

STUDY GROUP TOMIKI AIKIDO - Thursday 14th June, 2018



There were just four of us this evening, two boys and two girls. :-)

Balance; this is an apt entry for this evenings study, But more so, is to create a state of broken or unbalance, a state of body or mind where you can no longer move - Kuzure-no-Jotai.

In preparation to the execution of a technique we speak about Tsukuri. But this in itself has two parts:

1. - The preparation of Tori before the technique - Jibun-no-Tsukuri (the preparing of oneself).

2. - Tori preparing Uke for the technique - Aite-no-Tsukuri (the preparing of the opponent)

Professor Tomiki wrote about these elements in publications relating to Judo but the same applies in Aikido.

Preparing of the opponent consists in controlling the opponent's balance before performing a technique and putting them in a posture where it will be easy to apply it; i.e. they cannot move. At the same instant the initiator themselves must be in a posture and position in which it is easy to apply a technique. This is the preparing of oneself. These two processes are inextricably linked.

After a brief warming up we looked at the idea of stretching the torso muscles and using the release of this stretch to create power. We worked in pairs, Uke grasping Tori's wrist in reverse posture.

Tori must wind the muscles in the Torso but without pulling, pushing or moving the connected wrist. The stretch can be felt from the spine to the finger tips with the majority of the movement being in the shoulder blade but without raising the shoulder. The isolation of movement of these body parts is paramount.

The release is performed by pushing the ungripped hand/wrist forwards. The result on the gripped hand is a powerful movement away from Uke which is not a pull. The action centres at the spine.

We used outside turn, the first technique of Sotai Dosa, to illustrate this shoulder-line rotation. In addition to this we looked at how to bring the gripped wrist down at the end of the movement. The sequence of the movement begins with the shoulder, moves to the elbow then down to the wrist and ending in the finger tips. It is progressive and not a "slab" action.

Each of the eight techniques has its own Tsukuri. This evening there was only time to look at the first six. Here are some notes on how to start:

1. Prepare the shoulder line and shoulder blades and move from the elbow not the grasped wrist.
2. As the wrist is grasped move the elbow towards your centre. Leading with the thumb scribe a circle around Ukes wrist by using the elbow.

3. As the wrist is grasped extend the fingers at right angles to Ukes forearm. Leading with the thumb, scribe a circle around the forearm by using the elbow. (An image of turning a large knob comes to mind)
4. As the wrist is grasped lead with the little finger but move the elbow towards your centre which in turn rotates the palm upwards.
5. As the wrist is grasped lead with the little finger pointing the fingers up and away from Ukes forearm, Tori's arm will bend or buckle.
6. As the wrist is grasped lead with the little finger and move the elbow towards Uke.

## STUDY GROUP TOMIKI AIKIDO - Friday 15th June, 2018



This evening we studied four applications involving the basic actions:

1. Outside turn (Chudan)
2. Inside turn (Jodan)
3. Inside sweep (Gedan)
4. Outside sweep (Gedan)

But first some warming up exercises with corrections and adjustments as required. To assist the understanding of the figure of eight exercise we used a 5ft Jo. This was initially held at shoulder height with the hands close to the upper chest. The rowing action centres on the Kyokotsu. The relationship of the arms, shoulders and upper torso remains fixed during the movement as they work as a unit. The exercise which involves pushing the arm forward whilst the shoulder line rotates best describes the action needed but this is in a linear fashion. The rear arm moves backwards but is not being pulled back it has an equal and opposite reaction to the leading arm being pushed forwards. The entire action pivots around the spine.

Following the exercises we proceed with Togatana Awase. To set the format we individually practised the first part of Togatana Dosa with emphasis on stretching the arm up from the shoulder blade tilting/leaning the body line forwards using the effect of gravity. As the arm cuts down and in the sequence shoulder, elbow, wrist, hand blade, Tsugi Ashi forwards. The same applies when the arm is swept upwardly in the next part in the sequence.

In pairs we used these elements as we performed Tegatana Awase. Each partner maintaining the body tilt forwards throughout the exercise.

And so we move to the turns and sweep hand blade actions.

1. As Uke attempts to grip the crossed lapels of Tori's Gi, Tori cuts Ukes wrist down and grips the forearm and performs outside turn. The elbows are in a vertical line and Tori's elbow moves forwards and towards Ukes face. Tori's other hand can now be used to perform Oshitaoshi.

2. As Uke attempts to grip the crossed lapels of Tori's Gi, in reverse posture Tori performs inside turn and grips Uke's forearm from the underside and always moving forwards towards Uke's face.

Using Tori's other hand Aigamae Ate or Ushiro Ate could be performed for example.

