



RiKiBUDO



合気道



# Aikibudo

## Beginner's Guide

# All the teachers and practitioners are happy to welcome you to their dojo

In a few pages, we will introduce you to the history of this school, this ryu, which is AĪKIBUDO.

This guide is here to help you get started by introducing you to the basic rules of practicing together. The document will answer some of your questions and enlighten you on topics such as the FFAAA, the CERA, the FIAB and the FKSR.

Two other documents are also available for downloading on the federal Aikibudo website : [www.aikibudo.com](http://www.aikibudo.com)

- The technical program
- The technical glossary of Japanese terminology

The former contains the technical program that you will need to learn in order to progress in your practice.

The latter will help you to learn and understand the technical terminology in Japanese language.

This will be very useful to you during the courses as well as during the seminars organized in your region on weekends, or the long-term courses in Temple sur Lot (Lot-et Garonne) in July, or in Lagord (Charente-Maritime).) in the month of August.

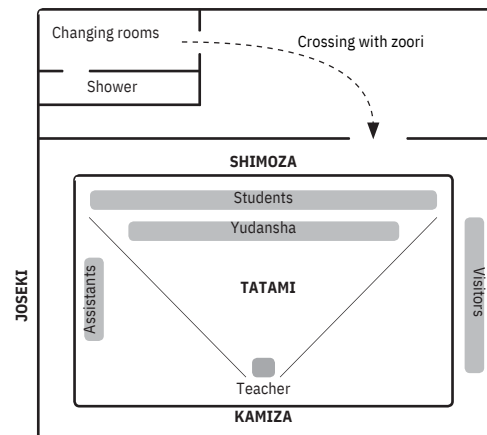
Your teacher is also there to answer any questions you might have, therefore feel free to ask.

**You are about to enter the training room, a dojo with a tatami.**

## Dojo



The dojo (道場, dōjō) is a place destined to the practice of budo or to the zen buddhist meditation. Literally in Japanese, dō means the way/path and jō means the place. The dojo is the place where we study/search for the way/path. Initially, the dojo described the reading/study room, a place where floral and martial arts, the tea ceremony, etc. are taught....



### Deontology

As soon as you enter a dojo, it is necessary to adopt an attitude marked by seriousness and respect. Like any codified human activity, Martial Arts have a specific organization and rules: the budo practitioner is the custodian and guarantor of the traditions inherited from his predecessors within the ryu into which he has been admitted. By joining, the budoka undertakes to formally respect the moral code linked to his school.

## Reishiki : the ritual of dojo

The dojo ritual is simple and everyone must respect it. At the entrance, we bow in a standing greeting, ritsu rei, towards the kamiza (see map on previous page). This marks the separation between the outside environment and the dojo, a privileged place where we study the Way.

In Aikibudo, the greeting is very important. It is an act of total commitment to the Art, to the Masters to whom we owe it, other practitioners and ourselves. It requires great rigor of execution that is accompanied by pure intentions.

The class officially begins with a collective greeting to the shinzen, the teacher, and all of the students under the guidance of the oldest student who announces the different actions:



SEIZA - "Sit", everyone kneels and gets into a perfect sitting position on their heels.

SENSEI NI REI - "Hail the teacher".

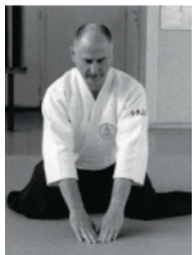
SHOMEN NI REI - "Let us greet everyone in front of us" (case of a jury) all those present, including the teacher greets.

OTAGAI NI REI - "Let us greet each other", everyone present including the teacher greets.



KIRITSU - "Let's get up", order given after the teacher (and his assistants if any) has got up.

