

Chokushin Aiki Jujutsu

The Beginner's Guide

This guide is intended for the beginning student. If you have any questions concerning this guide, please contact me through the web page or email

www.aiki-ju-jutsu.com

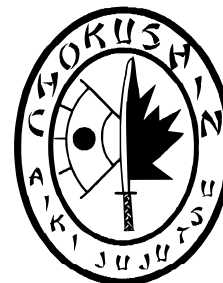
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The style syllabus is part of a separate document so any reference to specific techniques in this document are for general reference and example purposes only.

術 真
会 心
之 合
印 氣

For General Reference

- ✓ **Be punctual**, enter the dojo at least five minutes before class starts.
- ✓ Do warm-up exercises and practice by yourself, or with other students until class starts.
- ✓ While you practice, always be alert, careless practice causes accidents.
- ✓ It is of the utmost importance that you keep **your GI and yourself as clean as possible**.
- ✓ Keep your finger and toe nails trimmed to avoid cuts.
- ✓ In the event you happen to be late, warm up by yourself off the mats and do not bother other students. Ask the instructor if you may enter the class only after you have completed your warm-up.
- ✓ If you become injured at any point throughout the training session you will **report the incident immediately** to the Sensei or the Sempai.



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Entering the Dojo (Training Hall)

When you enter the Dojo you will be properly attired in a clean gi. Your hands and feet will be clean. No shoes or duffel bags are permitted inside the Dojo.

As you enter the Dojo you will execute a standing bow toward the center of the Dojo and a standing bow toward the Sensei. The first is a sign of respect toward the facility that provides a safe learning environment and the other students that will work with you throughout the training session. The second is a sign of respect and appreciation to the Sensei for being available for your learning and training experience.

Warm up and stretch quietly while waiting for the formal class to begin.

When Sensei indicates the class will begin you will station yourself in a single line facing the Sensei. On your right will be the higher ranking students (Black Belts) and on your left will be the lower ranking students (White Belts).

Once the line has come to balance Sensei will kneel (Seza) followed by the students in order of highest to lowest rank.

About "Rei"

Rei is bow of "appreciation and respect" and is expressed in different ways. As mentioned above when you enter or leave the dojo, do a standing bow toward the centre of the dojo. At the beginning of class, students seated in the seiza position form a line facing the "Sensei" (the instructor). Then a bow of respect is performed between the Sensei and the students. The Rei or respect indicates that the student is ready willing and able to give 100% effort in the training experience. The Sensei indicates that (s)he will teach with the highest of integrity at all times. The line up is also done at the end of class.

Throughout the training a bow of respect should also be performed to your many training partners. Your partner is the mirror of yourself. Ignoring your partner's individuality and self-esteem is contrary to the spirit of Aiki Jujutsu. ***Your partner is not somebody you compete against but a person to train and improve with. Show your respect and consideration of your fellow students in every respect of the practice.***

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General Manners

When practicing techniques it is important that the practice does not turn into a show of physical force between you and your partner. This type of behavior is counter productive. The techniques are often done in a prearranged fashion to facilitate understanding of the body motion and balance required. Remember that speed and power come only after practicing the application of a technique using the correct balance, leverage and direction of attack. Only after you and your partner are comfortable with a technique should any resistance be used. This resistance should be applied only to a point of challenging your partner but not enough to stop progress completely. In each class you will be challenged to push yourself to your mental and physical limits. Only by continual practice of this type will you be able to move existing personal boundaries back and encourage personal growth. The Dojo (practice hall) is a safe place to test your limits, do not be afraid to make mistakes or ask questions. It is better to do this here than in the "real" world on the streets.

While you practice, always be alert. Careless practice causes accidents and injuries. Do not hesitate to let your partner and your Sensei know when you are injured, even if it does not seem severe. Long term problems and reoccurring injuries result if injuries are not treated properly. If you really need a short rest, bow to your partner and go to the corner of the mats. Do not bother other students. Do not waste time with unnecessary conversation during practice.

- ✓ **Wash your Gi (uniform) regularly**
- ✓ **keep your nails reasonably short.**
- ✓ **No jewelry is allowed on the mats.**
- ✓ **If you sweat heavily, bring a small towel along with you.**

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Caution !!!!!

