



# Ki Aikido Handbook

*For CSU/Fort Collins Ki Aikido Students*

*Web Version*

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For additional information please visit [www.fortaikido.net](http://www.fortaikido.net)

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# Rocky Mountain Ki Society Student Handbook

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# Tohei Sensei on Ki Aikido

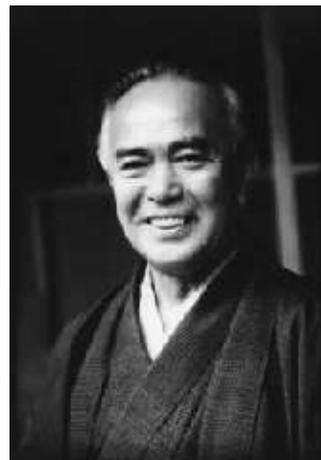
Countless people have attempted to define the absolute power of the world of nature. Some praise it as God, some call it the Buddha, others call it truth. Still others convert nature into a philosophy by which they attempt to sound its deepest truth. Such attempts to define the power of nature are no more than striving to escape its effects.

All of the forces of science have been unable to conquer nature because it is too mystic, too vast, too mighty. It intensely pervades everything around us. Like the fish that, though in the water, is unaware of the water, we are so thoroughly engulfed in the blessings of nature that we tend to forget its very existence.

We would cease to exist if removed from the laws of nature. For instance, we would be totally unable to maintain stability on the surface of the earth without the force of gravity. Only those with their eyes open to the world of nature are capable of uncovering its truth. Everything springs from a sense of gratitude toward nature. Aikido, though praised as a healthful system of self-defense techniques, would be nothing apart from the laws of the great universe. The martial way begins and ends with courtesy, itself an attitude of thankfulness to and reverence for nature. To be mistaken on this basic point is to make of the martial arts no more than weapons of injury and death.

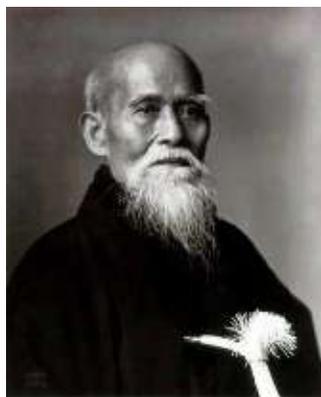
The very name Aikido indicates its dependence on the laws of nature, which we term *ki*. Aikido means the way to harmony with *ki*. That is to say, Aikido is a discipline to make the heart of nature our own heart, to understand love for all things, and to become one with nature. Techniques and physical strength have limits; the great way of the universe stretches to infinity.

Excerpted from *Book of Ki: Coordinating Mind and Body in Daily Life* by Koichi Tohei



*Koichi Tohei Sensei, 10<sup>th</sup> Dan*

## What is Aikido?



*O Sensei Morihei Ueshiba*

Aikido is a modern Japanese martial art, founded by O Sensei Morihei Ueshiba about 100 years ago and introduced to the United States through seminars in Hawaii conducted by Koichi Tohei Sensei in 1953. Aikido has been described as the martial art of non-dissension and non-aggression. This means that rather than having a fighting mind, a practitioner attempts to lead an aggressor to an understanding that what they are doing is against the rules of the universe. It is easy to hurt someone who is out of control or attacking you. It is much more difficult to help them see the error of their actions. By using leading, throwing, and pinning techniques that are capable of producing intense pain without permanently damaging an attacker, we accomplish this. An Aikido practitioner can appear as graceful as a dancer while controlling an attacker with these flowing, circular movements. "Aikido has been called one of the most subtle and sophisticated of the martial arts, and—at its higher levels—an effective discipline for the development, integration and utilization of all [woman's and] man's powers, physical and mental (spiritual). It is a discipline of coordination, a way of strengthening the mind and body, of fusing the individual's physical and mental powers so that he or she will emerge as a more fully integrated human being" (A. Westbrook, and O. Ratti, *Aikido and the Dynamic Sphere*).

