learn how to control or redirect the KI of others. There are both "realist" and anti-realist interpretations of KI. The KI-realist takes KI to be, literally, a kind of "stuff," "energy," or life-force which flows within the body. Developing or increasing one's own KI, according to the KI- realist, thus confers upon the aikidoka greater power and control over his/her own body, and may also have the added benefits of improved health and longevity. According to the KI-anti-realist, KI is a concept which covers a wide range of psycho-physical phenomena, but which does not denote any objectively existing "energy" or "stuff." The KI-anti-realist believes, for example, that to "extend KI" is just to adopt a certain kind of positive psychological disposition and to correlate that psychological disposition with just the right combination of balance, relaxation, and judicious application of physical force. Since the description "extend KI" is somewhat more manageable, the concept of KI has a class of well-defined uses for the KI-anti-realist, but does not carry with it any ontological commitments beyond the scope of mainstream scientific theories.
<b>Kiai</b>	A shout delivered for the purpose of focussing all of one's energy into a single movement. Even when audible KIAI are absent, one should try to preserve the feeling of KIAI at certain crucial points within aikido techniques.
<b>Kihon</b>	(Something which is) fundamental. There are often many seemingly very different ways of performing the same technique in aikido. To see beneath the surface features of the technique and grasp the core common is to comprehend the KIHON.
<b>Ki Musubi</b>	KI NO MUSUBI = Literally "knotting/tying-up KI". The act/process of matching one's partner's movement/intention at its inception, and maintaining a connection to one's partner throughout the application of an aikido technique. Proper KI MUSUBI requires a mind that is clear, flexible, and attentive. (see SETSUZOKU)
<b>Kohai</b>	A student junior to oneself.
<b>Kokoro</b>	"Heart or mind." Japanese folk psychology does not distinguish clearly between the seat of intellect and the seat of emotion as does Western folk psychology.
<b>Kokyu</b>	Breath. Part of aikido is the development of "KOKYU RYOKU", or "breath power." This is the coordination of breath with movement. A prosaic example: When lifting a heavy object, it is generally easier when breathing out. Also breath control may facilitate greater concentration and the elimination of stress. In many traditional forms of meditation, focus on the breath is used as a method for developing heightened concentration or mental equanimity. This is also the case in aikido. A number of exercises in aikido are called "KOKYU HO," or "breath exercises." These exercises are meant to help one develop KOKYU RYOKU.

<b>Kotodama</b>	A practice of intoning various sounds (phonetic components of the Japanese language) for the purpose of producing mystical states. The founder of aikido was greatly interested in Shinto and Neo-shinto mystical practices, and he incorporated a number of them into his personal aikido practice.
<b>Ku</b>	Emptiness. According to Buddhism, the fundamental character of things is absence (or emptiness) of individual unchanging essences. The realization of the essencelessness of things is what permits the cultivation of psychological non-attachment, and thus cognitive equanimity. The direct realization of (or experience of insight into) emptiness is enlightenment. This shows up in aikido in the ideal of developing a state of cognitive openness, permitting one to respond immediately and intuitively to changing circumstances (see MOKUSO).
<b>Kumijo</b>	JO matching exercise (partner practice).
<b>Kumitachi</b>	Sword matching exercise (partner practice).
<b>Kuzushi</b>	The principle of destroying one's partner's balance. In aikido, a technique cannot be properly applied unless one first unbalances one's partner. To achieve proper KUZUSHI, in aikido, one should rely primarily on position and timing, rather than merely on physical force.
<b>Kyu</b>	White belt rank. (Or any rank below SHODAN)
<b>Ma Ai</b>	Proper distancing or timing with respect to one's partner. Since aikido techniques always vary according to circumstances, it is important to understand how differences in initial position affect the timing and application of techniques.
<b>Mae</b>	Front. Thus MAE UKEMI = "forward fall/roll".
<b>Masakatsu</b>	"True victory." (see AGATSU and KACHIHAYABI)
<b>Migi</b>	Right.
<b>Misogi</b>	Ritual purification. Aikido training may be looked upon as a means of purifying oneself; eliminating defiling characteristics from one's mind or personality. Although there are some specific exercises for MISOGI practice, such as breathing exercises, in point of fact, every aspect of aikido training may be looked upon as MISOGI. This, however, is a matter of one's attitude or approach to training, rather than an objective feature of the training itself.
<b>Mokuso</b>	Meditation. Practice often begins or ends with a brief period of meditation. The purpose of meditation is to clear one's mind and to develop cognitive equanimity. Perhaps more importantly, meditation is an opportunity to become aware of conditioned patterns of thought and behavior so that such patterns can be modified, eliminated or more efficiently put to use. In addition, meditation may occasion experiences of insight into various aspects of aikido (or, if one accepts certain buddhist claims, into the very structure of reality). Ideally, the sort of cognitive awareness and focus that one cultivates in meditation should carry over into the rest of one's practice, so that the distinction between the "meditative mind" and the "normal mind" collapses.
<b>Mudansha</b>	Students without black-belt ranking.



