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BASIC AIKIDŌ TERMINOLOGY

Pronunciation Guide

In the romanization system used here, consonants and diphthongs are pronounced as written (g, j, and y are always ‘hard’). Vowel sounds resemble those in Spanish and are given below. Final **i** and final **u** are often unstressed (e.g., *shichi* may sound like ‘shich’). Long vowels and double consonants are held for an extra ‘beat’ and confer distinct meanings (e.g., *ku* vs. *kū*; *shikō* vs. *shikkō*).

a = father
 i = macaroni
 u = Zulu, hula
 e = extra, met
 o = solo
 ō = an o sound prolonged for two beats
 ū = an u sound prolonged for two beats

Counting to 10 in Japanese

ichi 一, *ni* 二, *san* 三, *shi* (or *yon*) 四, *go* 五, *roku* 六, *shichi* (or *nana*) 七, *hachi* 八, *kyū* (or *ku*) 九, *jū* 十. Numbers up to 99 are constructed by combining these elements. Some examples: *jū-ichi* 十一 (“eleven”), *jū-ni* 十二 (“twelve”), *ni-jū* 二十 (“twenty”), *san-jū-go* 三十五 (“thirty-five”).

Common Aikidō Terms

This is a list of some Japanese terms you may occasionally hear around the *dōjō*. Literal translations are given within quotation marks.

aikidō 合気道 = The word *aikidō* is made up of three *kanji* characters: *ai* - harmony; *ki* - spirit, mind, or universal energy; *dō* - the Way. Thus, *aikidō* 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 esoteric metaphysical commitments and also epitomizes quite well both the physical and psychological facets of *aikidō*.

ai hanmi 合半身 = “Matching half-body”. Stance where *uke* and *nage* each have the same foot forward (right-right or left-left). (opp. *gyaku hanmi*)

ashi-sabaki 足捌き = “Foot-maneuver”. Basic foot movements: shuffle step (*tsugi-ashi* 次足), walking (*ayumi-ashi* 歩み足), pivot (*tenkai-ashi* 転回足), forward-step pivot (*kaiten-ashi* 回転足), pivot backstep (*tenkan-ashi* 転換足).

atemi 当身 = “Striking the body”. Strike directed at the attacker for purposes of unbalancing or distracting. *Atemi* is often vital for bypassing or ‘short-circuiting’ an attacker’s natural responses to *aikidō* 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 *aikidō* technique.

budō 武道 = “Warrior Way”. The martial arts, including armed (e.g. *kendō* 剣道) and unarmed (e.g. *jūdō* 柔道) arts.

bokken 木剣 = *bokutō* 木刀 = “Wooden sword”. Many *aikidō* 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. The *suburitō* 素振り刀 (“elementary wielding sword”) is a heavier version of the *bokutō*, used primarily for the basic practice in striking and thrusting known as *suburi*.

dan 段 = “Grade”. Black belt rank. In standard *aikidō*, the highest rank it is now possible to attain is 8th *dan*. There are some teachers who hold ranks of 9th and 10th *dan*. These ranks were awarded by the Founder prior to his death and cannot be rescinded. (opp. *kyū*)

dōjō 道場 = “Place of the Way”. Also ‘place of enlightenment’. The place where we practice *aikidō*. Traditional etiquette prescribes bowing in the direction of the shrine (*kamiza* 上座) - the place where the picture of *Ō-sensei* usually hangs - whenever entering or leaving the *dōjō*. The side of the *dōjō*

opposite the *kamiza* is where students are seated (*shimoza* 下座). Traditionally, more senior students are seated to the right side (*jōseki* 上席) facing the *kamiza* and more junior students to the left side (*shimoseki* 下席).

dōmo arigatō gozaimashita どうも有り難うございました = “Thank you very much (for a completed action)”.

After each class, it is proper to bow and thank the instructor and those with whom you have trained.

Dōshu 道主 = “Head of the Way” (currently Kisshōmaru Ueshiba, son of the Founder, Morihei Ueshiba).