## What is Ki?

Our practice has two major elements: Aikido which is the martial art discipline and *ki* which is the energy that each practitioner attempts to develop an understanding of for themselves. The concept of *ki* is central to discussions of Aikido and yet the word defies an exact definition. *Ki* (*ch'i* in Chinese) is loosely translated to mean spirit or energy. Its essence is mental discipline. The application of *ki* in the martial arts is not unique to Ki Aikido, but it is given special emphasis in our training. O Sensei said "Aikido is realizing the original power of life, *ki*, by harmonizing with the throbbing rhythms of the universe and the laws of nature. They are the textbook of Aikido techniques and practice... The spirit that moves an atom, waves the sea, and lifts the flames of a fire is also circulating in each human being" (M. Saotome, *Aikido and the Harmony of Nature*).



*The Japanese kanji for ki*

## What is Shin Shin Toitsu Aikido?



*Tohei Sensei demonstrates unbendable arm with ki extension*

As a student of O Sensei from 1938 onward, Tohei Sensei discovered that before he could lead another's mind he had to first control his own mind and body (A. LeBar, *The Way to Union with Ki*). Tohei Sensei was eventually appointed as the chief instructor of O Sensei's Aikido organization. Over time, Tohei Sensei deepened his understanding of Aikido with mind and body coordinated and developed a method of communicating it to students: *Shin Shin Toitsu Aikido*, or Aikido with mind and body coordinated. *Shin Shin Toitsu Aikido* is often called *Ki Aikido*: Aikido with emphasis on *ki*.

## Ki Aikido at CSU/Fort Collins

Ki Aikido first came to Fort Collins in 1979 when a small group of individuals asked the regional Chief Instructor for permission to begin practice and a *dojo* (school). From that humble beginning the school established a foothold in the community and moved to campus as a CSU Club Sport in late 1980. CSU students ran the organization on campus while instructors came from our headquarters *dojo* in Boulder to teach one night a week and Russ Smith provided instruction the other night.

Over the years, there has been continued energy brought to our organization by a flow of new and sustaining students. We have touched the lives of many students on and off-campus as we continue to share our way, *budo*, with those of you who enroll in these classes.



*Koichi Kashiwaya Sensei performs kokyunage zenponage with jo; Russ Smith Sensei, uke*



## Rules for Discipinants

Koichi Tohei Sensei

*Ki* training reveals to us the path to oneness with the universe. To coordinate mind and body and become one with nature itself is the chief purpose of *ki* training.

As nature loves and protects all creation and helps all things grow and develop, so we must teach every student with sincerity and without discrimination or partiality.

There is no discord in the absolute truth of the universe, but there is discord in the realm of relative truth. To contend with others and win brings only a relative victory. Not to contend and yet win brings absolute victory. To gain only a relative victory sooner or later leads to inevitable defeat. While you are practicing to become strong, learn how you can avoid fighting. By learning to throw your opponent and enjoy it and to be thrown and enjoy that, too, and by helping one another in learning the correct techniques, you will progress very rapidly.

Do not criticize any of the other martial arts. The mountain does not laugh at the river because it is lowly, nor does the river speak ill of the mountain because it cannot move about. Everyone has their own characteristics and gains their own position in life. Speak ill of others and it will surely come back to you.

The martial arts begin and end with courtesy, not in form alone, but in heart and mind as well. Respect the teacher who teaches you and do not cease to be grateful, especially to the founder who shows the way. They who neglect this should not be surprised if their students make light of them.

Be warned against conceit. Conceit not only halts your progress, it causes you to regress. Nature is boundless—its principles are profound. What brings conceit? It is brought on by shallow thinking and a cheaply bought compromise with your ideals.

Cultivate the calm mind that comes from making the universal a part of the body by concentrating your thoughts on the *one point* in the lower abdomen. You must know that it is a shame to be narrow-minded. Do not dispute with others merely to defend your own views. Right is right, wrong is wrong. Judge calmly what is right and what is wrong. If you are convinced that you are wrong, willingly make amends. If you meet one who is your superior, joyfully accept their teaching. If anyone is in error, quietly explain to them the truth, and strive to make them understand.

