

Today we had exceptionally hot weather and in the 35°C warm evening, we ran a Shihan Dai training session.

To begin with we discussed some topics relating to the format and structure when studying Aikido. We should try not to speak about techniques, but about concepts and templates.

A concept might be:

HOW TO MOVE OUR FEET?



- Within this are various basic concepts which we must study.
- We can create templates to help us.
- We can link these templates in a smooth and continuous way to form a more complex movement.

For example, we can say that there are four ways to move the feet, Ayumi Ashi, Tsugi Ashi, Hiraki Ashi and Tsuru Ashi. They are all templates of how to move the feet. Once we learn how to master these individual movements we just do them without thinking; sub-consciously.

For simplification we can describe Ayumi Ashi as normal walking, one foot alternately passing the other. With Tsugi Ashi the action is commonly described as shuffling but it is

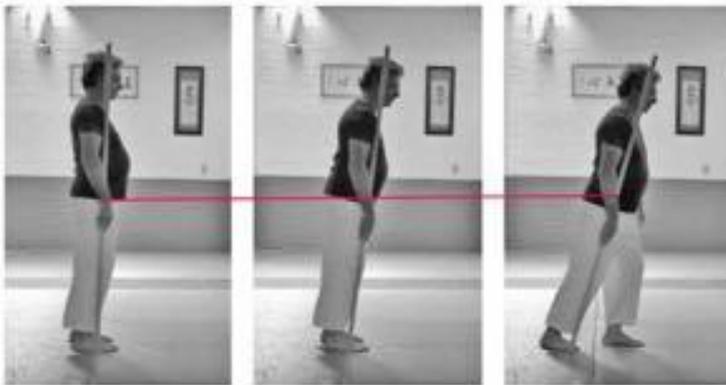
more involved than that. Tsuru Ashi is similar to Tsugi Ashi in-so-far as one foot never passes the other, but the feet are sliding or gliding. In each case the detail is in how the foot is placed onto the mat.

For smaller distances Tsuru Ashi has some benefits with speed and lightness; the leading foot is placed toes/ball/heel. For larger distances Tsugi Ashi is better where the leading foot is placed heel/ball/toes. The foot can be imagined as round as it is being used.

ASHI TEMPLATES

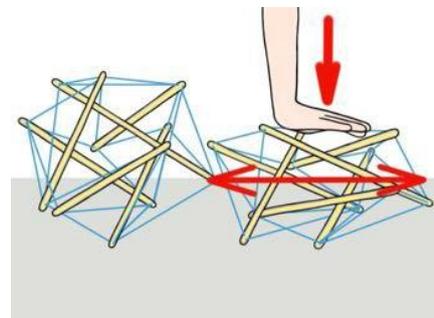
- 1) Ayumi Ashi - Normal walking
- 2) Tsugi Ashi - Shuffling
- 3) Tsuru Ashi - Sliding or gliding
- 4) Hiraki Ashi - Rotational avoidance

We also looked how to move the “loaded” foot, which conveniently brought us to the concept of Shizentai and Kuzushi (no Shizentai).



To stand in neutral posture and in Shizentai and then use gravity to fall or lean forwards (by rotating or moving the ankles) and without buckling the body-frame, this is a demonstration of Kuzushi. You have to step or buckle in order to overcome the effect of gravity.

Shizentai or natural posture is a posture neither limp nor rigid is it like a flexible structure?

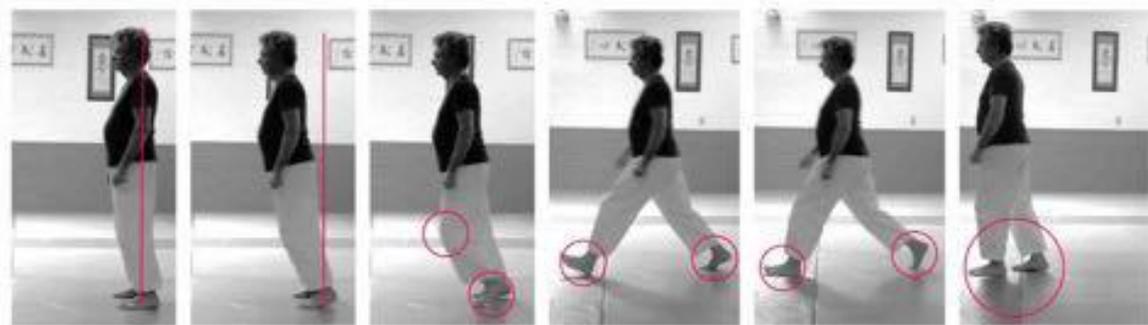


From Shizentai we can move in any direction. If a partner is pushing we can move away without changing the distance or our relative relationship with the partner