3. As Uke attempts to grip Tori's belt Tori grips Uke's forearm underneath and at the wrist. Tori scribes a circle with the thumb and turns over Uke's hand. In the fashion of drawing a sword Tori performs an inside sweep action as the arm is swept forwards. As an equal and opposite reaction Tori's trailing side moves back as the leading hand completes the movement ending with the little finger edge upwards. Tori's other hand could now be used to perform Tenkai Kote Gaeshi or Maeotoshi for example.

4. As Uke attempts to grip Tori's belt in reverse posture Tori cuts Uke's forearm from above and then grips the wrist from underneath performing outside sweep action. Tori's other hand could now be used to reinforce the existing hand and perform Tenkai Kote Gaeshi or Maeotoshi for example.

Using the same scenario we then introduced the Tanto into the practice. With a constant regular soft Tsuki, and sometimes pulling back the arm. In fact very little changes only the slight increase in distance.

This turned out to be quite an energetic and enjoyable session on what was already a warm evening.

## STUDY GROUP TOMIKI AIKIDO - Saturday 16th June, 2018 (Morning Session)



This morning's session was predominately aimed at the junior students wishing to gain more experience with adults and for those wishing to practice Randori safely. There were ten of us in attendance.

After the warm up, which was conducted by Ben, we practised Tegatana Awase with the emphasis of gravity effect and not by bracing and using muscular power. One point was raised regarding the ankle shape. For this practise the ankle angle should not reduce but remain relatively constant. The action is created by moving the knee forwards which in turn raises the heel.

Some study and practise with the Tanto was next. To Strike with a fully extended arm and then to retract without pulling was the skill practised. This action uses shoulder rotation which is sometimes practised in the warming up exercises. With this style of practise Tanto maintains the forward initiative and does not retreat, which reduces the opportunity for Uke to create a technique.

As a side study and without the Tanto we looked at how to improve Oshitaoshi by Tori gripping the forearm at the wrist. The action of the elbow is imperative; the movement must not start with the wrist. Tori move their elbow forwards and up (towards Uke's elbow) which bends Ukes arm. Tori rotate their shoulder line whilst stepping in and pushing the elbow. Tori's wrist hand rotates around Ukes wrist so that both of Tori's hands face forwards before pushing down. This concept can also be applied with the Tanto.

We moved on to a study of Sumiotoshi, the different angles dependant on whether Uke steps and the foot work associated with this. The idea of a rotational stretch and then

releasing this to throw was practised. A comparison was made with the last Uki Waza, Hikiotoshi.

To close the session we practise bouts of Tanto Kakarigeiko and changing partners regularly.

STUDY GROUP TOMIKI AIKIDO - Saturday 16th June, 2018 (Afternoon Session)



This afternoon we ran a Shihan Dai session in which we studied Koryu Dai San - Tachi Tai Tachi. The picture shows "three" of us in attendance. :-)

"Mr Smiley", with his eyes closed, indicates the target areas and the cut lines. The sword blade must be tangential to the target; this is achieved by adjusting the rear (left) hand. The body must remain upright and must not twist into the cut.

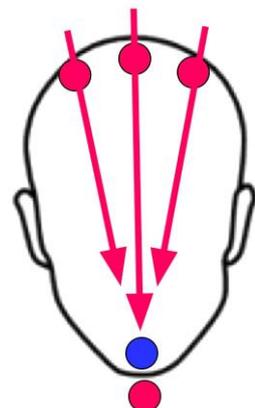
First we looked at some basics with the sword. The cut is made with "travelling power".

When the sword is raised, start by raising tip then the wrist, elbow and shoulder blade follow.

To make the cut the reverse happens. First the shoulder blades are brought down then the elbow, wrist and sword tip.

For Tsuki the sword thrust travels in a line towards the throat. The Hilt moves slightly away from the Torso as the arms stretch forwards and towards the target. Forward Tsugi Ashi footwork reinstates the Hilt position and it is not by pulling the sword backwards.

The sword head targets are shown circled in the picture.



When both partners are armed with swords we refer to the partner who finishes as Shidachi (The Student) and the "teacher", in this case the one who "starts", as Uchidachi (The senior). Here are some notes relating to the first four techniques in the Tachi Tai Tachi sequence.

