

STUDY GROUP TOMIKI AIKIDO – Thursday 19th January, 2017



Today we ran two sessions, a children's class and the second for adults. For the first session Raven warmed up the students with a brisk energetic routine. Adrian then took the class through Unsko and Tandoku Undo. For the main part of the session Eddy focussed on semi-ballistic drills to stimulate rapid response. This proved to be a very physically active and energetic session.

For the adult session Phaedra, Raven, Marlene and Adrian joined Eddy for elaboration on basic movements.

We started with our warming up sequence, first, ankle, hip, shoulder . . . in fact whole-body rotations. Then moving on to rotational stretching whilst raising and "letting-go" of the body. Then reciprocating arm swings, still with the raising and "letting-go" of the body in mind whilst focussing on moving the elbows inward simultaneously stretching the arms. Next the arms are used to encourage the raising and retraction of the sternum region. First arms backwards, and then arms forwards. Lastly exercises to develop moving from the sternum region whilst standing from a crouched position.

The class was then split into two and under the supervision of Eddy. Phaedra and Raven worked on their kneeling Koryu Dai San whilst Marlene and Adrian continued their studies on turning and twisting. For Koryu Dai San an avoidance exercise was practised. This involved the correct use of the toes and feet, good kneeling posture and stability development and rotational skills. For the standing pair the start was a method for Tori to gain control of Uke whilst moving in Togatana Awase.

The mantra . . .

- Touch/Meet (keep the tension/pressure)
- Avoid (keep the tension/pressure)
- Grip/Control (keep the tension/pressure)

. . . was used initially.

First we looked at Kote Gaeshi, whilst gripping Gyakugamae, then gripping Aigamae.

The wrist turn is achieved by Tori rotating their body using a Hiraki action with the feet. The hands are not pulled or pushed or forced to move laterally. An illustration of this could be by imagining a line drawn as an extension of Uke's arm; the footwork crosses this line and is mirrored on the other side of the line. A body turn is induced in Tori which is reflected at the hands. This whole-body action becomes a significantly more powerful action to the arms-only alternative.

Then we looked at Tenkai Kote Hineri. The concept of twisting the skin and fascia in order to grip the arm bones of Uke was studied. Once again we can use the analogy of an imaginary line as an extension of Uke's arm. It starts with the far shoulder, through the near shoulder and along the arm. Essentially the action is made along this line and using Irimi footwork.

As a natural progression we then looked at Uchi Kaiten Nage.

STUDY GROUP TOMIKI AIKIDO – Friday 20th January, 2017



This evening's session saw six in attendance. Ronnie led us through our warming up sequence in preparation for our studies.

Some detail in the footwork on how to turn was studied. The Toe to Heel relationship is important. First raise the heel of the leading leg and from the toes; not by bending the knee. Move the heel round and put it down. The trailing leg can now perform a "Hiraki" movement and the body has now turned. A mantra could be:

- Heel up
- Heel round
- Hiraki



Robin Hood Rehearsals



THE REAL CHOREOGRAPHY

Today we had only one session this was in order to make time for the stage combat rehearsals. Mitchel Wolput is making his debut in an Opera based on the outlaw, Robin Hood. The collage shows Mitchel Wolput and the cast of the new Robin Hood production going through their paces as they rehearsed their lines and choreography.



For the other “real” session once more Ronnie led us through the warming up before we continued with our studies of Togatana.

As a method to establish key points we looked at one technique from Basic Kata, Tenkai Kote Gaeshi.

As a sequence:

- Touch in Togatana right to right
- Avoid to the inside
- Grip the Uke’s wrist with the left hand
- Bring the arm down moving from the sternum
- Add the right hand
- Pivot the body laterally to the right
- Move the arms up by raising the sternum region then, step whilst using Irimi foot work. There is an invitation for the leg to be swept by Uke if their balance is stable. So ensure that the arms are raised before the step made.
- Move forward in Tsugi Ashi maintaining Togatana

As a general point, always keep the distance of Togatana.