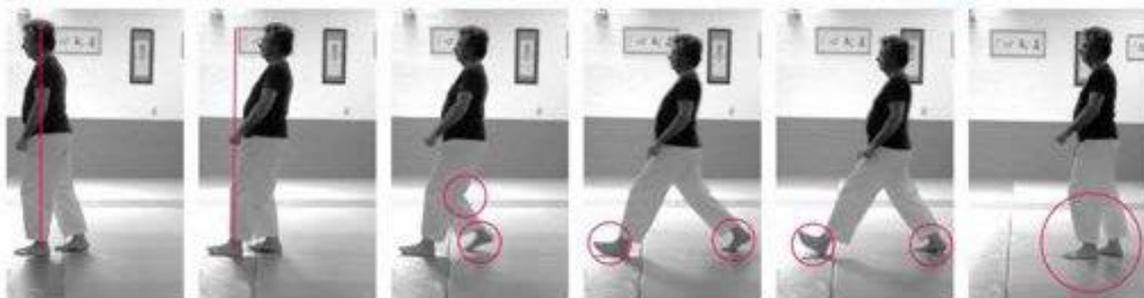
If you apply this idea to the movements of Unsoku the movement becomes more natural and effective because it is more relaxed.

UNSOKU TEMPLATES

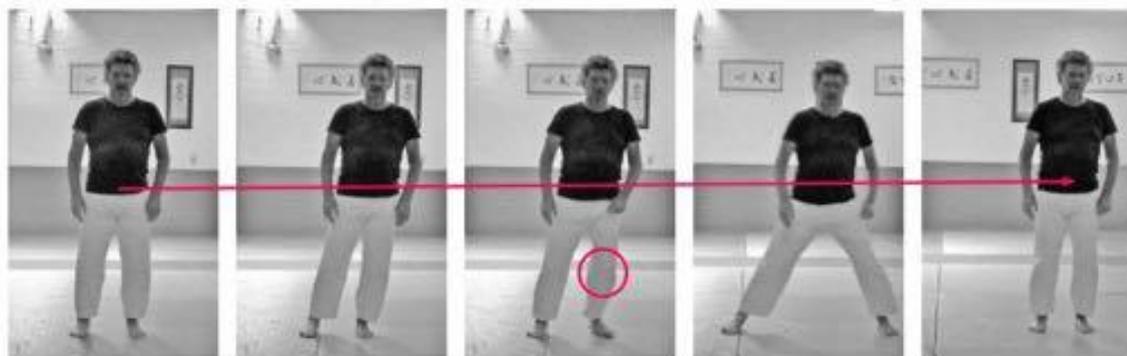
- 1) Move/rotate the ankles forward to create Kuzushi forwards, Tsugi Ashi forwards



- 2) Move/rotate the ankles backwards to create Kuzushi backwards, Tsugi Ashi backwards.



- 3) Lean the body to the left side by moving the hips and create Kuzushi to the side, Tsugi Ashi to the left.
- 4) Lean the body to the right side by moving the hips and create Kuzushi to the side, Tsugi Ashi to the right.



- 5) Create Kuzushi to the front left corner by moving the shoulder line, Irimi Ashi to the left corner.
- 6) Create Kuzushi to the front right corner by moving the shoulder line, Irimi Ashi to the right corner.
- 7) Create Kuzushi to the rear left corner by moving the shoulder line, Hiraki Ashi to the left corner.
- 8) Create Kuzushi to the rear right corner by moving the shoulder line, Hiraki Ashi to the right corner.