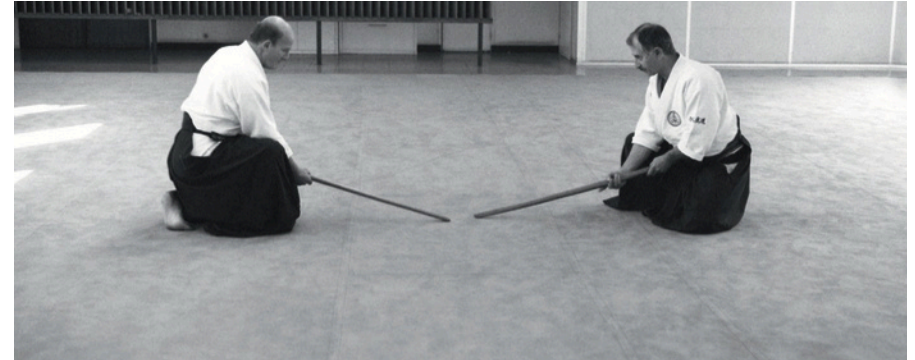
The end of the course is punctuated by the same greetings.



The latecomer must perform shinzen ni rei alone, and wait in seiza, after greeting the teacher, for the teacher to invite him to practice. If you wish to leave the dojo before the end of the course, you can only do so after having made a request to the teacher, and after having performed sensei ni rei or shinzen ni rei alone.



We perform the standing greeting each time we enter or leave the dojo, get on or off the tatami, as well as before and after each exercise with a partner. When practicing weapons, a particular greeting is performed depending on the weapon used, and the school you belong to.



The dojo, a place of study, work and exchange, requires an attitude marked by seriousness and respect. You should leave it clean. To this end, you must wear zoori (sandals) and one must not walk outside the tatami without wearing them. They are lined up carefully along the shimoza, with their backs towards the kamiza. General hygiene is required: the body and clothes must be clean, nails cut short, makeup removed. It is a sign of respect both towards oneself and towards others.





## The Aikibudo : path to harmony through martial practice

Aikibudo is an art of self-defense created by Master Alain Floquet. “The Genesis of Aikibudo” presents the history of this art and how it was created from the Master’s teaching. It can be downloaded from the website [www.aikibudo.com](http://www.aikibudo.com) (“Practice of Aikibudo” section).

Having become a martial path in the XX century, Aikibudo today advocates for the education of the practitioner through defense situations. It is expressed in particular by projections, ground and standing controls, sutemi, strangulations, etc.

When it comes to an art, there are no rules. There is no fight in the literal sense of the term, neither winner nor loser.

One of the practitioners (partner) takes the role of the attacker and, as such, will deliver attacks such as seizures, strikes with the hands or feet, with or without weapons. The one facing him will have to apply the defense techniques corresponding to this situation, that is to say dodging attacks, getting rid of grabs, and then throwing his partner to the ground, using a key through a painful constraint and from there immobilize him. Then the roles are reversed.

The attack must be real and sincere. Likewise, the defense technique must be effective, without becoming brutal. Respect for the integrity of the partner is a fundamental principle.

The art is built on dodging, flexibility and technicality. There must be no use of physical force.

### Learning path

Before starting to learn the techniques, it is necessary to know how to move. Learning therefore begins with the art of taï sabaki (specific movements of the body aimed at avoiding the opposing attack and channeling it) as well as that of ukemi (falls). In practice, falling allows you to get rid of a constraint.

Then come the 5 educational techniques (hojo undo) which allow you to work on fundamental concepts.

With te hodoki (release techniques), you will learn to get out of static grip situations, without using force (which is contrary to the concept of aikibudo) but by using your body and applying the fundamentals.

This core training cannot be complete without adding the 2 fundamental kata (codified sequences) specific to Aikibudo, namely kihon nage waza (throw techniques) and kihon osae waza (immobilization techniques). These kata contain the essentials of the learning. Mastering them will require a lot of investment but will provide you with the foundations of a good aikibudoka.

Other elements can be added to the course that you will discover during your journey and which are described in the technical program, downloadable from the [aikibudo.com](http://aikibudo.com) website.

But Aikibudo would not be what it is today without the practice of weapons.



## The Kobudo

Kobudo means “ancient martial art”. Under this designation, we can group many disciplines, but in Aikibudo, it concerns the weapons of the samurai.

Every Aikibudo practitioner must practice traditional Japanese weapons such as the saber (ken), the long stick (bo), the halberd (naginata) and the spear (yari).

The techniques we learn are those of a Japanese weapons school founded in the XV century and classified as “cultural property” in Japan: Tenshin Shoden Katori Shinto Ryu.