The highest official authority in mainstream *aikidō*.

furi-kaburi 振りかぶり = “Raising aloft”. Sword-raising movement. This movement is found especially in *dai-ikkyō*, *irimi nage*, and *shihō nage*.

gi 着 = *dō-gi* 道着 = *keiko-gi* 稽古着 = “Training garment”. Either *jūdō*-style or *karate*-style *gi* are acceptable, but they must be white and cotton.

gyaku hanmi 逆半身 = “Opposite half-body”. Opposing stance (right-left or left-right). (opp. *ai hanmi*)

hakama 袴 = “Divided skirt”. Also called ‘samurai pants’. Usually worn by black-belt ranks. In some *dōjō* the *hakama* is also worn by women of all ranks, and in some *dōjō* it is worn by all practitioners.

hanmi 半身 = “Half-body”. Basic triangular stance (*sankaku-tai* 三角体) in *aikidō*. Often characterized by “right” (*migi* 右) or “left” (*hidari* 左) foot forward. (opp. *shizentai*)

hanmi hantachi waza 半身半立技 = “Half-body half-standing technique”. Techniques with *nage* sitting, *uke* standing.

happō 八方 = “Eight directions”. As in *happō-undō* (“8-direction exercise”) or *happō-giri* (“8-direction cutting” with the sword).

hara 腹 = “Belly”, but also ‘heart/mind’. One’s center of mass, located about two inches below the navel. Traditionally this was thought to be the location of the source of *ki*/spirit/mind. *Aikidō* techniques should be executed as much as possible ‘from’ one’s *hara*.

harai 払い = “Clearing-away”. A movement characterized by sweeping away, especially of a weapon.

hajime 始め = “Begin”. A command to start an exercise or technique. Often preceded by a command to get ready: “Good” (*yoi* 好い). Often followed by a command to stop: “Cease” (*yame* 止め). Another common command is “Turn around” (*mawatte* 回って).

henka waza 変化技 = “Change technique”. Varied technique, especially beginning one technique and changing to another in mid-execution. For example: beginning *dai-ikkyō* but changing to *irimi nage*.

hito-e-mi 一重身 = “Single-body”, also called ‘making the body small’. In paired weapons forms, defending against a strike by adopting the attitude of *tsuki*.

irimi 入身 = “Entering the body”. Entering movement. Also called “entering the body with a single step” (*irimi-issoku* 入身一足) or “path of an echo” (*yamabiko no michi* 山彦の道). (opp. *tenkan*)

jiyū waza 自由技 = “Free technique”. Free-style practice of techniques. This usually involves more than one attacker who may attack *nage* in any way desired.

jō 杖 = “Wooden staff”. Wooden staff about four feet in length. The *jō* originated as a walking stick. It is unclear how it became incorporated into *aikidō*. Many *jō* movements come from traditional Japanese spear-fighting (*yarijutsu* 槍術), and others may have come from staff-fighting (*jō-jutsu* 杖術 or *bō-jutsu* 棒術), but many seem to have been innovated by the Founder. The *jō* is used in advanced practice.

kaeshi waza 返し技 = “Return technique”. Technique reversal; *uke* becomes *nage* and vice-versa. For example, if *nage* tries to perform *kaiten nage* but fails to lead the head of *uke* downward sufficiently, *uke* may perform the “elbow scooping” (*hiji o sukui agete* 肘を掬い上げて) *kaeshi waza*.

Kaiso 開祖 = “Founder”. The Founder of *aikidō* (i.e., Morihei Ueshiba).

kamae 構え = “Posture”. The basic posture in *aikidō*. When practicing with the *jō* or *bokken*, the “high”, “middle”, and “low” positions are known as *jōdan-* 上段, *chūdan-* 中段, and *gedan-no-kamae* 下段の構え, respectively. Other, more advanced, postures are the “side” (*waki-gamae* 脇構え) and “figure-eight” (*hassō-no-kamae* 八相の構え) positions.

kata 形 = “Form”. A prescribed pattern of movement, especially with the *jō* or *bokken* in *aikidō*.