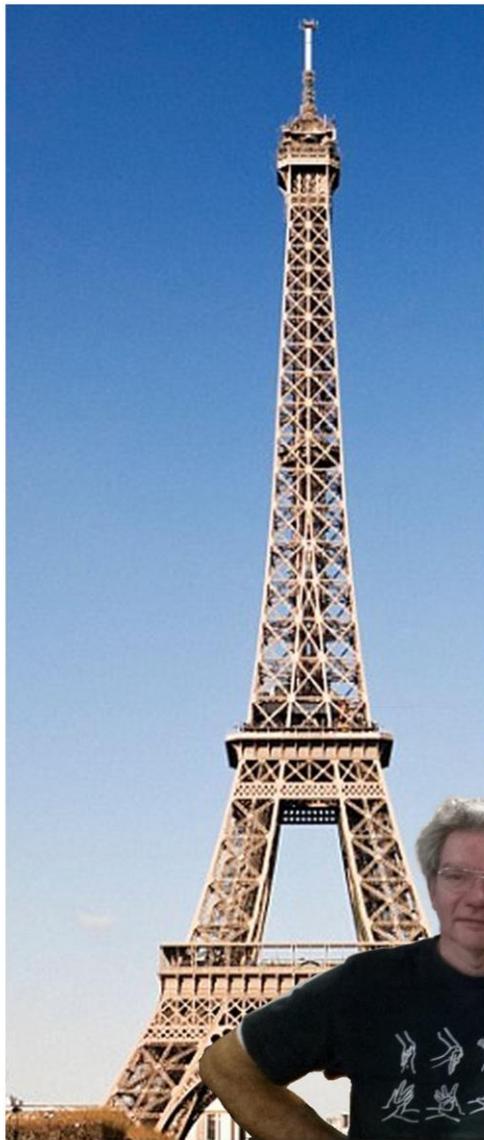
Some of the class continued with the Basic kata sequence, all seventeen, others worked on Koryu Dai San kneeling section. In both cases the implementation of Rikakutaisei is crucial.

A point on using the arms was made. Tegatana is not a locked straight arm, there is always a curve and this extends through the shoulder-line. This can be seen in the practise of Tegatana Awase. There is always a pressure at the point of contact. In the beginning and whilst grasping the concept the pressure will be more than necessary but as practice improves so does the lightness in touch, but the pressure and contact is always there. In a solo exercise the idea of moving or stretching the arm from the sternum region, then moving in Tsugi Ashi in a forwards direction or the same in a backwards direction can be used to illustrate this. This manipulation of the sternum region is used to accommodate the changes in distance when the two bodies are moving.

This style of practise must be done by freely moving around in Tegatana, each person looking for or creating the opportunity to “seize-the-moment”. To begin with it is better to study this in a more “static” way. Starting in Tegatana, without movement, then proceed with avoid, grip and so on, once the students are comfortable with this then the next stage can be attempted.

Afterwards the real choreography . . . and then a meal and drinks at Den Tir.

STUDY GROUP TOMIKI AIKIDO – Sunday 22nd January, 2017



This morning we rose early and travelled by car to Paris to visit Sensei Akira Hino. He had been holding a three day Seminar and we proposed to join in with his final session before his return to Japan.

From the feeling experienced from these exercises I know that I am going to have difficulties in expressing them in words, but never-the-less I will try.

We started with pair work Tori grasps around Uke's waist from the front. Contact is made with Tori's shoulder, just above the breast, with Uke's chest. The objective is to maintain contact and force Uke to collapse backwards by buckling the knee joint. The principle is for

Tori to rise up from the sternum region which pulls and stretches Uke's chest-skin and fascia vertically.

By Tori moving their Koshi back and folding the upper spine forwards this movement is transferred to Uke. The skill is how to fold the upper spine by using a retraction of the sternum whilst maintaining the stability of the Koshi.

Next we placed one of the palms of our hands together, first right to right or left to left, and then left to right or right to left. The skill now is to bring Uke down by buckling their frame and thus posture.