The same concepts can be applied to the movements of the hands and templates can also be created. Tegatana, Shomen Uchi, Uchi Mawashi (Inside Sweep), Soto Mawashi (Outside Sweep), Uchi Gaeshi (Inside Turn) and Soto Gaeshi (Outside Turn) are all concepts. Tegatana Dosa or Tandoku Undo is the Template for these.

When performing a technique the templates must now be linked in a smooth continuous manner this is Rendo.

PRINCIPLE

A fundamental truth or proposition that serves as the foundation for a system of belief or behaviour or for a chain of reasoning might be a brief definition.

So are Avoidance and the correct use of Tegatana basic principles of Aikido?

GRADINGS

We spent a little time discussing a simplified grading structure which has minimal negative parameters and key points which must be shown and understood.

- JUKOZO – Flexible structure, tested by Tegatana Awase for example.
- RENDO – Interlinking body movements in continuous, non-stopping way.
- CENTRAL BODY AXIS – Keep this, no bending over.
- CORRECT USE OF ELBOW – A central concept in Koryu Dai Yon, when the wrist is grasped.
- TENSHIKEI – Using power by the unwinding process; spiral power.
- WEAPONS – Showing an understanding of the above when using weapons.
- KORYU NO KATA – Showing the understanding of the above by integrating them into the performance.

STUDY GROUP TOMIKI AIKIDO – Friday 23rd June, 2017



For this evening's session some of the younger students attended. We applied some of Thursday's studies to elements of Tanto Randori.

First we looked at Tanto.

By using the concept moving the ankles forward, before the strike, gravity assists the action and the strike becomes more effective. The front foot should not "stamp" as this tends to halt any further movement; for a second strike for example. Do not lift the forward leg; do not bend the knee forward. The strike should be performed using Ki-Ken-Tai-Ichi and should start from the waist.

Then we looked at Toshu.

As with Tanto, the idea of leaning-in by moving the ankles forward was adopted. We practiced Tai Sabaki by rotating the shoulder-line around the centre-line. We practised in groups of three with the third person controlling the shoulder-line of Toshu. It was an interesting approach to the practice.

To close we practised two-minute bouts of Tanto Kakarigeiko.

STUDY GROUP TOMIKI AIKIDO – Saturday 24th June, 2017



"HaPpY blrThDaY Eddy"

This morning we celebrated the birthday of Eddy in the true Aikido way; in the Dojo!

We continued with the theme of “leaning” by rotating the ankles.

Some pointers for this:

- Keep the body line; no bending or dropping.
- Use the effect of gravity to promote the movement.
- Use Tsugi Ashi or Tsuru Ashi to complete the movement.
- Retain the “feeling” to check for correctness.
- When using Tegatana Awase, project the elbow and not the wrist.
- With Tegatana Awase, maintain a positive contact without forcing by bracing.
- Relax the legs to allow freedom to move but without consciously bending and projecting the knees forward.

We moved from Tegatana Awase and concepts of Kata to the idea of a Tanto strike: the similarities were noted and practised.

We devoted some time to the intricacies of Basic Kata Shomen Ate and how to incorporate the “leaning” elements studied. We then applied this to Aigamae Ate, using either version or application (below and above the arm).

To close the students freely practised Tanto Kakarigeiko using their favourite techniques and applying the concepts studied earlier in the session. Two minute bouts, with a regular change of partner provided added stimulation.

To complete the birthday celebrations for Eddy there was a family gathering and Barbeque in, nearby town, Aartselaar, and at the home of his son Mitchel. It was a lovely end to a wonderful day.

STUDY GROUP TOMIKI AIKIDO – Sunday 25th June, 2017



There was no Aikido practice today as we diverted our studies to a more cultural aspect.