Early in the training and development of some students there is a temptation to try their newly learned techniques on friends or unsuspecting persons. Such behaviour is **irresponsible, unacceptable and highly dangerous**. One must never misuse Ju Jutsu techniques, for this can result in **serious injury or death**.

Belts, Ranks, and How do we compare to other styles

Bujutsu verses Modern Kyu/Dan Ranking Systems

The ranking system is the classical system of which Chokushin is descended.

Kaiden	9 TH to 10 TH Dan
Menkyo Kaiden	7 TH to 9 TH Dan
Menkyo	5 TH to 7 TH Dan
Mokuroku	3 RD to 5 TH Dan
Kirikami	1 ST to 3 RD Dan
Sempai	3 rd Kyu to 1 st Kyu
Kohai	5 th Kyu to 3 rd Kyu
Shohai	6 th Kyu to 5 th Kyu

Belt Colours

Kaiden ranks wear Red belts
Menkyo Kaiden ranks wear Red and White section belts
Menkyo ranks wear Red and White stripe belts
Mokuroku ranks wear Black and White section belts
Kirikami ranks wear only Black belts

Sempai ranks wear Brown belts
Kohai ranks wear Green belts
Shohai ranks wear White belts

Often the Shohai to Sempai ranks are subdivided by the wearing of various coloured belts [White, yellow, orange, green, blue, brown]

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Terminology

Clothing

- Dogi - Practice uniform
- Obi - A belt. The traditional obi was approximately 4 inches wide and 10 feet long; Modern keikôgi-obi are about 2 inches wide and 6 feet long.
- Shitabaki - Pants
- Uwagi - Top
- Hakama - The divided skirt worn by students of most traditional arts. It was once the formal attire for the samurai.

Posture

- Kamae - Natural fighting posture. This refers to all aspects of the fighting posture including spiritual attitude.
- Shizen Hontai - Stance where feet are positioned side by side.
- Migi Shizentai - Stance where right foot is leading.
- Hidari Shizentai - Stance where left foot is leading.
- Ma-ai - Refers to the space surrounding men and women that is naturally maintained for any purpose including combat. This natural space will change based on ones ability to react.
- Seiza - A formal seated position with both feet tucked under one's hips

Ukemi

Ukemi refers to the technique of falling safely.

- Mae ukemi - Forward fall.
- Tobi ukemi - Breakfall (jump fall)
- Ushiro ukemi - Backward fall

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Kuzushi

Kuzushi refers to the process of setting your opponent to an unbalancing point so that a technique may be executed with minimal effort. This principle is one of the most important concepts that is to be learned and is present in all techniques.

Ki

The fundamental energy which forms the basis of life contained in every living being. This energy emanates from one's center (approximately two inches below the navel). The strength one uses in Aiki Jujutsu is primarily "ki", not muscular strength. The development of ki is done through regular practice and various "breath" exercises. This development takes time and patience and should not be forced.

Category of Movements

Nage	-	The person who does the movement on the other.
Uke	-	The person who receives the Nage's movement.
Waza	-	Techniques, movements.
Atemi Waza	-	Striking techniques
Tachi Waza	-	Standing movements.
Katame Waza	-	Grappling techniques. They consist of osae-waza, kansetsu-waza, and shime-waza.
Osae Waza	-	Pinning techniques.
Kansetsu Waza	-	Dislocating techniques and joint techniques (locks and pins).
Shime Waza	-	Choking Techniques.
Nage Waza	-	Throwing Techniques.
Suwari Waza	-	Seated Techniques.
Henka Waza	-	Varied or modified techniques.
Kaeshi Waza	-	A complicated and sophisticated art of counter or reactive techniques.
Tai sabaki	-	Body movements in response to the attack.
Irimi	-	Entering or moving forward to be aligned with the uke's body to avoid collision.
Tenkan	-	Turning the body to guide uke into a circular movement.

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General Practice and Exercises

- Kokyu ho - This term covers a wide variety of "breath" exercises. These exercises are important for the development of "ki".
- Tai no tenkan - Turning the body with one hand grabbed by the uke.
- Shikkô-sabaki - The samurai-walk, a way of moving about on you knees. This exercise is important in developing co-ordinated hip and arm movement.