Even a one-inch worm has a half-inch of spirit. Everyone respects their own ego. Do not, therefore, slight anyone, nor hurt their self-respect. Treat everyone with respect, and they will respect you. Make light of them, and they will make light of you. Respect their personality and listen to their views, and they will gladly follow you.

Spare no effort when you teach. You advance as your students advance. Do not be impatient when you teach. No one can learn everything well at one time. Perseverance is important in teaching, as are patience, kindness, and the ability to put yourself in your students' place.

Do not be a haughty instructor. The students grow in knowledge as they obey their teacher. It is the special characteristic of training in *ki* that the teacher also advances by teaching his students. Training requires an atmosphere of mutual respect between teacher and students. If you see a haughty person, you see a shallow thinker.

In practicing, do not show your strength without some good purpose lest you awaken resistance in the minds of those who are watching you. Do not argue about strength, but teach the right way. Words alone cannot explain. Sometimes by being the one to be thrown, you can teach more effectively. Do not halt your student's throw at mid-point or stop their *ki* before they can complete a movement, or you will give them bad habits.

Do whatever you do with conviction. We study thoroughly the principle of the universe and practice it, and the universe protects us. We have nothing to be doubtful about or to fear. Real conviction comes from the belief that we are one with the universe. We must have the courage to say with Confucius, "If I have an easy conscience, I dare to face an enemy of ten thousand."

## Dojo Etiquette



Kashiwaya Sensei instructs during 2006 Rocky Mountain Ki Society Jo Bokken Camp at Jack's Gulch campground, Poudre River Canyon

COURTESY, COURTESY, COURTESY! Above all else, be courteous to instructors and all other students. The Aikido dojo is a place to develop harmony. Harmony within yourself, with other students and with the universe should be the goal of our study. When entering the dojo leave all minus thoughts at the door and take a plus attitude filled with respect, gratitude, and positive mutual support to share with your fellow practitioners.

The following are a few rules that will allow us to train together in the spirit of *budo*:

### 1. Beginner's mind

No matter what rank you have attained, always enter a *dojo* with *shoshin*, the mind of a beginner, ready to learn whatever the instructor has to share with you. Bearing this in mind, you will learn something new with every class and will have something new to share with others

### 2. Bowing

Bowing shall be practiced as a way of showing proper gratitude and humility and creating a mindset appropriate for practicing Aikido. Bowing to the instructor and to our training partners is accompanied by *onegai shimasu* to humbly request to train before starting and then *arigato gozaimashita* to humbly thank each other afterward.



Fort Collins Ki Aikido 2006 Spring Seminar  
with Kashiwaya Sensei

### Bowing continued

Aikidoists should bow...

- ...when you enter or exit the dojo.
- ...when you step on or off the training mat.
- ...at the beginning of class (to *shomen*, then to instructor).
- ...to a partner before and after practicing a technique.
- ...after receiving help from an instructor.
- ...when being asked by instructor to assist in demonstrating a technique to class.
- ...at the end of class (bow to *shomen*, then to instructor to thank them for their class).

### 3. Sensei

The instructor should be referred to as *sensei* at all times. Every instructor should be treated with respect. With a beginner's mind, you will find that all instructors have something unique to share with you.

### 4. Instruction

- ◆ Do not interrupt while the instructor is teaching. Questions should be asked at an appropriate time.
- ◆ Permission should be obtained from instructor before leaving mat during class.
- ◆ Be respectful of others' training when off the mat. Be quiet, attentive, and non-disruptive to instruction.
- ◆ If you and/or your partner have a question about a technique, don't interrupt others who are training. Wait until the instructor or assistants are available to ask.
- ◆ Try to be early when arriving for class so that class can begin on time. If late, bow to *shomen*, await recognition of instructor and then join practice.
- ◆ All students should sit *seiza* (kneeling) during class unless directed otherwise, in which case one may either sit *seiza* or *agura* (cross-legged). Sitting with legs stretched out, leaning against walls or posts, or lying down are not acceptable postures.
- ◆ Rings, watches and loose jewelry should be removed before practice.
- ◆ A clean body, and particularly a clean *gi*, will make practice much more pleasant for everyone.
- ◆ Chewing gum is a hazard when you are training and should be removed before coming on to the mat.
- ◆ Since we are all at the dojo to train, there should not be idleness during practice. If there are odd numbers of students, make a threesome, and enjoy training with two partners instead of just one.
- ◆ The person instructing should not have to fold her or his own *hakama*. Politely request to fold the instructor's *hakama* by asking: *Hakama o tatami shimasu ka*. All students should learn to fold a *hakama* early in their Aikido practice.
- ◆ Remember, all martial arts have something positive to contribute to the world, and they should all be given proper respect.



