

Student Handbook

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**This handbook will not replace the oral traditions of instruction that constitute the roots of Bluegrass Budokai, nor is this handbook considered a “bible” of budo knowledge. This handbook, however, will guide the beginning martial artist through what may appear to be a maze of arcane traditions and unfamiliar phrases. It will also act as an outline to help others who may have begun their training in another martial art in the way Bluegrass Budokai trains in the various forms of Japanese Budo (martial ways). Many, many thanks go out to Meido Moore Sensei and the staff of Shinjinkai dojo for their inspiration as martial artists and for letting us borrow heavily from their own student handbook.*

I. HISTORY AND PURPOSE OF BLUEGRASS BUDOKAI

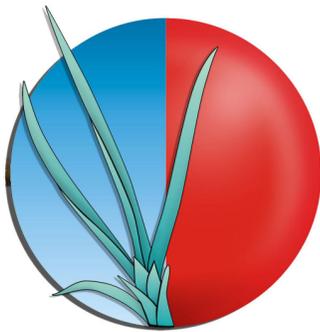
The purpose of Bluegrass Budokai is to promote positive growth among its members and the communities in which we live, through the disciplined practice of Japanese *Budo* (martial ways). The organization is a group of *budoka* dedicated to growing beyond the self-imposed limits of our minds, bodies and spirit.

We have three equally important purposes to our training.

1. The training we involve ourselves must be martially effective.
2. We must strive to have a safe training environment.
3. Our practice is historically accurate and close to its origins.

The Winchester, Kentucky dojo was started in February 1996 by Craig Caudill as an assistant instructor within Ronin Bushido Karate Club. Mr. Caudill continued to train and work in the school eventually becoming Chief Instructor of that organization. After much deliberation and support from his students he founded Bluegrass Budokai in September of 2005.

This organization, which started as a small group of persons interested in martial arts has grown into a dedicated group of practitioners training and working together without regard to ego and pride.



The logo for Bluegrass Budokai to a great deal tells who and what we are. The green grass on the forefront of the logo is a depiction of the first growth of an actual Kentucky bluegrass stem. To us this represents that a beginner's mind is needed to practice and continually grow in these martial arts. The red $\frac{1}{2}$ circle represents the "Rising Sun" of Japan, from where all the martial ways we practice originated. The blue represents the state color of Kentucky and its own rich heritage and traditions.

We recognize without one another offering ourselves as attacker and defender our growth is limited. By serving one another with focused, disciplined and diligent practice we all grow together. No one person is set apart.

This all leads to who it is that we are. A group of those finding themselves in Kentucky, either by birth or transport, practicing diligently to keep the virtuous, ethical, vigorous practice formerly found in the Japanese martial ways alive, active, and appropriately applied in our world today, particularly here in the wonderful Commonwealth of Kentucky.

II. METHOD TO TIE YOUR MARTIAL ARTS BELT (OBI)

You will most surely receive help from fellow students in the dojo on putting your belt and hakama on. These pictures will only serve as a helpful reference while away from the dojo.

Figure 1 – The belt is held at the front before crossing the ends over at the back and pulling them back to the front.

Figure 2 – the left is looped under the right end.

Figure 3 – And then pulled tight

Figure 4 – Loop the left end under the right end again to form a double knot.