The method or sequence used to achieve this is:

Touch hands at the wrist end and keep the pressure there whilst making the focal point the inner knuckle area.

Bring the hand down and at the same time focus on Ukes wrist, then elbow, then shoulder, then hip, then knee. . . . Magic! :-)

There is a movement in Tori's elbow but don't lift the elbow. There is a feeling or sensation that the skin of the hand is being stretched. With this same sensation in mind we then moved to a double arm exercise.

Uke places their hands with outstretched arms on to Tori's shoulders. The aim here is to control Uke's arms and use this to buckle them down to the ground. The correct use of Tori's elbows is crucial. One of Ukes arms are rotated up and the other down. This is achieved by rotating the skin and fascia. The connection and maintaining this connection between the inner arms of Tori is essential.

The inward movement of Tori's elbows rotates the skin and fascia around Uke's forearms this induces a twisting effect into the arms

Next we placed one of the palms of our hands together, first right to right or left to left, and then left to right or right to left. The skill now is to bring Uke down by buckling their frame and thus posture.

The method or sequence used to achieve this is:

Touch hands at the wrist end (heel) and keep the pressure there whilst making the focal point the inner knuckle area.

The penultimate exercise of today's session involved the control of Uke's head.

The heel of Tori's hand is placed on the jaw bone of Uke. The point of touch is specific and follows the point where it hinges into the skull. Once more the objective is to buckle Uke to the ground.

The last exercise was a method of lifting the leading leg by using the elements studied today. The movement of bringing the Koshi forwards moves the knee forwards the movement in the upper spine and sternum region stretches through the body and lifts the leg using the Psoas group of muscles. This was a very strenuous exercise to close a most enjoyable session.

And last a Thank You to Eddy and Gina for their hospitality and continued inspiration and guidance.

STUDY GROUP TOMIKI AIKIDO SESSIONS FOR 2017 . . .

27-29Jan2017 Almussafes, SPAIN with Adrian Tyndale
18-19Feb2017 Antwerp, BELGIUM and Paris, FRANCE with Eddy Wolput
18-19Mar2017 Antwerp, BELGIUM with Eddy Wolput, JAA Grading
29-30Apr2017 Antwerp and Turnhout, BELGIUM
A joint seminar of Aikikai and Tomiki Aikido with Eddy Wolput
13-14May2017 Sofia, BULGARIA with Eddy Wolput
17-18Jun2017 Antwerp, BELGIUM with Eddy Wolput
19Jun2017-29Aug2017 SUMMER BREAK
30Aug2017-03Sep2017 International Tomiki Aikido Festival in Akita
07-Oct2017 Antwerp, BELGIUM with Eddy Wolput
11-12Nov2017 Almussafes, SPAIN with Eddy Wolput
09-10Dec2017 Antwerp, BELGIUM with Eddy Wolput

STUDY GROUP TOMIKI AIKIDO - Tradition and Knowledge

Chief Instructors/Examiners Study Group Tomiki Aikido

Eddy Wolput	7 th Dan (JAA) - JAA-Shihan
Frits van Gulick	7 th Dan (JAA) - JAA-Shihan
Yoshiomi Inoue	7 th Dan (JAA) - JAA Senior Instructor

Instructors/Examiners Study Group Tomiki Aikido

Adrian Tyndale	6th Dan (JAA/BAA) - JAA-Shihan Dai - International Silver Medallist
Gina De Weerd	5th Dan (JAA) - JAA-Shihan Dai - former European Kata Champion
Koos de Graaff	5th Dan (JAA)
Mike Thraves	5th Dan (JAA) - JAA-Shihan Dai
Pierre Alain Zeiter	4th Dan (JAA) - JAA-Shihan Dai

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Wikispaces

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<https://study-group-tomiki-aikido.wikispaces.com/>

For archived Study Group Tomiki Aikido reports please see:

<http://www.aikidouk.co.uk/study-group-reports.htm>