

STUDY GROUP TOMIKI AIKIDO - Thursday 15th March, 2018



Today was Kenji Tomiki's birthday and along with others of his time, such as Yamada sensei, the presence of their inspirational spirit is always with us.

This evening there were seven of us in attendance and as usual we began the session with brief stretching exercises and functional warming up.

As a method to set the "stage" for study we took something familiar yet out of context to begin with. Although this in theory sounded simple in practise taking a familiar sequence of movements which we usually do in a sub-conscious way and now undertaking this in a modified form proved a little tricky to start with as we were forced to consciously think about our actions. The parameters chosen were the first section of Togatana Dosa performed in pairs facing each other and with the movements offset.

The first partner raises their arm to incite an attack. As the arm is brought down the second partner simultaneously retreats and raises their arm. Partner one responds by retreating as they continue to cut with their arm and so on. In this sequence there is a fixed rhythm and the tempo is set by the initiator. This "happy" state can be interrupted by a change in tempo by one partner. The reaction of the recipient partner must be to continue the sequence at the new pace. The speed of the exchange can now escalate. However this can be controlled by one partner pausing briefly. This can be quite a complex exchange of movement.

The connection between the partners must be maintained. The focus point is the hand blade. To begin with a rate of 2.0 (Go No Sen) is used; this is the slowest and the most manageable. Your brain is acting in a conscious way, you are performing the exercise or defense as told by the instructor. Moving to the next stage, 1.5 (Go No Sen) and leading on to the ultimate 0.0 (Sen No Sen) is the aim. For a more detailed explanation please see:

<https://studygrouptomikiaikido.blog/2018/03/05/hyoshi-cadence-rhythm-or-tempo/>

To reinforce the concept of connection we practised a game of standing up and sitting then lying down whilst holding hands. This proved to be, without doubt, an aerobic way of studying this. :-)

After some time practising this we looked at how to introduce Shomen Ate, Aigamae Ate and Oshitaoshi. Any interjection cannot be on the fast-moving hand blade. It is better to focus on a point just above the elbow, which is slower moving.

- CADENCE

Is a word dating back to 1350-1400 with several facets to its meaning which relate to tempo, pulse, rhythm or meter (poetic measure).

The cadence of language is the rhythmic flow of a sequence of sounds or words. In free verse it is a rhythmic pattern that is non-metrically structured. In dance the chorus line may dance in rapid cadence.

The frenetic cadence of modern life can express the flow or rhythm of events, especially the pattern in which something is experienced.

A slight falling in pitch of the voice in speaking or reading, as at the end of a declarative sentence is a further use.

In music it is used to describe a sequence of notes or chords that indicates the momentary or complete end of a composition, section, phrase, etc.

Although the concept of cadence is commonly thought of in terms of music or speech it is a term also used in car braking, sometimes called "Stutter

Braking". In Budo we can apply this for example in a method of repeated attacks with the Tanto.

Finally, Cadence, in business-speak, is how often a regularly scheduled thing happens.

- TEMPO

In music it is the speed at which a passage of music is or should be played. In the physical world it is the rate or speed of motion or activity; pace.

The tempo of life dictated by a heavy workload.

- RHYTHM

Rhythm can be described as a strong, regular repeated pattern of movement or sound.

Rhythm is the measured flow of words and phrases in verse or prose as determined by the relation of long and short or stressed and unstressed syllables.

The rhythm, pattern, and cadence of words.

- HYOSHI (拍子)

The Japanese word linking Cadence, Rhythm and Tempo is Hyoshi. When people use the term Hyoshi they usually use it when they talk about something that is 'out of rhythm' or 'offbeat' or similar, but when you try to express the term precisely it's often hard to do so.

Please follow the link for a fuller explanation:

<https://studygrouptomikiaikido.blog/2018/03/05/hyoshi-cadence-rhythm-or-tempo/>

## STUDY GROUP TOMIKI AIKIDO - Friday 16th March, 2018



Today we ran two sessions and we were joined by Michael Thraves from Spain. In the afternoon session there were just the three of us and for the first part we focussed on some of the detail involved in the functional exercises and Yōbu walking. For the second part of the session we continued to work on the concept of Hyoshi.

To close we formed into groups of three to work on an important point on one of the Kyokotsu exercises.