<b>Mushin</b>	Literally "no mind". A state of cognitive awareness characterized by the absence of discursive thought. A state of mind in which the mind acts/ reacts without hypostatization of concepts. MUSHIN is often erroneously taken to be a state of mere spontaneity. Although spontaneity is a feature of MUSHIN, it is not straightforwardly identical with it. It might be said that when in a state of MUSHIN, one is free to use concepts and distinctions without being used by them.
<b>Nagare</b>	Flowing. One goal of aikido practice is to learn not to oppose physical force with physical force. Rather, one strives to flow along with physical force, redirecting it to one's advantage.
<b>Omotokyo</b>	One of the so-called "new-religions" of Japan. OMOTOKYO is a syncretic amalgam of Shintoism, Neo-Shinto mysticism, Christianity, and Japanese folk religion. The founder of aikido was a devotee of OMOTOKYO, and incorporated some elements from it into his aikido practice. The founder insisted, however, that one need not be a devotee of OMOTOKYO in order to study aikido or to comprehend aikido's purpose.
<b>Onegai shimasu</b>	"I welcome you to train with me," or literally, "I make a request." This is said to one's partner when initiating practice.
<b>Osae waza</b>	Pinning techniques.
<b>O-sensei</b>	Literally, "Great Teacher," i.e., Morihei Ueshiba, the founder of aikido.
<b>Randori</b>	Free-style "all-out" training. Sometimes used as a synonym for JIYU WAZA. Although aikido techniques are usually practiced with a single partner, it is important to keep in mind the possibility that one may be attacked by multiple aggressors. Many of the body movements of aikido (TAI SABAKI) are meant to facilitate defense against multiple attackers.
<b>Reigi</b>	Ettiquette. Observance of proper ettiquette at all times (but especially observance of proper DOJO ettiquette) is as much a part of one's training as the practice of techniques. Observation of ettiquette indicates one's sincerety, one's willingness to learn, and one's recognition of the rights and interests of others.
<b>Satori</b>	Enlightenment. In Buddhism, enlightenment is characterized by a direct realization or apprehension of the absence of unchanging essences behind phenomena. Rather, phenomena are seen to be empty of such essences -- phenomena exist in thoroughgoing interdependence (ENGI). As characterized by the founder of aikido, enlightenment consists in realizing a fundamental unity between oneself and the (principles governing) the universe. The most important ethical principle the aikidoist should gain insight into is that one should cultivate a spirit of loving protection for all things. (see KU and SHINNYO)
<b>Sensei</b>	Teacher. It is usually considered proper to address the instructor during practice as "Sensei" rather than by his/her name. If the instructor is a permanent instructor for one's DOJO or for an organization, it is proper to address him/her as "Sensei" off the mat as well.
<b>Seiza</b>	Sitting on one's knees. Sitting this way requires acclimatization, but provides both a stable base and greater ease of movement than sitting cross-legged.
<b>Sempai</b>	A student senior to oneself.

<b>Shidoin</b>	A formal title meaning, approximately, "instructor."
<b>Shihan</b>	A formal title meaning, approximately, "master instructor." A "teacher of teachers."
<b>Shim bu fu satsu</b>	"HEAVENLY LOVE DOES NOT KILL " Go to 
<b>Shikaku</b>	Literally "dead angle." A position relative to one's partner where it is difficult for him/her to (continue to) attack, and from which it is relatively easy to control one's partner's balance and movement. The first phase of an aikido technique is often to establish SHIKAKU.
<b>Shikko</b>	Samurai walking ("knee walking"). Shikko is very important for developing a strong awareness of one's center of mass (HARA). It also develops strength in one's hips and legs.
<b>Shinnyo</b>	"Thusness" or "suchness." A term commonly used in Buddhist philosophy (and especially in Zen Buddhism) to denote the character of things as they are experienced without filtering the experiences through an overt conceptual framework. There is some question whether "pure" uninterpreted experience (independent of all conceptualization/ categorization) is possible given the neurological/cognitive makeup of human beings. However, SHINNYO can also be taken to signify experience of things as empty of individual essences (see "KU").
<b>Shinto</b>	"The way of the gods." The indigenous religion of Japan. The founder of aikido was deeply influenced by OMOTOKYO, a religion largely grounded in SHINTO mysticism. (see KAMI)
<b>Suburi</b>	Basic JO or BOKKEN practice in striking and thrusting.
<b>Sukashiwaza</b>	Techniques performed without allowing the attacker to complete a grab or to initiate a strike. Ideally, one should be sensitive enough to the posture and movements of an attacker (or would-be attacker) that the attack is neutralized before it is fully executed. A great deal of both physical and cognitive training is required in order to attain this ideal.
<b>Suki</b>	An opening or gap where one is vulnerable to attack or application of a technique, or where one's technique is otherwise flawed. SUKI may be either physical or psychological. One goal of training is to be sensitive to SUKI within one's own movement or position, as well as to detect SUKI in the movement or position of one's partner. Ideally, a master of aikido will have developed his/her skill to such an extent that he/she no longer has any true SUKI.
<b>Sutemi</b>	Literally "to throw-away the body." The attitude of abandoning oneself to the execution of a technique (in judo, a class of techniques where one sacrifices one's own balance/position in order to throw one's partner). (See AI UCHI).
<b>Tachi</b>	A type of Japanese sword (thus TACHI-TORI = sword-taking). (Also "standing position").
<b>Tachi Waza</b>	Standing techniques.
<b>Taijutsu</b>	"Body arts," i.e., unarmed practice.
<b>Tai no henko</b>	TAI NO TENKAN = Basic blending practice involving turning 180 degrees.
<b>Tai Sabaki</b>	Body movement.