Smith Sensei  
administers  
Aikido test,  
Fort Collins  
Ki Aikido



Jo Taigi, 2006 Rocky  
Mountain Ki Society  
Jo Bokken Camp

# Ki Aikido Principles

## Four Principles to Unify Mind and Body

Keep one point  
Relax completely  
Keep weight underside  
Extend *ki*

## Five Principles for Practicing Aikido

Extend *ki*  
Know your opponent's mind  
Respect your opponent's *ki*  
Put yourself in your opponent's place  
Perform with confidence

## Five Principles for Keeping One Point

A posture in which you are unconscious of your lower abdomen  
A posture in which you do not put weight on your feet  
A posture in which you breathe unconsciously  
A posture such that you can accept everything  
A posture such that you can extend all the power

## Five Principles for Extending Ki

A posture in which you are unconscious of your body  
A posture in which centrifugal power is working  
A posture in which you have merciful eyes and a gentle body  
A posture such that you are most calm  
A posture such that you are happy and worry-free

## Five Principles of Keeping Weight Underside

A posture in which you are most comfortable  
A posture in which you do not feel the weight of your body  
A posture in which *ki* is extending most  
A posture such that you are quick and flexible  
in response to all circumstances  
A posture such that you can see and feel everything clearly



### *Five Principles*

#### *for Relaxing Completely*

A posture in which the power of all the body settles in the proper place naturally

A posture in which you relax positively without losing power

A posture in which you look biggest

A posture such that you are strongest

A posture such that you are non-aggressive

### *Five Principles*

#### *for Instructing Ki*

Grow together

Be modest

Teach right, not might

Be fair and impartial

Be PLUS

### *First Shokushu*

Let us have a Universal Mind that loves and protects all creation and helps all things grow and develop. To unify mind and body and become one with the Universe is the ultimate purpose of our study.



### *Five Principles*

#### *for Learning Ki*

Have a mind like a mirror

Persevere

Practice in daily life

Change the subconscious mind

Teach what you have learned

### *Five Principles of Setsudo*

*(Teaching the Way of the Universe)*

Believe in the way of the universe

Share the way of the universe with everyone

You must practice what you teach

Teach according to the person

Grow together

### *Ten Rules of Daily Life*

Universal mind

Love all creation

Be grateful

Do good in secret

Have merciful eyes and a gentle body

Be forgiving and big hearted

Think deep and judge well

Be calm and determined

Be positive and vigorous

Persevere

# Ki Aikido Arts Terminology

Aikido techniques are named according to the initial position, the attack, and the corresponding response.