## STUDY GROUP TOMIKI AIKIDO - Saturday 17th March, 2018

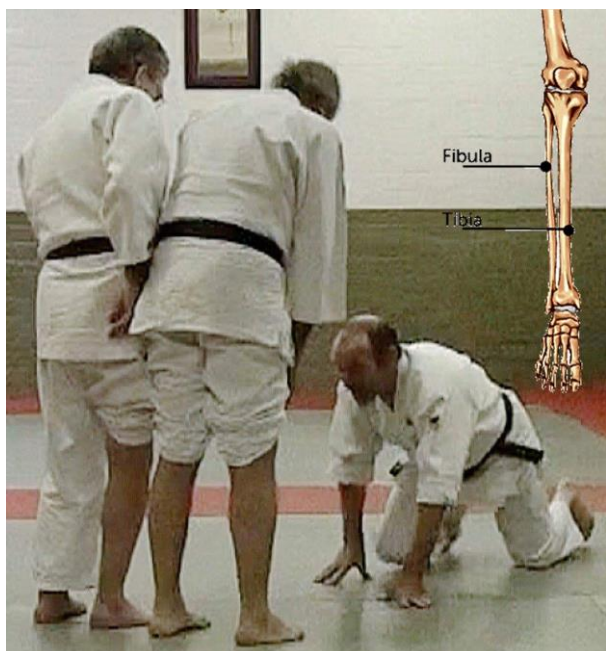


This afternoon there were just three of us working on details relating to the concept of Hyoshi?

But first we completed a brief functional warming up and with selected commentary from Eddy on some of the elements and detail.

- SQUAT EXERCISES

One of the functional warming up exercises involves lowering the body whilst keeping the back vertical and maintaining the feet flat on the mat. No two people will squat exactly the same way. There appears that there is no “one size fits all” when squatting. For correct form the toes should point out slightly, feet should be placed at shoulder width and we should squat below parallel. For some students this proves to be impossible without, either raising the



heels or excessively tilting the body forwards. This spurred some discussion on this, pursued mainly based around the flexibility of the muscles, fascia and tendons. One student suggested that this might be due to the length of the thigh bone (Femur) relative to the torso length and shin bone (Tibia). This created quite a discussion relating to the body skeleton which concluding in a stale-mate.

- A CONCLUSION – by Doctor Aaron Horschig, PT, DPT, CSCS, USAW

If you have excellent squat form, congratulations, however, if you struggle to perform a squat with perfect technique (even after hours upon hours of mobility work) it may not be your fault. Some of us are born with the ideal skeleton for deep squats. Some of us are not. Just because anatomy may not be on your side doesn't mean you should quit trying all together. You only need to understand what works for your body and make the right adjustments in order to reach your potential and stay pain free.

"Listen To Your Body"

Returning to the concept and study of Hyoshi first establish the rhythm and tempo then using gravity effect to avoid, perform three techniques, Upper-cut, Shomen Ate and Tenkai Kote Gaeshi.

- Upper-cut, body rotate, enter in strike to the chin.
- Shomen Ate, body rotate, move side wards attack the inner elbow then the chin.
- For Tenkai Kote Gaeshi, body rotate; move the front leg to the side then the back leg around.

We applied today's study to three Jo Take techniques these reinforced the study on gravity effect, body twisting and spine wave.

In the evening we had dinner and drinks at Grand Café "DEN TIR" in Antwerp.

## STUDY GROUP TOMIKI AIKIDO - Sunday 18th March, 2018



This morning eight of us and baby Tristan braved the snowy and cold weather to attend the session.

We began with a spine loosening exercise. Like many of these functional body warming exercises it is multifaceted. Today we focused on the Kyokotsu and which direction to move it. The words up and along the length of the spine, best describe the direction of the movement. It is not just raising the pelvis vertically. To test this action we worked in groups of three.

The performer lies on their back whilst the two partners attempt to pin the hips to the mat. The laying participant must roll the upper spine towards the head, moving the Kyokotsu in the same direction.

This movement along the spine-line is impossible to stop and because the spine is curved the two partners are pushed upwards which frees the performer's hips. Working in a group reinforces one of the parameters of this exercise.