Figure 5 – The completed belt

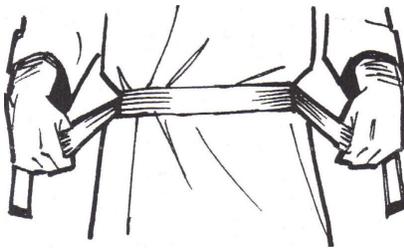


Figure 1

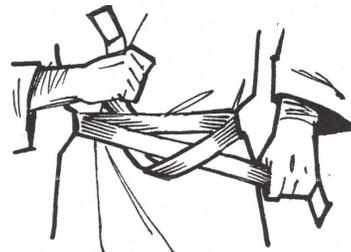


Figure 2

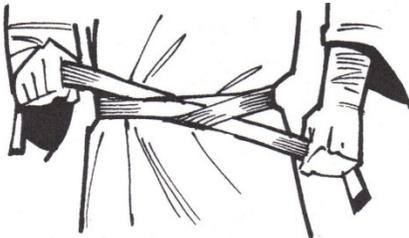


Figure 3

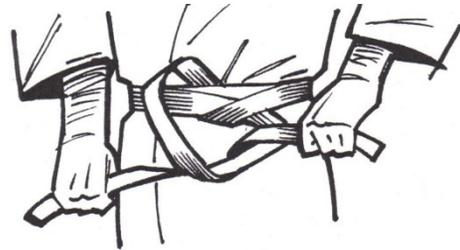


Figure 4

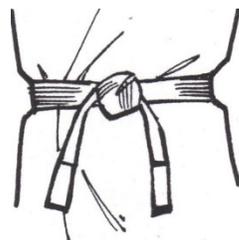


Figure 5

III. ETIQUETTE AND COMMON PRACTICES IN THE DOJO

While each of the different martial arts practiced at Bluegrass Budokai has its own specific traditions of etiquette, the following may serve in many aspects as a general guide. If you have any questions regarding etiquette, please speak with your instructor.

- There is an old saying that “Budo training begins and ends with etiquette”. Etiquette is not simply empty tradition, but is another method to train your awareness, and to develop proper use of *kiai*, *kokyu*, and *maai* (energy, time and space). A certain decorum and gravity should be maintained in the dojo, as befits a place where arts of life and death are instructed and mastery over the self is sought.
- Bowing is appropriate on the following occasions:
 - When entering and leaving the dojo: standing bow
 - When stepping on and off the mat: standing bow
 - At the beginning and end of class: seated bow
 - When asking or thanking a partner for practice: standing bow
 - After receiving special instructions from the teacher: seated bow
- The cleanliness and purity of the mat and dojo are essential. Remove your shoes upon entering and place them neatly on the shoe rack. Do not walk anywhere inside the dojo in shoes, or outside the dojo in bare feet. Make sure your feet, uniform and body are clean before stepping on the mat. Students should take responsibility for cleaning the dojo following class.
- At the beginning of a class (depending on the art), a senior student will call out “Shomen ni rei” – bow to the front. Next, he or she will call out “Sensei ni rei” – bow to the instructor (“Sempai ni rei” if someone other than the instructor is opening class). Upon making this bow, say strongly and clearly “Onegaishimasu” – “if you would be so kind (as to teach). At the end of a class, the same sequence will be performed. At this time, however, you will say “Arigato gozaimashita” – “thank you very much”.
- Be on time for class. Five minutes before a class begins, students should line up and sit silently to practice meditation. If you are late for class, enter quietly and go to the changing room. Re-enter the dojo, wait at the edge of the training floor until the instructor indicates you may join the class. Bow to the shomen (front of the dojo) and instructor in that order, and then enter the mat.



- If you or someone else is hurt, tell the instructor at once. If you need to rest, request permission from the instructor. If you have a problem during practice, let your partner know. Do not leave the mat without permission of the instructor. In all aspects of training, communication is essential: do not hesitate to communicate any needs or limitations to others.
- When asking a partner to practice with you, say “Onegaishimasu”. When thanking your partner, say "Arigato gozaimashita”.
- Students should seek out partners and not wait passively for someone to choose them. In general, attempt to practice with everyone, and avoid no one.
- In general during training, limit your desire for unnecessary talking This is to encourage you to learn through your body, rather than conceptually, and to activate all of your senses.
- Weapons, uniforms and other gear should always be carried in a bag or covered when outside the dojo.
- Never use another person's weapons without their permission. Every member should have his/her own weapons – the weapons in the dojo are for the use of guests or large groups. To obtain weapons, uniforms or other gear, speak with your instructor.

If you have questions regarding membership or financial matters, address them to your instructor off the mat. If you plan to be absent from the dojo for a period of time, let your instructor know. If financial or other difficulties arise that make you membership difficult, let your instructor know and some accommodation may be made. Your continued training and membership in your dojo is a priority to all of us.

IV. COMPLIANCE AND COOPERATION DURING TRAINING



Japanese *Budo* are arts where you train primarily with a partner and, at times, you or your partner might be in a position where cooperation is required. Cooperation comes in many forms but usually in the form of allowing your partner to work on a technique or from releasing them from compliances.

During regular practice joint locks and holds, throws and submission will be applied by you and your partners. The goal is for both persons to learn how to apply the technique

and how it feels when applied. Quite often a person will feel uncomfortable and when this happens they should tap; themselves, their partner, the mat, or whatever is handy at the time. Tapping does not mean that the person is weak, rather, it means that the person would not like to be in this position anymore, for whatever reason.