keiko 稽古 = “Practice”.

ki 氣 (modern form = 気) “Mind, spirit, energy, vital-force” (Chinese = *chi*). Many *aikidō* practitioners believe that training in *aikidō* helps one to develop ‘*ki* power’. Some claim that *ki* is responsible for certain near-miraculous abilities allegedly possessed by high-ranking martial artists. Historically, however, the concept of *ki* was intended to account for the difference between living and non-living things, or as

a sort of fundamental stuff out of which all things originated in accordance with a form or principle (Japanese = *ri*, Chinese = *li*). Sometimes the expression ‘extend *ki*’ is used interchangeably with ‘focus your intent’.

kiai 気合い = “Spirit-harmony”. A shout or cry, delivered for the purpose of focusing all of one’s energy into a single movement. Occasionally used to refer to this ‘focus’ itself, rather than a shout.

ki musubi 気結び = “*Ki* tying-together”. A linking together of intent or ‘energy’ between partners, especially so as to yield smoothly synchronized motion.

kōhai 後輩 = “Junior companion”. Junior student; one who began his/her study of *aikidō* after you. (opp. *sempai*)

kokyū 呼吸 = “Breath”. Part of *aikidō* is the development of *kokyū ryoku* 呼吸力 (“breath power”). This is the coordination of breath with movement. A prosaic example: When moving 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 *aikidō*.

kū 空 = “Emptiness”.

kyū 級 = “Class”. White belt rank (or any rank below *shodan*). (opp. *dan*)

ma-ai 間合い = “Space-harmony”. Proper distancing or timing with respect to one’s partner. Since *aikidō* techniques always vary according to circumstances, it is important to understand how differences in initial position affect the application of techniques.

ma-ai o toru 間合いを取る = “Space-harmony taking” Taking up slack by adjusting proper distancing. In paired weapons forms, for example, one partner might enter with weapon extended as the other partner raises a weapon overhead.

mae 前 = “Before”. As in “falling forwards” (*mae ukemi* 前受身). (opp. *ushiro*)

mae kagami 前屈み = “Forward stooping”. An exercise for testing proper balance. Similar exercises are *ushiro sori* 後ろ反り (“backward bending”) and *kata-ashi age* 片足上げ (“single-leg raising”).

misogi 禊 = “Ritual purification”. *Aikidō* 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 *aikidō* may be looked upon as *misogi*.

mokusō 黙想 = *meisō* 瞑想 = “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 mental 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 *aikidō* or into the very structure of reality.

mushin 無心 = “No-mind”. An ego-less, reflective mental state.

nage 投げ = “Throw”. The one who throws. (opp. *uke*)

nen 念 = “Sense”. Concentration, one-pointedness.

obi 帯 = “Belt”. As in *kuro obi* 黒帯 (“black belt”).

omote 表 = “Front”. A class of *aikidō* movements in which *nage* enters in front of *uke*. (opp. *ura*)

onegai shimasu お願いします = “I make a request”. This is said to one’s partner when initiating practice. It may be interpreted as: ‘I welcome you to train with me.’

osaeru = “Suppressing”. To hold down or suppress, especially a weapon. For example: *ken o osaeru* 剣を押える (“sword suppressing”).

orenai te 折れない手 = “Unbendable arm”. An exercise embodying the principle of dynamic extension, as opposed to rigid tension or dead relaxation. A similar exercise is *agaranai karada* 上がらない体 (“unliftable body”).

Ō-sensei 大先生 = “Great Teacher”. Morihei Ueshiba, the Founder of *aikidō*.

randori 乱取り = “Disorder/war taking”. Free-style ‘all-out’ training.

rei 礼 = “Bowing”. May be executed as “standing bow” (*tachi-rei* 立ち礼) or “seated bow” (*za-rei* 座礼). Sometimes a direction is indicated, as in *shōmen ni rei* 正面に礼 (“bow to front”), *sensei ni rei* 先生に礼 (“bow to teacher”), or *otagai ni rei* お互いに礼 (“bow to each other”).