Now working in pairs we looked at finding the Hyoshi using the first sequence of Tegatana Dosa. Level one is like a "Tick-Tock" action each partner synchronised. A higher level is when one of the pair breaks the rhythm or changes their Kamae but always there is a connection.

From this starting point we looked at three options for performing a technique. First we practised entering to the inside with inside techniques, Upper-cut, Shomen Ate and Tenkai Kote Gaeshi. Second we entered from the outside and performed Aigamae Ate and Gyakugamae Ate. Various interesting points arose from this study here are a few of them:

- Upper-cut - Shoulder turn and use footwork to enter in.
- Shomen Ate - Shoulder turn (body-twist) and use footwork to avoid to the side then enter in hand blade to Uke's inner elbow. Tori's focus moves from their hand blade to a point on their upper arm close to the elbow. Keep the connection to Uke with the forearm as the drive forwards and down is applied.
- Gyakugamae Ate - Body rotate, avoid to the side, and move the elbow to the side. Body rotate and catch Uke's wrist. Rotate the shoulder line whilst raising the free arm (without closing the arm-pit). Strike to Uke's head as Tori releases the shoulder-line induced twist. Step behind Uke to complete the movement.
- Tenkai Kote Gaeshi - Body twist and use footwork to move off the attack-line and to the rear corner. Tori extend (stretch) their arm and catch Uke's wrist without consciously pulling. Tori use gravity-effect with their body and extend Uke's arm and take it vertically whilst stepping winding and releasing to perform the Tenkai action.

We looked at the foot acting as a brake in the forward direction and that this is not possible in a backwards or sideways direction.

In the evening we met for a meal at one of our favourite local Belgium brewery – brasserie; 'T Pakhuis.

Once again, thank you Eddy and Gina for your hospitality over the extended weekend and for your continued inspiration Eddy.



## STUDY GROUP TOMIKI AIKIDO SESSIONS FOR 2018 . . .



23-25Mar2018 Aikido Training Camp Blankenburg, BELGIUM with Eddy Wolput

13-15Apr2018 Antwerp, BELGIUM with Eddy Wolput

24Apr-01May2018 Sofia, BULGARIA with Eddy Wolput

09-14May2018 Brussels, BELGIUM with Akira Hino Seminar

18-20May2018 (IMM2018 Portugal)

25-27May2018 Antwerp, BELGIUM with Eddy Wolput

09-11June2018 Almussafes SPAIN with Yoshiomi Inoue (Proposed)

15-17June2018 Antwerp, BELGIUM with Eddy Wolput

Jul-Aug2018 Summer Holiday Break

01-02Sep2018 ETAN Championship HOLLAND with Frits van Gulick

21-23Sep2018 Antwerp, BELGIUM with Eddy Wolput

12-14Oct2018 Antwerp, BELGIUM with Eddy Wolput

16-18Nov2018 Almussafes SPAIN with Eddy Wolput

07-09Dec2018 Antwerp, BELGIUM with Eddy Wolput

## STUDY GROUP TOMIKI AIKIDO - Tradition and Knowledge

Chief Instructors/Examiners Study Group Tomiki Aikido

Eddy Wolput 7<sup>th</sup> Dan (JAA) - JAA-Shihan

Frits van Gulick 7<sup>th</sup> Dan (JAA) - JAA-Shihan

Yoshiomi Inoue 7<sup>th</sup> Dan (JAA) - JAA Senior Instructor

Instructors/Examiners Study Group Tomiki Aikido

Adrian Tyndale 6<sup>th</sup> Dan (JAA/BAA) - JAA-Shihan Dai - International Silver Medallist

Gina De Weerd 5<sup>th</sup> Dan (JAA) - JAA-Shihan Dai - former European Kata Champion

Koos de Graaff 5<sup>th</sup> Dan (JAA)

Mike Thraves 5<sup>th</sup> Dan (JAA) - JAA-Shihan Dai

Pierre Alain Zeiter 5<sup>th</sup> Dan (JAA) - JAA-Shihan Dai

**Study Group Tomiki Aikido - Technical Website:**

<https://studygrouptomikiaikido.wordpress.com>

**Study Group Tomiki Aikido - Archived Reports:**

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

**Study Group Tomiki Aikido Dojos:**

<https://studygrouptomikiaikido.blog/content/>