Forms of Attacks

- Katate dori - One hand grab wrist.
- Kata dori - One hand grab upper sleeve/shoulder.
- Kata dori menuchi - One hand grab upper sleeve /shoulder and strike.
- Kubi shime - Neck choke
- Kumade dori - Bear hug.
- Muna dori - One hand grab lapel.
- Muna dori menuchi - One hand grab lapel and strike.
- Morote dori - Two hands grabbing one wrist.
- Mae geri - Front snap kick.
- Mawashi geri - Roundhouse kick.
- Ryokata dori - Two hands grab shoulders.
- Ryomuna dori - Two hands grabbing lapel (chest).
- Ryosode dori - Two hands grab sleeves.
- Ryote dori - Two hands grab wrists.
- Sode dori - One hand grab sleeve.
- Shomen uchi - Overhead strike.
- Tsuki - Straight Punch.
- Ushiro kumade dori - Bear hug from rear.
- Ushiro kubi shime - Strangle from rear.
- Ushiro ryote dori - Two hands grab wrists from rear.
- Ushiro Hiji dori - Elbow grab from rear.
- Yoko geri - Side kick.
- Yokomen uchi - Side chopping strike.

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Aiki Jujutsu Basic Techniques

* **Katame waza**

Ikkyo	-	Arm immobilization (ude Osae).
Nikyo	-	Hand turning (kote mawashi).
Gokyo	-	Ikkyo variation against armed attacks.
Sankyo	-	Hand twisting (kote hineri).
Yonkyo	-	Wrist immobilization (tekubi osae).
Ude hishigi	-	Arm-pressure immobilization.
Juji gote	-	Drop elbow twist.
Hiji nuke mae tembin	-	Elbow twist.
Hadaka jime	-	Naked Strangle.
Okuri gote	-	Pull shoulder twist.

* **Nage Waza**

Aiki otoshi	-	Aiki-drop.
Irimi nage	-	Body-entering throw.
Juji nage	-	Cross-lock throw.
Kaiten nage	-	Rotation throw.
Kiri kaeshi nage	-	Waterwheel throw.
Koshi nage	-	Hip throw.
Kote gaeshi	-	Wrist turning.
Sasae tsurikomi ashi	-	Foot block throw.
Sumi otoshi	-	Corner drop.
Shiho nage	-	Four direction throw.
Seoi nage	-	Shoulder throw.
Tai otoshi	-	Body falling.
Tenchi nage	-	Heaven-earth throw.
Ude kime nage	-	Arm-lock throw.
Yama arashi	-	Mountain storm.

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General Thoughts

In all practice consider the following areas:

- 1) Distance from your partner (static and dynamic)
- 2) Concentration throughout the application of the technique
(make it real in your mind)
- 3) Break your partners balance. **(Mental & Physical)**
- 4) Breathe deeply with your lower abdomen throughout techniques.
Do not hold your breath.
- 5) Attention to detail at the end of a technique.

Students come to us from many arts and styles. Many of these have been exposed to similar techniques with variations on the application. We are always interested to see how other styles use similar techniques. In these cases the instructor is happy to talk to you about these variations and review positive and negative attributes **BUT** these conversations should generally be held outside normal class time. Other students may find the variations of application only cause confusion when they are struggling hard to understand the basics.

Reference Material

Your instructor and many senior students have access to a variety of books and video tapes that can be borrowed. This material should be **reviewed and returned quickly** so other students may have access to it. Additional areas of research include the public library as well as the libraries at most community colleges or universities.

Generally reference material that deals with the subjects of Judo, Ju jitsu, Karate, Aikido or general self defense books will be of value in delivering similar information from various points of view. This study and review is encouraged.

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General Glossary

Directions:

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

Striking:

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

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Holds:

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 ch

Body Parts:

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

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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

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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

Commands in the dojo:

Ato	Move back
Hajime	Start
Hayaku	Quickly
Kiyotsukete	Be careful, come to attention
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

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Throws:

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 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

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

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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

Good luck with your training and remember that if your train hard and make the training real in your mind you will be well on your way