Therefore, you cooperate when you allow your partner to perform the technique being shown by the instructor. You cooperate by helping your partner grow and giving more resistance as they learn techniques. You cooperate by letting your partner go from compliance when they tap. In the end, always remember, the technique you apply will soon be applied to you.

V. BASIC TERMS

The following are general terms that all Bluegrass Budokai students should know:

1. Dojo Fundamentals

- Dojo - training hall, but literally, place of the way.
- Budo/Bujutsu/Bugei - Martial way, martial technique or method, martial art
- Shugyo - denotes very deep physical and spiritual training, beyond the study of technique alone
- Shomen - front of the dojo
- Shimoza - rear wall of the dojo

2. Titles of People

- Kaiso – Founder (particularly of a specific art)
- Kaicho/Kancho - head of an organization (kai) or hall/house (kan)
- Dojo-cho - overall head of a dojo (often, but not always, the chief instructor)
- Sensei - teacher (chief instructor of a dojo, or persons designated by him/her as instructors)
- Sempai - someone senior to you in terms of date of entry into the dojo (not judged by rank)
- Kohai - someone junior to you in terms of date of entry into the dojo (not judged by rank)
- Budoka - person who practices Budo (also Aikidoka, Judoka, Iaidoka are appropriate)

3. Common Japanese Phrases Heard in the Dojo

- "Shomen ni Rei" - "bow to the front"
- "Kiyotsuke" – "attention!"
- "Sensei (or sempai) ni Rei" - "bow to the teacher (or senior)"
- "Onegaishimasu" – "If you would be so kind"

- "Arigato Gozaimashita" – “Thank you very much”
- “Kiai” – shout of internal strength
- “Hajime” – Begin
- “Matte” – Stop

4. Fundamental Training Vocabulary

- Keiko - general word for practice
- Kata - a training "form" designed to impart specific techniques and principles
- Waza - a specific technique
- Dogi - (commonly, "gi"): training uniform
- Hakama - baggy trousers, a traditional Japanese garment
- Obi - belt
- Taiso - warmup and conditioning exercises
- Ukemi - techniques of receiving waza, falling, rolling, etc.
- Uke - person receiving a waza
- Nage or Tori - person performing the waza
- Kamae - stance
- Hanmi no Kamae - "half-body" stance
- Shizentai - natural stance
- Taisabaki - body movement
- Omote - front
- Ura - back, rear
- Irimi - to enter
- Tenkan - to turn or spin
- Mae - forward
- Ushiro - to the rear
- Yoko - side
- Hidari - left
- Migi - right
- Uchi - inside
- Soto - outside
- Jodan - upper
- Chudan - middle
- Geidan - lower
- Kogeki - attack training
- Suburi - practice of individual strikes with a weapon
- Ken - sword
- Bokken - wooden sword
- Jo - approx. four foot staff
- Tanto - knife

- Seiza – Formal Sitting, on your knees
- Anza – Informal Sitting, cross legged
- Ritsurei – standing bow
- Zarei – seated bow
- Uchi Komi – *loading up*

VI. AIKIDO-SPECIFIC VOCABULARY

Aikido techniques ("waza") may at times be categorized using the following terms, which attempt to identify the method of each waza (e.g. striking, throwing, etc.) or the situation in which the waza is performed (e.g. seated, standing, multiple attackers, etc.).

Note that not all of these terms are commonly used by Bluegrass Budokai. Some of them are redundant, and some are not completely accurate or useful in describing all waza. Still, these terms identify key components found in many traditional Japanese martial arts, and so the student should know them:

1. General Categories of Aikido Technique (Waza)

- Atemi-Waza - striking techniques
- Buki-Waza - general term for weapons technique
- Futaridori - two attackers
- Hanmi-Handachi Waza - seated techniques, attacker is standing
- Henka-Waza - changing freely from one technique to another
- Jiyu-Waza - freestyle techniques
- Jo-dori - siezing away the staff
- Kaeshi-Waza - counter techniques
- Kansetsu-Waza - joint locking techniques
- Katame-Waza - general grappling/Immobilization technique (includes kansetsu-waza, shime-waza and osae-waza, below)
- Kihon-Waza - basic or fundamental technique
- Kumijo - crossing staves
- Kunitachi - crossing swords
- Nage-Waza - throwing techniques
- Osae-Waza - pinning techniques
- Oyo-Waza - Advanced technique
- Randori - freestyle technique, generally against multiple attackers
- Renzoku-Waza - continuous techniques
- Sannindori - three attackers
- Shime-Waza - choking techniques
- Suwari-Waza - seated techniques