- renzoku* 連続 = “Successive”. In weapons techniques, an attack on one side followed swiftly by an attack on the other side. As in *renzoku tsuki* (“successive thrusting”) or *renzoku uchikomi* (“successive striking-in”). The latter usually consists of *yokomen uchikomi* followed by *gyaku yokomen uchikomi* and is also known as *kiri-kaeshi* 切り返し (“cut-returning”).
- riai* 理合 = “Joining of principles”. Synergy between techniques of sword, staff, and empty hands.
- sabaki* 捌き = “Maneuver”. As in “hand-movement” (*te-sabaki* 手捌き), “foot-movement” (*ashi-sabaki* 足捌き), or “body-movement” (*tai-sabaki* 体捌き).
- sempai* 先輩 = “Senior companion”. Senior student; one who began his/her study of *aikidō* before you. (opp. *kōhai*)
- sensei* 先生 = “Teacher”. It is usually considered proper to address the instructor during practice as ‘*Sensei*’ rather than by name.
- seiza* 正座 = “Upright sitting”. Sitting on one’s knees. Sitting this way in comfort may require some practice, but it provides both a stable base and greater ease of movement than sitting in the “cross-legged pose” (*agura no shisei* 胡座の姿勢).
- setsuzoku* 接続 = “Connection”. *Aikidō* techniques are generally rendered more efficient by preserving a connection between one’s “center” (*hara*) and the outer limits of the movement. Also, *setsuzoku* may connote fluidity and continuity in technique.
- Shihan* 師範 = “Master”. Formal title of a master instructor.
- shikkō* 膝行 = “Going on one’s knees”. Also called ‘samurai walk’. Knee walking. *Shikkō* 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.
- shinken shiraha dori* 真剣白刃取り = “Real-sword naked-blade taking”. Taking a sword in such a manner that the blade (preferably the non-sharp portion!) comes into contact with the bare hands.
- shinkenshōbu* 真剣勝負 = “Duel with real swords”. This expresses the attitude one should have about *aikidō* training: One should treat the practice session with the focus and intensity suitable to a life-or-death duel with real swords.
- shizentai* 自然体 = “Natural body”. Natural stance, with feet about shoulder-width apart. (opp. *hanmi*) Upon raising both arms, this becomes the “cheering posture” (*banzai-no-kamae* 万歳の構え).
- shodan* 初段 = “First grade”. First degree black belt.
- shōmen* 正面 = “Front of face/head”. (opp. *yokomen*)
- shūgyō* 修業 = “Training”. Originally used to describe ascetic training, it carries a connotation of devotion.
- sōtei* 想定 = “Assumption”. Solo practice with an imagined partner.
- soto* 外 = “Outside”. A class of *aikidō* movements executed outside, especially outside the attacker’s arm(s). (opp. *uchi*)
- suburi* 素振り = “Elementary wielding” or “naked swinging”. Basic *jō* or *bokken* practice in striking and thrusting.
- suri-ashi* 摺足 = “Sliding foot”. Foot-sliding movement.
- suwari waza* 座技 = “Stable-sitting technique”. Techniques executed with both *uke* and *nage* in a seated position. These techniques have their historical origin (in part) in the practice of requiring all *samurai* to sit and move about on their knees while in the presence of a *daimyō* 大名 (feudal lord). In theory, this made it more difficult for anyone to attack the *daimyō*. See also *hanmi hantachi waza*. (opp. *tachi waza*)
- tachi* 太刀 = “Long sword”. A type of Japanese sword.
- tachi* 立ち = “Standing”.
- tachi waza* 立技 = “Standing technique”. Techniques executed with both *uke* and *nage* in a standing position. See also *hanmi hantachi waza*. (opp. *suwari waza*)
- taijutsu* 体術 = “Body arts”. Unarmed practice.
- tai no henkō* 体の変更 = *tai no tenkan* 体の転換 = “Body turning”. Basic blending practice involving turning 180 degrees.
- tai-sabaki* 体捌き = “Body maneuver”. Basic body movement, such as *irimi* 入身 (“entering the body”) and *tenkan* 転換 (“turning”) movements. As practiced, for example, in the exercises *tai sabaki toshu hō* 体捌き徒手法 (“body-maneuver empty-handed method”) or *tai sabaki tachi hō* 体捌き太刀法 (“body-maneuver sword method”)