The beginner kobudoka first learns to wield the sword by practicing basic strikes (suburi), as well as fundamental positions (kamae). Then, a first educational kata (ken no kata) will allow you to put these basic techniques into practice. The study of weapons is complementary to that of bare-handed techniques and the relationships between the movement of the hand and that of the sword are multiple.

One brings more with regard to the posture of the body, the sense of precision and rigor; the other emphasizes the availability of body and mind, speed, flexibility and certainty of judgment. Both emphasize concentration, the absence of fear, determination, the perfect attitude and respect for others.

Kobudo constitutes one of the historical components of Aikibudo and therefore represents one of its traditional aspects alongside bare-handed practice. Its practice is part of the art of Aikibudo.

The complete program of Tenshin Shoden Katori Shinto Ryu:

- ken-jutsu: sword art
- bo-jutsu: art of the stick
- naginata-jutsu: art of the halberd (fauchard)
- iai-jutsu: art of cutting by pulling the sword from the sheath
- ryoto-jutsu: art of practicing with 2 swords
- kodachi-jutsu: art of practicing with a small sword
- soo-jutsu: art of the pointed spear (yari)
- shuriken-jutsu: art of throwing spikes (manual throwing weapons)
- ju-jutsu: art of unarmed combat
- nin-jutsu: art of practicing espionage
- sen-jutsu: art of war strategy
- chikujo-jutsu: art of building fortifications

All the techniques of this school are taught within the FKSR (Federation of Katori Shinto Ryu) where the aikibudoka can pass the dan grades and the federal monitorship.

The FKSR was founded by Master Alain Floquet, shibucho of Sugino Yoshio O-Sensei. Its current president is Christian Brun and its federal technical director is Daniel Dubreuil. Extensive information on the Katori Shinto Ryu school, on the Japanese sword, as well as on the history of medieval Japan is available on the website [fksr.fr](http://fksr.fr) where you can also download the technical progression program from beginner to 1st dan.



## Yudansha, hakama and moral code

The Master and the rank represent the set (ichi) of three inseparable values:

心 SHIN- moral value

体 TAI - physical value

技 GI - technical value

Martial arts practitioners must “polish the seven virtues of budo”, reflections of the true nature of bushido, which the seven folds of the hakama symbolize.

These seven virtues are (without any hierarchy between them):

仁 JIN (Benevolence, Generosity) - kindness and benevolence presuppose an attitude full of attention to others, regardless of origin, religion, sex, age or disability. The permanent respect for others with the concern to honor them without ever causing them trouble or unnecessary pain naturally leads to social harmony.

義 GI (Honor, Justice) - the sense of honor involves respect for oneself, for others, and for the rules that one considers to be fair. It is being faithful to one's commitments, to one's word, and to the ideal that we chose ourselves.

礼 REI (Etiquette, Courtesy) - politeness is only the expression of sincere and authentic interest in others, whatever their social position, through attitude of concern and respect. Ceremonial (rei-shiki, p.4) and etiquette are part of the exteriorization of politeness.

智 CHI (Wisdom, Intelligence) - our ancestors rightly said that a wise man could always learn, even from a fool, while a fool could never learn, even from a wise man. Wisdom here is synonymous with the ability to discern the positive and the negative in all places and in all things, to grant things and events only the importance they have.

信 SHIN (Sincerity) - sincerity is imperative in martial engagement: without it, the practice is only simulation and lies, both for oneself and for others. The commitment must be total, permanent, unequivocal. Sincerity is easily seen, and the illusion cannot last long in the face of the demands and realism of the Way.

忠 CHU (Loyalty) - it may seem outdated to talk about loyalty and fidelity in our contemporary society even though these values are the unwavering cement of our martial disciplines; the Aikibudoka commits, similar to the samurai towards his lord, to total loyalty, and to loyal respect for the internal rules of his school. These values reflect the rectitude of the body and mind of the practitioner.

孝 KOH (Piety) - piety is understood here in the sense of deep and authentic respect for the bases of our martial practice: technical, spiritual, historical, philosophical. A true “School of Life”, budo as we understand it and we want to transmit it, embraces all the events in the life of Man and teaches him to know himself and to react in the most efficient way possible to the trials with which he faces.