- Tachi-dori - siezing away the sword
- Tachi-Waza - standing techniques
- Tanto-dori - siezing away the knife
- Ushiro-Waza - rear techniques

2. Names of Aikido Technique (Waza)

The following are names of major specific Aikido techniques instructed in the Bluegrass Budokai Aikido program, with approximate translations:

- Ikkyo - first teaching
- Nikkyo - second teaching
- Sankyo - third teaching
- Yonkyo - fourth teaching
- Gokyo - fifth teaching
- Hijijime - elbow lock, may also be called "rokkyo", or sixth teaching
- Kotegaeshi - wrist-turning
- Yubijime - finger lock
- Katagatame - shoulder immobilizing
- Shihonage - four-directions throw
- Udegarami - arm-entangling
- Udegaeshi - Arm turning
- Hiza Osae - Pinning the knee
- Iriminage- entering throw
- Shomenate - strike to the front of the head or face
- Koshinage - throwing uke over the koshi: lower back and hip
- Kaiten Nage - rotary or wheel throw
- Jujinage - "character ten" throw
- Sokumen Iriminage - side of the head-entering throw
- Kabutogaeshi - Helmet-turning
- Sudori- Disappearing
- TENCHINAGE - Heaven-earth throw
- Ganseki Otoshi - Boulder drop
- Kabuto Otoshi - Helmet-dropping
- Ushiro Otoshi - Rearward drop
- Sumiotoshi - Corner drop
- Aikiotoshi - Harmonized-energy drop
- Kokyunage - timing throw (literally, "breath" threw)
-

In addition, many of the above techniques will have variations described in terms of nage's location in relation to uke: Omote – front, Ura – Back

OR, in terms of the body movement used by nage: Irimi – entering, Tenkan - turning

3. KOGEKI: ATTACKS USED IN TRAINING

The following are names of the most common formalized grasping and striking attacks used by uke in the practice of the above waza. Any of these may be joined into combination attacks, for example "Ushiro Katatedori Kubishime": grabbing a wrist and choking from behind.

Note that atemi-waza, the strikes used by nage in the application of many waza, are not specifically listed here, but are to be learned within the context of each waza.

It should be the student's goal to research in his/her own training how any of the above waza may be applied against all of the attacks listed below.

Grasping Attacks (front)

- Katatedori - grasping a wrist or hand
- Ryotetori - grasping both wrists or hands
- Morotetori - grasping a forearm with two hands
- Katadori - grasping a shoulder
- Munadori - grasping the chest (note: katadori and munadori are often used interchangeably)
- Ryokatadori - grasping both shoulders (or lapels)
- Eridori - grasping the collar
- Sodedori - grasping a sleeve
- Kubishime - choking the neck
- Kamidori - grasping the hair
- Maetori - front tackle or bearhug

Grasping Attacks (rear)

- Ushiro Ryotetori - grasping both wrists from behind
- Ushiro Katadori - grasping both shoulders from behind
- Ushiro Hijitori - grasping both elbows from behind
- Ushiro Kubishime - choking the neck from behind
- Ushiro Eridori - grasping the collar from behind
- Ushiro Kamidori - grasping the hair from behind
- Ushirotori - bearhug from behind

Basic Striking Attacks

- Munetsuki - thrust to the chest or torso
- Ganmentsuki - thrust or jab to the face
- Shomenuchi - downward strike to the head
- Yokomenuchi - strike to the side of the head
- Maegeri - front kick
- Mawashigeri - roundhouse kick
- Yokogeri - side kick

VII. Judo-Specific Vocabulary

Gripping, Posture and Throwing Principles

- Kumi Kata - methods of gripping an opponent fundamental natural posture
- Shizen Hontai - fundamental natural posture
- Jigo Hontai (Jigotai) – fundamental defensive posture
- Tsugi Ashi - sliding foot walking (kata technique) pivoting or turning the body
- Tai Sabaki – body turning/pivoting
- Kuzushi - off balance (first element of a throw)
- Tsukuri - entry into a throw
- Kake - execution of a throw