- tanren uchi* 鍛錬打ち = “Drill-training striking”. Striking practice with the *bokken*. Originally practiced on bundles of sticks, now commonly practiced on rubber tires or on another *bokken*.
- tantō* 短刀 = “Dagger”.
- tegatana* 手刀 = “Hand-sword”. The edge of the hand. Many *aikidō* movements emphasize extension ‘through’ one’s *tegatana*. Also, there are important similarities between *aikidō* sword techniques and the principles of *tegatana* application.
- tenkan* 転換 = “Turning” or “diverting”. Turning movement, especially turning the body 180 degrees. (opp. *irimi*)
- tenshin* 転針 = “Change of course”. A movement where *nage* retreats 45 degrees away from the attack.
- X-tori* (or *X-dori*) X・取り = “Taking” away X. For example: *tantō-tori* 短刀取り (“knife-taking”).
- tsuba seriai* 鐔競り合い = “Sword-guard competition”. In paired sword forms, a forward extension of both weapons so that the hilt guards meet, similar to a *corps-à-corps* in French fencing.
- tsuki* 突き = “Thrusting” or punching. Sometimes characterized by “right” (*migi* 右) or “left” (*hidari* 左) foot forward, or by shuffle-step (*tsugi-ashi* 次足) or walking-step (*ayumi-ashi* 歩み足) foot motion. In weapons techniques, sometimes the term *kote tsuki* 小手突き (“wrist thrusting”) is used to distinguish a short ‘poking’ thrust from the usual penetrating thrust characteristic of *tsuki*.
- uchi* 内 = “Inside”. A class of techniques where *nage* moves inside, especially inside (or under) the attacker’s arm(s). (opp. *soto*)
- uchideshi* 内弟子 = “Inside disciple”. An advanced student who lives in the *dōjō*.
- uchikomi* 打ち込み = “Striking-in”. Striking, especially with a weapon. As in *shōmen uchikomi* or *yokomen uchikomi*. Sometimes a distinction is made between simply striking (*uchi*) and stepping forward and striking (*uchikomi*).
- uchitachi* 打ち太刀 = “Striking-sword”. In paired weapons forms, the one who delivers the final strike. Attacker. (opp. *uketachi*)
- uke* 受け = “Receiver”. The one who is thrown (who receives 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 because, from a certain perspective, *uke* and *nage* are thoroughly interdependent. (opp. *nage*)
- ukemi* 受身 = “Receiving the body”. The art of falling in response to a technique. *Mae ukemi* 前受身 are front roll-falls; *ushiro ukemi* 後受身 are back roll-falls; *yoko ukemi* 横受身 are side falls. Ideally, one should be able to execute *ukemi* from any position. The development of proper *ukemi* skills is as important as the development of throwing skills. While 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 *aikidō* techniques.
- uketachi* 受け太刀 = “Receiving-sword”. In paired weapons forms, the one who receives the final strike (who, like *uke*, receives the technique). Defender. Sometimes also called *shitachi* 志太刀 (“aspiring-sword”). (opp. *uchitachi*)
- ura* 裏 = “Rear”. A class of *aikidō* techniques executed by moving behind the attacker and turning. Sometimes *ura* techniques are called *tenkan* (“turning”) techniques. (opp. *omote*)
- ushiro* 後ろ = “Behind”. As in “falling backwards” (*ushiro ukemi* 後受身). (opp. *mae*)
- waza* 技 = “Technique”. Although in *aikidō* we have to practice specific techniques, *aikidō* as it might manifest itself in self-defense may not resemble any particular, standard *aikidō* technique. This is because *aikidō* techniques are meant to encode strategies and types of movement which are modified in accordance with changing conditions. This was referred to by the Founder as *takemusu aiki* 武産合氣, the creative martial art which proliferates a multitude of techniques according to circumstances.
- yokomen* 横面 = “Side of face/head”. Usually a distinction is made between a ‘standard’ strike to the side of the head executed with the striking hand (or forward hand, if using a weapon) palm upwards (*yokomen uchi* 横面打ち) and an ‘opposite’ strike to the side of the head executed with the striking hand (or forward hand, if using a weapon) palm downwards (*gyaku yokomen uchi* 逆横面打ち). (opp. *shōmen*)
- yūdansa* 有段者 = “Grade holder”. Black belt holder of any *dan* rank.
- zanshin* 残心 = “Remaining mind/heart”. Even after an *aikidō* 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.