APERITIEFCONCERT

Julie Plas sopraan	Joris Bosman tenor
Peter Ickx altus	Joris Stroobants baryton

CAPPELLA DI ALBERO

Sopraan Lindsey De Bondt Clara Legros Kathleen Mens Karin Segebarth Karin Van der Auwelaer Mia Van der Veken Rosemarie Van den Brande	Tenor Jan Arfeuille Marc Van Hoorick Bert Van Thienen
Alt Regina De Weerd Greet Dries Mieke Lietaert Gary Schampaert Karen Van De Velde	Bas Francis Beckers Leo Orban Frederic Thieren

ARSACE CONSORT

Edith Haesendonckx viool Olivier Lemmens viool Dirk Van Onckelen alt Caroline Courtois cello Werner Meert orgel	
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Dimitry Goethals dirigent

Programma

-Wolfgang Amadeus Mozart	<i>Sancta Maria mater Dei</i>
-Wolfgang Amadeus Mozart	<i>Ave Verum vierstemmig</i>
-Bruno Arnosyus Svoboda	<i>Lief Vrouwke</i> op gedicht van Paul Claudel "La Vierge à midi"
-Francesco Durante	<i>Virgin, tutto amor</i> solo Joris Bosman
-Remi Ghesquiere	<i>De Veldkapel</i>
-Johann Sebastian Bach	<i>Bekennen will ich seinen Namen BWV200</i> solo Peter Ickx
-Bart Verstraeten	<i>God groet U zuiver bloeme</i>
-Alessandro Stradella	<i>Pieta, Signore (Gebet)</i> solo Joris Stroobants
-Antonio Vivaldi	<i>Beatus vir</i> solo Julie Plas, Peter Ickx
-Wolfgang Amadeus Mozart	<i>Tantum ergo</i>
-Johann Christoph Pez	<i>Missa St. Josephi</i>

solisten Julie Plas, Peter Ickx, Joris Bosman, Joris Stroobants

Performing in the choir was Gina (Regina De Weerd) and her singing tutor, Peter Ickx. He took time-out from being a soloist at one point to sing as part of the choir. The production

included pieces composed by Wolfgang Amadeus Mozart, Antonio Vivaldi and Johann Sebastian Bach to name but a few.

The Aperitif Concert of Cappella Di Albero was prepared by Peter Ickx. His aim was to give young and renowned artists the opportunity to enter the stage together.

Peter Ickx - countertenor (Born Antwerpen 1958)

As a boy he sang in the renowned knot chorus of the Saint Lievens College. He studied recorder and piano. Later he started musical studies at the Conservatory of Antwerp where he dedicated himself to violin and singing and gaining his diploma Master in Music.

He had, as pedagogues, Liane Jaspers (Antwerp), Louis Devos (Brussels), René Jacobs (Basel), Ludovic de San (Brussels), Vera Rozsa (London) and Loh Siew Tuan (London).

In 1988 he became a laureate of the "Anna Kennes" prize of the Alex Fund De Vries. At the 26th International Singing Contest Fransisco Vinas in Barcelona he was awarded the international award of the best countertenor of the match.