## Initial Position

## Attack

## Response

<p><b>ushiro</b> behind</p> <p><b>zagi</b> kneel</p> <p><b>zagi handachi</b> nage kneels, uke stands</p>	+	<p><b>katate</b> one hand</p> <p><b>kata</b> shoulder</p> <p><b>kosa</b> cross hand</p> <p><b>hiji</b> elbow</p> <p><b>ryote</b> two hands</p> <p><b>ryokata</b> two shoulders</p> <p><b>ryote mochi</b> two hands on one</p> <p><b>tekubi</b> wrist</p>	+	<p><b>dori</b> grab</p>	+	<p><b>ikkyo</b> 1<sup>st</sup> principle (press arm)</p> <p><b>nikyo</b> 2<sup>nd</sup> principle (turn wrist)</p> <p><b>sankyo</b> 3<sup>rd</sup> principle (twist wrist)</p> <p><b>yonkyo</b> 4<sup>th</sup> principle (press wrist)</p> <p><b>gokyo</b> 5<sup>th</sup> principle (inverted grip)</p> <p><b>shiho</b> four direction</p> <p><b>kokyu</b> breath/timing</p>	+	<p><b>irimi</b> enter</p> <p><b>tenkan</b> turn</p> <p><b>nage</b> throw</p> <p><b>en undo</b> circular</p> <p><b>sudori</b> disappear</p> <p><b>hantai</b> opposite</p> <p><b>katameru</b> kneeling pin</p> <p><b>tobikomi</b> leap forward</p> <p><b>hachinoji</b> figure eight</p> <p><b>ashidori</b> foot/leg grab</p>		
		<p><b>kubi</b> neck</p>				+		<p><b>shime</b> choke</p>	<p><b>kaiten</b> rotating</p> <p><b>tenchi</b> heaven and earth</p> <p><b>koshi</b> hip</p> <p><b>zenpo</b> forward</p>	<p><b>orooshi</b> lead down</p>
		<p><b>shomen</b> forehead</p> <p><b>yokomen</b> side of head</p>				+		<p><b>uchi</b> strike</p>	<p><b>kote</b> forearm</p>	<p><b>gaeshi</b> reverse</p>
		<p><b>mune</b> body</p>				+		<p><b>tsuki</b> punch/thrust</p>	<p><b>kiri</b> cut</p> <p><b>ura</b> back</p>	
		<p><b>mae</b> front</p> <p><b>mawashi</b> circular</p>				+		<p><b>keri</b> kick</p>		

# Glossary of Aikido Terms

<b>Aikido</b>	<i>ai</i> – meet, gather, bring together	<i>ki</i> – spirit, energy	<i>do</i> – way, path
<b>ai hanmi</b>	facing with same foot forward	<b>otogai ni rei</b>	bow to partner
<b>atemi</b>	feint to face or body	<b>otomo</b>	personal assistant to instructor
<b>bokken</b>	wooden practice sword	<b>O Sensei</b>	Great Teacher (Morihei Ueshiba)
<b>budo</b>	the martial way	<b>randori</b>	free attack
<b>chin shin no gyo</b>	<i>ki</i> meditation	<b>rei</b>	bow; salutation; respect
<b>dan</b>	black belt rank	<b>seishi</b>	dynamic pause
<b>deshi</b>	student; disciple	<b>seiza</b>	formal kneeling posture
<b>dojo</b>	a place to train in the way	<b>sempai</b>	senior student
<b>dosa</b>	movement	<b>sensei</b>	teacher
<b>fudoshin</b>	undisturbed mind	<b>sensei ni rei</b>	bow to sensei
<b>gi/dogi</b>	training uniform	<b>sen shin no gyo</b>	water <i>misogi</i>
<b>keikogi</b>	training uniform ( <i>gi</i> )	<b>shihan</b>	master teacher
<b>gyaku hanmi</b>	opposite stance	<b>shin shin toitsu</b>	mind and body unification
<b>hai</b>	yes	<b>shodan</b>	first degree black belt
<b>hajime</b>	start	<b>shoshin</b>	beginner's mind
<b>hakama</b>	formal garment worn over <i>gi</i> pants	<b>shugyo</b>	austere, disciplined training
<b>hanmi</b>	stance with foot a half step forward	<b>shomen</b>	<i>ki</i> symbol at front of dojo; forehead
<b>hantai</b>	opposite; reverse; contrary	<b>shomen ni rei</b>	bow to front of dojo
<b>hara</b>	abdomen; symbolizes existence	<b>soku shin no gyo</b>	bell <i>misogi</i>
<b>ie</b>	no	<b>taigi</b>	specific series of arts
<b>jo (bo)</b>	wooden staff	<b>taiso</b>	basic exercise in Aikido
<b>juji (nage)</b>	throw in which uke's arms cross	<b>tanto</b>	short sword; dagger
<b>katana</b>	Japanese long sword	<b>tatami</b>	traditional woven practice mat
<b>kiatsu</b>	acupressure massage applied with <i>ki</i>	<b>tegatana</b>	edge of hand
<b>kiai</b>	powerful vocalization with <i>ki</i>	<b>uke</b>	person being thrown; receiver
<b>ki no kokyuhō</b>	<i>ki</i> breathing method	<b>ukemi</b>	art of falling or rolling
<b>kohai</b>	junior student	<b>undo</b>	movement
<b>koshin</b>	moving backward	<b>waza</b>	technique
<b>kyu</b>	ranks before black belt	<b>yame</b>	stop
<b>ma-ai</b>	proper distance between opponents	<b>yudansha</b>	members with dan grades
<b>misogi</b>	intense training to cleanse the mind	<b>zenshin</b>	moving forward
<b>nage</b>	person who throws; throw		
<b>obi</b>	belt		