BASIC AIKIDŌ UNARMED TECHNIQUES

Wrist Joint Flexibility Exercises (*tekubi kansetsu jūnan-hō* 手首関節柔軟法)

- dai-ikkyō (ude osae) undō* 第一教 (腕押え) 運動 = “First teaching (arm pin) exercise”.
dai-nikyō (kote mawashi) undō 第二教 (小手回し) 運動 = “Second teaching (wrist in-turn) exercise”.
dai-sankyō (kote hineri) undō 第三教 (小手捻り) 運動 = “Third teaching (wrist twist) exercise”.
kote gaeshi undō 小手返し運動 = “Wrist out-turn exercise”.
tekubifuri undō 手首振り運動 = *tekubifuri shindō* 手首振り振動 = “Wrist shaking” exercise.

Basic Exercises (*aiki taisō* 合気体操)

- kōhō tentō undō* 後方転倒運動 = *kōhō ukemi undō* 後方受身運動 = “Back-fall exercise”.
funakogi undō 船漕ぎ運動 = “Boat-rowing exercise”.
shōmen uchi ikkyō undō 正面打ち一教運動 = “Head-strike first-teaching exercise”, blocking.
zengo undō 前後運動 = “Before-and-behind exercise”, pivot.
happō undō 八方運動 = “Eight-directions exercise”.
tekubi kōsa undō 手首交差運動 = “Wrist crossing exercise”.
tekubi jōhō kōsa undō 手首上方交差運動 = “Wrist upper-crossing exercise”.
sayu undō 左右運動 = “Right-and-left exercise”, swaying extension.
sayu chōyaku undō 左右跳躍運動 = “Right-and-left springing-exercise”, swaying extension with step.
udefuri undō 腕振り運動 = “Arm-swinging exercise”.
udefuri chōyaku undō 腕振り跳躍運動 = “Arm-swinging springing-exercise”, spin.
ushiro tori undō 後取り運動 = “Taken-from-behind exercise”, forward extension.
ushiro tekubitori zenshin undō 後手首取り前進運動 = “Wrists-taken-from-behind advancing exercise”.
ushiro tekubitori kōtai undō 後手首取り後退運動 = “Wrists-taken-from-behind retreating exercise”.
tenkan undō 転換運動 = “Turning exercise”.
zempō kaiten undō 前方回転運動 = *mae ukemi* 前受身 = “Forward tumbling exercise”.
ushiro ukemi 後受身 = “Backward tumbling”.
shikkō 膝行 = “Knee-walking”, samurai walk.
mokusō 黙想 = *meisō hō* 瞑想法 = “Meditation method”.
kokyū hō 呼吸法 = “Breathing method”.
kokyū dōsa 呼吸動作 = “Breath movement”, seated extension.
shūmatsu dōsa 終末動作 = *haishin undō* 背伸運動 = “Ending movement” or “back stretching exercise”.