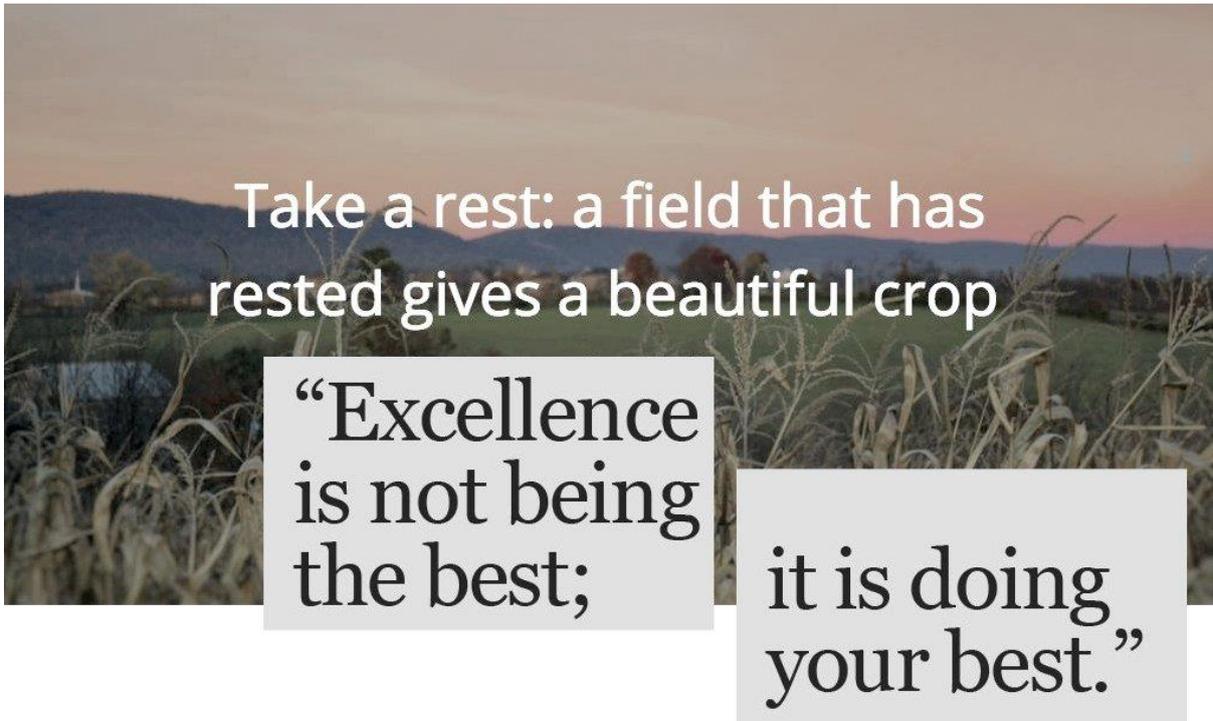
Regularly he performs in the genre concert, song, opera and oratorio. As a soloist he has worked on numerous recordings including the Soundtrack of Hugo Claus's "The Sacrament" filming. In opera he interpreted the countertenor rolls: "Patmos" by Wolfgang von Schweinitz under the guidance of Adam Fischer directed by Ruth Berghaus, world premiere in Munich in 1990 and further performances in the State Theatre in Kassel. Ernesto in "11 Mondo della Luna" by Joseph Haydn o. I.V. Wieland Kuyken, premiere in Poznan (Poland) and a tour in the Netherlands. "Ometh" in "Golem" by John Casken, o. I.V. Peter Kuhn, director Sabine Schweitzer (Deutsche Erstaufführung Theater Dortmund, 1994) "Captain Crap" in "Ubu", a chamber opera by Andrew Toovey (Saarlandische Staatstheater Saarbrücken, 1995), Martin Straubel Directed by Philip Himmelmann.

In March 2000 he performed a splendid party in the contemporary Jan Valach's "The Klepper en de Klok" oratorio. He regularly gives recitals and is invited several times At home and abroad, including Israel, Split, Croatia, Poland, France, Turkey, Italy (Rome, Bologna, Padua and Foligno), Antwerp (Bourlafoyer) and Brussels (Munsterchouwborg foyer). From 1995 the vocal ensemble "Cappella d'Albero" is under his Guidance. From 1989 to 1997 he was a lecturer at Ludovic de San in the Conservatoire Royal de Musique de Bruxelles. From 1997 to 2002 he taught at Mrs G.Hartman at the Conservatory Royal de Mons and was a professor in 2002 - 2003. In 2012 - 2013 he was an assistant there.

In addition, Peter Ickx teaches in the Music academies of Boom and Meise. He has given master classes in Albi (Fr.), Antwerp (B.) and Istanbul (Turkey)

A lovely performance by all; as we immersed ourselves in the world of this beautiful varied music, we listened and especially...Enjoyed!

For now the Study Group Tomiki Aikido will take a summer break; we will return refreshed and replenished in September.



Take a rest: a field that has rested gives a beautiful crop.

Excellence is not being the best; it is doing your best.

STUDY GROUP TOMIKI AIKIDO SESSIONS FOR 2017 . . .

26Jun2017-29Aug2017 SUMMER BREAK

30Aug2017-03Sep2017 International Tomiki Aikido Festival in Akita

23-24Sep2017 Antwerp, BELGIUM with Eddy Wolput

07-08Oct2017 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 7th Dan (JAA) - JAA-Shihan

Frits van Gulick 7th Dan (JAA) - JAA-Shihan

Yoshiomi Inoue 7th 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 5th Dan (JAA) - JAA-Shihan Dai

For those who are "Facebook-less" we have an alternative way of communicating our studies via:



Wikispaces

STUDY GROUP TOMIKI AIKIDO - Wikispaces

<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>