*“I hope that we, practitioners of true budo which is said to be made of harmony, unity, mastery and fraternal love, are always able to apply its principles and virtues, at all times and everywhere, and to communicate them to others through example and the communication of positive and beneficial energies”.*

Master Alain Floquet

## The CERA

CERA is the International Center for Study and Research in Aikibudo. With the FIAB, it participates in the development of Aikibudo around the world.

It was created in 1974 by Master Floquet in order to preserve the authenticity of Aikibudo and its heritage. It is “the school of Aikibudo”. It serves as a technical, ethical and philosophical reference of our art. It brings together, under the leadership of Master Alain Floquet, all the senior technicians, the “kodansha”, who, in their region and abroad, contribute to bringing Aikibudo to life.

The CERA is open to all, without distinction of grade or origin.

The CERA is the source and fundamental component of the Federal Aikibudo Committee, the FFAAA, the FIAB and the FKSR (see next page).

CERA's only resources are the membership fees of Aikibudo practitioners paid to CERA. For more information, see [www.cera-aikibudo.com](http://www.cera-aikibudo.com)

## The F.I.A.B.

The International Aikibudo Federation was created on the initiative of Master Alain Floquet to promote the teaching and development of Aikibudo throughout the world.

The main objectives of the FIAB are:

- Form and operate a non-profit federation.
- Promote the principles and teaching of Aikibudo and Kobudo on an international scale Aikibudo, in accordance with the original principles taught by Master Minoru Mochizuki and adapted by Master Alain Floquet, is the one provided by CERA, whose headquarters is in Paris, France.
- Award Aikibudo dan grades, issue cards and diplomas attesting to these grades.
- Provide technical and educational assistance to the various national managers as well as all the members of the International Federation.
- Organize meetings, demonstrations, training courses and any other nature events to promote the teaching of Aikibudo.

For more information, visit [www.international-aikibudo.com](http://www.international-aikibudo.com)

## The F.F.A.A.A.

After years of instability and struggle between the different aikibudo movements, it was at the start of the 1983 school year that the French Federation of Aikido, Aikibudo and Affinitaires (FFAAA) was created thanks to the personal investment of Claude Jalbert and Hervé Villers.

Aikido and Aikibudo thus become co-founders of the FFAAA and thereby, co-disciplines. The federation also brings together Kinomichi, the art of the late Master Noro Masamichi, as an affinity discipline.

As a co-founder, Aikibudo has its own budgetary independence and sits on the steering committee of the FFAAA.

A federal Aikibudo committee is also elected every 4 years during the Aikibudo General Assembly.

The address of the Federal Aikibudo Committee is at the headquarters of the federation:

11 rue Jules Vallès 75011 PARIS  
mail : [aikibudo-ffaaa@laposte.net](mailto:aikibudo-ffaaa@laposte.net)  
official website Aikibudo : [www.aikibudo.com](http://www.aikibudo.com)  
website FFAAA : [www.aikido.com.fr](http://www.aikido.com.fr)



## Reading recommendations

La défense individuelle  
de soi-même ou d'autrui  
*Sedirep*



Aikibudo :  
Connaissances  
élémentaires  
*Budo Editions*



La Lettre du Cera  
Revue de liaison interne  
publiée gratuitement  
à l'attention  
des membres du CERA



Pensées en mouvement  
*Budo Editions*





The tsuba (sword guard - presented here in real size) is the emblem of CERA and Aikibudo. It dates back to the XVIII century and belongs to Master Alain Floquet. The sensei chose this tsuba as his personal brand, then, over time, extended its use to all of his work.

This iron tsuba represents a crane with outstretched wings. This bird is, in Japan, the symbol of longevity.

This notion of longevity is for Master Floquet a virtue fundamental to martial practice, and by extension, to Aikibudo.

*“The most important is not to shine but to last,  
to shine is the effort of a moment,  
to last is a lifelong effort. »*

For Master Floquet, martial art only has real meaning if it leads a life to its completion in knowledge, sharing, serenity and peace.