<b>Takemusu Aiki</b>	A "slogan" of the founder's meaning "infinitely generative martial art of aiki." Thus, a synonym for aikido. The scope of aikido is not limited only to the standard, named techniques one studies regularly in practice. Rather, these standard techniques serve as repositories of more fundamental principles (KIHON). Once one has internalized the KIHON, it is possible to generate a virtually infinite variety of new aikido techniques in accordance with novel conditions.
<b>Taninsugake</b>	Training against multiple attackers, usually from grabbing attacks.
<b>Tanto</b>	A dagger.
<b>Tegatana</b>	"Hand sword", i.e. the edge of the hand. Many aikido movements emphasize extension and alignment "through" one's tegatana. Also, there are important similarities obtaining between aikido sword techniques, and the principles of tegatana application.
<b>Tenkan</b>	Turning movement, esp. turning the body 180 degrees. (see TAI NO TENKAN)
<b>Tenshin</b>	A movement where NAGE retreats 45 degrees away from the attack (esp. to UKE's open side).
<b>Uchi</b>	"Inside." A class of techniques where NAGE moves, especially, inside (under) the attacker's arm(s). (but also a strike, e.g., SHOMEN UCHI)
<b>Uchi Deshi</b>	A live-in student. A student who lives in a dojo and devotes him/herself both to training and to the maintenance of the dojo (and sometimes to personal service to the SENSEI of the dojo).
<b>Ueshiba Kisshomaru</b>	The son of the founder of aikido and current aikido DOSHU.
<b>Ueshiba Morihei</b>	The founder of aikido. (see O-SENSEI and KAISO).
<b>Ueshiba Moriteru</b>	The grandson of the founder and current DOJOCHO at HOMBURU DOJO.
<b>Uke</b>	Person being thrown (receiving the technique). At high levels of practice, the distinction between UKE and NAGE becomes blurred. In part, this is because it becomes unclear who initiates the technique, and also because, from a certain perspective, UKE and NAGE are thoroughly interdependent.
<b>Ukemi</b>	Literally "receiving [with/through] the body," thus, the art of falling in response to a technique. MAE UKEMI are front roll-falls, USHIRO UKEMI are back roll-falls. Ideally, one should be able to execute UKEMI from any position and in any direction. The development of proper ukemi skills is just as important as the development of throwing skills and is no less deserving of attention and effort. In the course of practicing UKEMI, one has the opportunity to monitor the way one is being moved so as to gain a clearer understanding of the principles of aikido techniques. Just as standard aikido techniques provide strategies for defending against physical attacks, so does UKEMI practice provide strategies for defending against falling (or even against the application of an aikido or aikido-like technique!).
<b>Ura</b>	"Rear." A class of aikido techniques executed by moving behind the attacker and turning. Sometimes URA techniques are called TENKAN (turning) techniques.

<b>Ushiro</b>	Backwards or behind, as in USHIRO UKEMI or falling backwards.
<b>Waza</b>	Techniques.
<b>Zanshin</b>	Lit. "remaining mind/heart." Even after an aikido technique has been completed, one should remain in a balanced and aware state. ZANSHIN thus connotes "following through" in a technique, as well as preservation of one's awareness so that one is prepared to respond to additional attacks.
<b>Zen</b>	A school or division of Buddhism characterized by techniques designed to produce enlightenment. In particular, Zen emphasizes various sorts of meditative practices, which are supposed to lead the practitioner to a direct insight into the fundamental character of reality (see KU and MOKUSO).