# The Basic Eight Aikido Waza

1. Shomenuchi Kokyunage
2. Yokomenuchi Shihonage Irimi
3. Yokomenuchi Shihonage Tenkan
4. Munatsuki Koteoroshi
5. Katadori Nikyo Irimi
6. Katadori Nikyo Tenkan
7. Ushiro Tekubidori Kubizime Sankyonage
8. Ushirodori Kokyunage



Villacorta Sensei performs kokyunage zenpo-nage

# Guide to Counting in Japanese

1	ichi	each
2	ni	nee
3	san	saan
4	shi	shee
5	go	go
6	roku	row coo
7	shichi	sheech
8	hachi	haach
9	ku/kyu	coo/kyoo
10	ju	joo
11	ju ichi	joo each
12	ju ni	joo nee
13	ju san	joo saan
14	ju shi	joo shee
15	ju go	joo go
16	ju roku	joo row coo
17	ju shichi	joo sheech
18	ju hachi	joo haach
19	ju ku	joo coo
20	ni ju	nee joo
21	ni ju ichi	nee joo each
22	ni ju ni	nee joo nee
23	ni ju san	nee joo saan
24	ni ju shi	nee joo shee
25	ni ju go	nee joo go
26	ni ju roku	nee joo row coo
27	ni ju shichi	nee joo sheech
28	ni ju hachi	nee joo haach
29	ni ju ku	nee joo coo
30	san ju	saan joo
40	yon ju	yawn joo
50	go ju	go joo



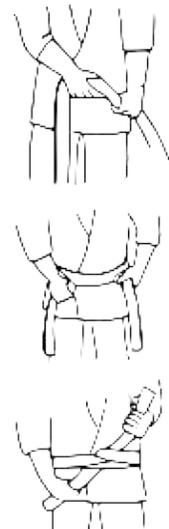
Fort Collins Ki Aikido 25<sup>th</sup> Anniversary Seminar, 2005



Kashiwaya Sensei, nage; Villacorta Sensei, uke

## Tying the Obi

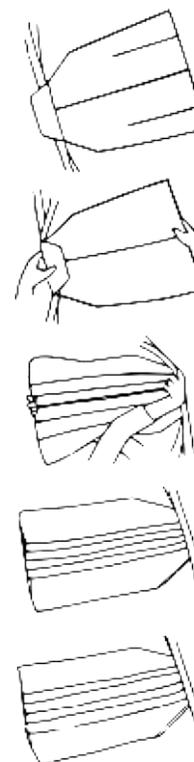
1. First grasp the middle of the *obi* (belt) with your right hand and place it against your one point.
2. Keeping it there, take the ends of the belt around to the back. Then crossing the ends at the back, bring them to the front at the one point, tying the belt neither too loosely nor too tightly. If it is too loose, the *gi* (uniform) will soon become disarranged. If it is tied too tightly, it may cause an uncomfortable feeling of pressure which will be a distraction and hinder the spirit from calming itself at the one point. You must first keep one point and then adjust the tightness of the belt accordingly.
3. Cross the belt in the right hand over with the belt in the left hand at the one point. Then pass the end that goes over the other beneath all the belt already wound around the body. Tie that end into a square knot with the other end of the belt. In this last step, one end of the belt gathers up the whole belt before being tied into a knot with the other. This prevents the belt from getting loose.