Vocabulary Related to Names of Judo Techniques

- Ashi - foot or leg
- Gaeshi (Kaeshi) - counter or reversal
- Gake - hook
- Garami - entangle or twist
- Gari - reap or sweep
- Gatame - pin or lock
- Goshi (Koshi) - hip
- Guruma - wheel
- Gyaku - reverse
- Hane – springing action
- Hara - stomach
- Harai (Barai) - sweeping action with the leg or foot
- Hadaka - naked
- Hidari - left
- Hiji - elbow
- Hishigi - crush
- Hiza - knee
- Hon - basic or fundamental
- Juji - cross
- Jime (Shime) - choke or strangle
- Kaeshi (Gaeshi) - counter or reversal
- Kami - upper
- Kata - shoulder
- Kesa - lapel
- Ko - minor

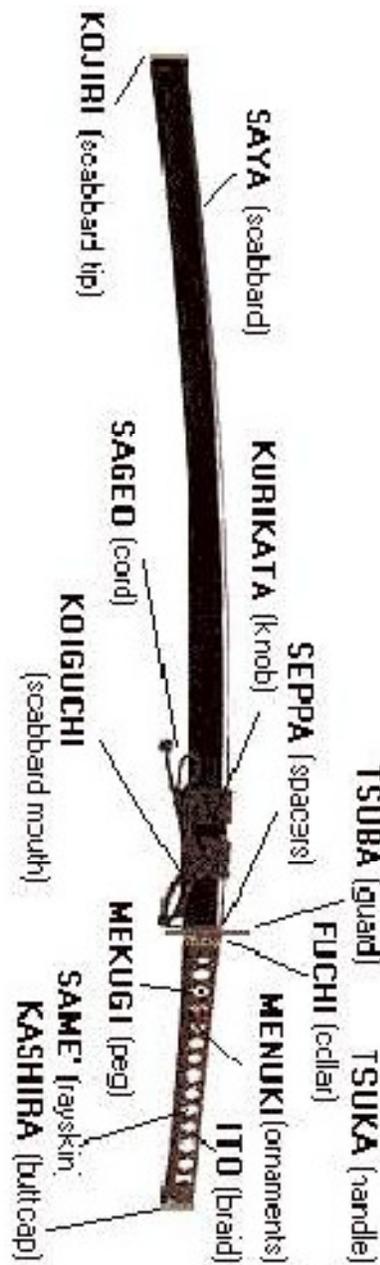
- Komi ~ pull
- Koshi (Goshi) ~ hip
- Kote ~ wrist
- Kuzure ~ variation
- Makikomi ~ winding
- Mata ~ thigh
- Migi ~ right
- Morote – two handed
- Mune ~ chest
- Nami ~ normal
- O~ major
- Obi ~ belt
- Okuri ~ sliding
- Otoshi – to drop
- Ryote – two handed
- Sankaku (Sangaku) ~ triangle
- Sasae ~ blocking
- Seoi ~ shoulder
- Shiho – four corner
- Shime (Jime) – choke or strangle
- Sode ~ sleeve
- Soto ~ outside
- Sukui ~ scoop
- Sumi ~ corner
- Tai ~ body
- Tate ~ straddle
- Te ~ wrist
- Tomoe ~ circle
- Tsuki ~ thrusting
- Tsuru ~ lift
- Uchi ~ inside
- Ude ~ elbow
- Uki ~ floating
- Ura – behind
- Ushiro – reverse or rear
- Utsuri – change or transfer
- Wake ~ armpit
- Yoko ~ side

VIII. GENERAL IAIDO TERMS

- Iaito- Practice Sword
- Shinken- Live (sharp) Sword
- Kirioshi- Killing Cut (sometimes kiri otoshi)
- Bokken- Wooden Sword
- Chiburi- Blood Removal
- Noto- Returning the Blade to Saya
- Nukitsuke- Drawing and Cutting in one Motion
- Furi Kaburi- Transferring the Sword
- Jo-Ha-Kyu- “slow, medium, fast”
- Kamae- Stance

Parts of the Sword

- Kissaki- Tip
- Ha- Sharp Edge
- Mune- Back Section
- Habaki- Collar
- Seppa- Spacer
- Tsuba- Hand Guard
- Mekugi- Retaining Pin
- Tsuka- Handle
- Tsuka-Ito- Handle Wrap
- Kashira- End Pommel
- Saya- Scabbard
- Kojiri- Saya Tip
- Sageo- Cord
- Koiguchi- Saya Mouth



Omori Ryu Kata

- Shohatto
- Satto
- Uto
- Atari-to
- Inyoshintai
- Ryuto
- Junto
- Gyakuto
- Seichuto
- Koranto
- Gyakuto Inyoshintai
- Batto