BASIC AIKIDŌ UNARMED TECHNIQUES

Basic Grasping Attacks (*tori kata* 取り方)

kata tori 肩取り = “Shoulder-taking” grab.

katate tori 片手取り = “Single-hand-taking” grab.

tekubi tori 手首取り = “Wrist-taking” grab.

hiji tori 肘取り = “Elbow-taking” grab.

mune tori 胸取り = “Chest-taking” lower lapel grab.

sode tori 袖取り = “Sleeve-taking” grab.

sode-guchi tori 袖口取り = “Cuff-taking” grab.

eri tori 襟取り = “Collar-taking” grab.

kubi tori 首取り = “Neck-taking” grab.

X-kōsa tori X · 交差取り = “X-taking across” the body (e.g., left hand grabs left hand).

ryōkata tori 両肩取り = “Both-shoulders-taking” grab.

ryōte tori 両手取り = “Both-hands-taking” grab.

morote tori 諸手取り = *katate ryōte tori* 片手両手取り = *katate tori ryōte mochi* 片手取り両手用 = “Single-hand-taking using-both-hands” grab.

ushiro-X 後 · X = Executing “X from behind”.

ushiro tori 後取り = “Taking from behind” torso hug.

kubi shime 首締 = “Neck tighten” choke.

Basic Striking Attacks (*uchi kata* 打ち方)

shōmen uchi 正面打ち = “Front-face strike” overhead to the head.

yokomen uchi 横面打ち = “Side-face strike” diagonally to the side of the head.

ganmen uchi 顔面打ち = “Face-face strike” directly to face.

yoko-hiza uchi 横膝打ち = “Side-knee strike” diagonally to the side of the knee, usually with a weapon.

mune tsuki 胸突き = “Chest-thrust” or punch straight to the chest.

mae geri 前蹴り = “Front kick”.

yoko geri 横蹴り = “Side kick”.

mawashi geri 廻し蹴り = “Revolving kick” or roundhouse.

BASIC AIKIDŌ UNARMED TECHNIQUES

Basic Pinning Techniques (*katame waza* 固め技 or *osae waza* 押え技)

dai-ikkyō (*ude osae*) 第一教 (腕押え) = “First teaching (arm pin)”.

dai-nikyō (*kote mawashi*) 第二教 (小手回し) = “Second teaching (wrist in-turn)”.

dai-sankyō (*kote hineri*) 第三教 (小手捻り) = “Third teaching (wrist twist)”.

dai-yonkyō (*tekubi osae*) 第四教 (手首押え) = “Fourth teaching (wrist pin)”.

dai-gokyō (*ude nobashi*) 第五教 (腕伸ばし) = “Fifth teaching (arm stretch)”, usually for *tantō-tori*.

kote gaeshi 小手返し = “Wrist out-turn”.

ude hishigi 腕拉ぎ = *hiji shime* 肘締 = “Arm smashing” or “elbow lock”.

Basic Throwing Techniques (*nage waza* 投げ技)

shihō nage 四方投げ = “Four-directions throw”.

kokyū nage 呼吸投げ = “Breath throws” or timing throws. *Kokyū nage* constitutes a broad class of throws, including for example: “pivot throws”, *ashi o sukutte* 足を掬って (“leg-tripping”), and *ago ni te* 顎に手 (“hand-to-jaw”).

irimi nage 入身投げ = “Entering throw” (a.k.a. ‘20-year’ technique).

kaiten nage 回転投げ = “Rotary throw”.

koshi nage 腰投げ = “Hip throws”. *Koshi nage* includes such variations as *kote hineri koshi nage* 小手捻り腰投げ (“wrist twist hip throw”) and *hiji garami koshi nage* 肘絡み腰投げ (“elbow entwinement hip throw”).

tenchi nage 天地投げ = “Heaven-Earth throw”.

kubi nage 首投げ = “Neck throw”.

ude garami 腕絡み = “Arm entanglement”.

jūji garami 十字絡み = *jūji nage* 十字投げ = *ayadori* 綾取り = “Cross-shaped entanglement” throw.

sumi otoshi 隅落とし = “Corner drop” throw.

aiki otoshi 合気落とし = “*Ai-ki* drop” leg sweep.

ganseki otoshi 岩石落とし = “Boulder drop”.

sudōri 素通り = “Passing-by-without-calling” throw.