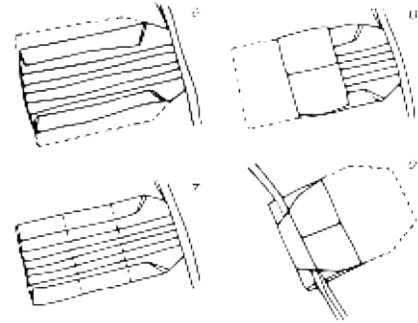
## Folding the Hakama

Leaving the *hakama* carelessly about after using it will wrinkle it. Folding it neatly after usage will keep the pleats sharp without having to iron them. It will also make for a neat and sharp appearance the next time it is worn. To acquire this good habit, always fold the hakama neatly. The person instructing should not have to fold her or his own hakama. Politely request to fold the instructor's hakama by asking: *Hakama o tatami shimasu ka*. All students should learn to fold a hakama early in their Aikido practice.

1. First place the hakama on the floor with its front face down. Arrange the back and front straps, one on top of the other. Straighten the pleats down the center of the back carefully following the folding creases. Then straighten out the sides of the hakama from the back support, *koshita*, to the hem.
2. Flip the back support over with the left hand. Then holding the support and the top front of the hakama with the left hand and the hems of the front and back with the right hand, stretch the hakama tightly.
3. Turn the hakama over with both hands in one movement. This time the back of the hakama should face down. In turning the hakama over, be sure to keep the hakama stretched tightly to prevent the pleats down the center of the back from being disarranged; however, in turning the hakama over, it does not matter if the other parts are disturbed. Now arrange the front of the hakama.
4. Carefully lay the front and back hakama straps, *himo*, on top of each other. Stretch out, smooth, and align the folds along the slanting side openings of both the front and the back. In doing this, do not disturb the part already ordered in the back, and arrange both the front and back so that their hems are well stretched and their side openings lie neatly on top of each other.
5. Working from the outside in, arrange each pleat in accordance with the correct crease marks. Again in doing this, do not move the back part of the hakama which you have already arranged.



6. Fold both outer edges of the hakama inward so that nothing is left farther out than the top of the hakama.
7. Lightly pat along the lines marked by the dotted lines in the sketch. This will make it easier to fold the hakama in three.
8. Fold the hakama from the hem at the first dotted line.
9. Now fold the upper part of the hakama over to the left, and straighten the back support which was hidden under the front side.



## Folding the Himo

1. Turn the back support, *koshita*, of the hakama so it faces you. Pull the short *himo*, straps, attached to the back of the hakama towards you, and place the long *himo*, straps, attached to the front to the side of the hakama.
2. After straightening out any wrinkles or twists in the long straps of the right side, fold it in half twice. Then put it on the hakama slanting the strap diagonally across to the left.
3. Arrange the long left strap in the same way, but slant it to the right so that it will cross the straps from the right side.
4. Pass the short, right strap over and under the crossing of the two long straps, and bring it straight towards you.
5. Secure the place where the short strap crosses over the long ones by passing the short strap to the right, over itself and under the long strap. Then pull the free end toward you.
6. Pull the end of the short strap further towards you to get rid of all the slack. Then fold it upward to the left, in the direction it naturally tends to fold and place it on the long strap.
7. In the same way, pass the short strap of the left side through the center, crossing over the two long straps. Then pass the free end of the short strap over and under itself and the left long strap. Finally stretch this short strap up to the right. In stretching it upward, pass it under the short strap on the right side. This will make each band secure since they are held down in turn by another band as shown in Figure 7.



After being folded this way, the creases of the hakama will remain in their correct place, and the hakama will retain its proper shape, no matter how small the hakama may be folded for carrying about.

Many people forget the proper way of fixing the straps. They can learn and remember the method easier by remembering the following directions:

1. Pass through the center of the universe. (Figure 4)
2. Govern the self. (Figure 5)
3. Walk the right way. (Figure 6)

This should be easy to remember because they are Aikido principles.