1. As the sword tips meet Uchidachi makes the cut but the intent of Shidachi is greater and they immediately enter and make their cut first and to the target at the centre of Uchidachi's head. There is no contact and the sword tip is in a position to cut through the face to the chin. Although the two swords touch it should be a slicing and not batting or clubbing action. Uchidachi lowers their sword to their right side and to the shoulder height of Shidachi. Uchidachi then adjusts their position and locates their sword tip to the right of Shidachi's sword tip. The two partners simultaneously retreat to their start points by using the footwork half step with the left foot, full step with the right, full step with the left.
2. As the sword tips meet Uchidachi makes the cut and Shidachi avoids the cut and cuts to the left temple of Uchidachi. There is no contact and the sword blade is angled to cut through the face to the chin. The sword angle is attained by adjusting the back/rear hand and the blade must be tangential to the target. The intent from Shidachi must be such that Uchidachi is not tempted to just repeat technique one. The posture of Shidachi remains upright and does not lean or twist into the cut. Uchidachi then adjusts their position back to the Kata line and locates their sword tip to the right of Shidachi's sword tip. The two partners simultaneously retreat to their start points by using the footwork half step with the left foot, full step with the right, full step with the left.
3. As the sword tips meet Uchidachi makes the cut and Shidachi avoids the cut and is in left posture as they cut to the right temple of Uchidachi. There is no contact and the sword blade is angled to cut through the face to the chin. The sword angle is attained by adjusting the back/rear hand and the blade must be tangential to the target. The intent from Shidachi must be such that Uchidachi is not tempted to just repeat technique one. The posture of Shidachi remains upright and does not lean or twist into the cut. Uchidachi then adjusts their sword tip to the right of Shidachi's sword tip. Uchidachi then allows Shidachi to change their posture before the pair position themselves back to the Kata line. The two partners simultaneously retreat to their start points by using the footwork half step with the left foot, full step with the right, full step with the left.
4. As the sword tips meet Uchidachi raises their sword in an attempt to cut Shidachi. Before Uchidachi reaches the crest of the movement Shidachi Tsuki's to the throat of Uchidachi and without touching. The movement is accomplished in three forward steps which drives Uchidachi backwards and with their posture curved back. To control any retaliation from Uchidachi, Shidachi moves the sword tip away from the throat of Uchidachi and threatens their wrist. As Uchidachi lowers their sword Shidachi maintains the threat by pointing the tip towards the face of Uchidachi. The

threat is always there until the sword tips meet. Shidachi moves backwards along the Kata line until the pair are recentred. The two partners simultaneously retreat to their start points by using the footwork half step with the left foot, full step with the right, full step with the left.

Time and the absorption of so much detail did not allow us to complete the full sequence leaving us eagerly looking forward to a future session. :-)

## STUDY GROUP TOMIKI AIKIDO - Sunday 17th June, 2018



For this morning's session we used some elements of our weapons practice yesterday and integrated these into the practice of Shichi hon no Kuzushi - Jodan 1 & 2.

But to start some explanation on some of our warming up exercises with an emphasis on the shoulder line and where the axis should be. We used both standing and kneeling exercises to illustrate this. In the case of kneeling it is important to place the knees together by moving the knee which is to be pivoted on, next to the knee which will rise up. This then creates the correct axis for the exercise. The arm raise exercise isolates the upper and lower body.

In the session yesterday we looked at how the power appears to move along the arm to the tip of the sword blade. In the case of the exercises from Shichi Hon no Kuzushi the fingers raise then the wrist, the elbow and the shoulder blade each working independently yet forming one curve. Even at the feet we must feel the effect of gravity as we tilt forwards slightly and after the process starts. It is important that the initial movement (the guide) starts at the finger tips and not at the gripped wrist. Having passed through the other joints the movement ends at the shoulder blade. We refer to the shoulder blade because the rotational movement starts from that side of the torso and not from the front. You can imagine that if you start the rotation from the front it is most likely to promote the raising of the shoulder which is not recommended.

This concept can also be appropriate with the Chudan and Gedan parts of this kata.

With outside turn follow the fingers, make the movement with the elbow then the shoulder and if more is needed to gain control of Uke's balance the use the hips.

To finish the technique by throwing is another area we looked at. We used the concept of throwing by relaxing and not by attempting to force or pull the partner down. The separation of the upper and lower body is crucial when Tori kneels otherwise a pull occurs.

To complete this section we looked at Hikiotoshi as an application of this study.

After spending some time practicing with Jodan Kuzushi (Aigamae & Gyakugamae) we used one example of Chudan (Aigamae) to show the similarity in the use of the fingers.

In the evening we went for a short walk and enjoyed a meal and drinks at the Colmar Restaurant in Antwerp.

In the end we are just skilled elderly friends doing their very best to improve and to enjoy what we enjoy doing. :-)

Thank you Eddy for your patience and Gina for your hospitality.

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

**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 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

## 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/>