

STUDY GROUP TOMIKI AIKIDO - Thursday 6th December, 2018



There were five of us in attendance this evening and we started with our basic Kyokotsu exercises to warm up and wake up the muscles in this area. The Kyokotsu is considered as the control centre for body movement and it can be moved up, down, forwards, backwards and in a figure of eight. The source of the movement for the arms and legs is the Kyokotsu. This evening we spent time looking at the detail of its function in the figure of eight movement and how to fine tune the details in the exercise. For example the movement of the Kyokotsu happens ahead of the elbows moving.

Next we studied how we might use the effect of gravity in our Unsoku foot movements.

The difficulty is in how to relax and move the "pinned" leg. For the forwards and back sequence, the knee is moved forwards in order to relax the leg. For the corner movements the upper body is rotated in order to create a twisting turning stretch. This occurs whilst the whole body tips and leans into the corner. Then the stretch is released as the effect of gravity occurs and Tsugi Ashi footwork is adopted to bring the body into the correct and upright position. The effect of releasing the twisting stretch greatly assists the movement of the legs.

We did some "sensitivity" training by facing our partners with palms touching. As one partner leaned towards the other with gravity-effect Tori takes the initiative and steps with a rounded foot action. Uke responds by taking a mutual step backwards in order to maintain and re-stabilise the balance.

We spent time evaluating the movements of Tandoku Undo and with respect to our warming up exercises.

- Shomen Uchi / Shomen Ate
- Inside Sweep / Outside Sweep
- Inside Turn / Outside Turn

To close the session Eddy gave an excellent interpretation of his ideas on Basic Kata by formally demonstrating and performing all 17 techniques we Tom as Uke.

We could immediately see the effect and benefits of the Kyokotsu training within the techniques. The presentation breathed as the pair approached each other. Each technique was smooth, unrushed and without pauses all showing an awareness of the correct distances.

It is important that Uke keeps their intention; they are not "dead". For example on technique 1, Shomen Ate, when Tori breaks the Togatana Awase and creates a threat, Uke should continue with their intention to attack Tori's chin and not just stop. The act of Tori's threat is what should cause Uke to react.

AFTERNOON SESSION

We decided to add in an afternoon session in order to work on some elements of Basic Kata. Video footage was taken in order to post analyse the performance. Partly we want to show a representation of Basic Kata from a perspective which is not Light, Rapid and Comfortable!



SUMIOTOSHI



UDE HINERI



KOTE GAESHI



EDDY WOLPUT (Tori)



ADRIAN TYNDALE (Uke)



From Tori's point of view there must be proper and continuous control of Uke. Tori must use the muscle groups in a stretch and release (relaxed) way and still maintain their body structure. Tori must not use their muscular power directly to force Uke. The two partners must work as a unit and maintain a connection.

Uke must be consistent and focussed in their approach. They should not buckle or bend in advance of the execution of the technique. Uke must maintain their intent to attack Tori.

The interpretation is not to avoid doing big Ukemi but give Tori a more realistic feeling to work with. Examples of where Uke might "escape" from Tori are in the execution of Hikiotoshi, Sumiotoshi, Maeotoshi, Ude Hineri and Kote Gaeshi. We could go on to say that Ukemi from Hikiotoshi, Sumiotoshi and Kote Gaeshi in these instances they are Uke focussed, when this should never be the case. Tori must be in control at all times. What is interesting is that with the Ukemi the muscular action is also focussed around stretch and release. For example, with the rear ukemi for Ushiro Ate, the torso muscles are stretched and then released as the body is collapsed into a "ball".



EVENING SESSION

There were seven of us participating this evening and present were Dimitar and Valentin from Bulgaria; lovely to see them.

We started the session with our functional warming up exercises. With the arm rotation exercise we added another dimension in the turning of the head in order to lead the body rotation. This twisting effect spirals down the body in a similar way that the action of a cat turning always starts with the head. We might use this type of action when performing Gyakugamae Ate. More work is needed on the figure of eight Kyokotsu exercise and we practised in pairs in order to have tactile feedback in where to deliver the movement from; the source of the power.

This evening's session focussed on elements of judging Embu and the etiquette.

But first, the formalities.

The players are labelled red and white.

From the perspective of the centre judge the red player(s) is(are) on the left, which means that the red flag is held in the right hand. In the case of two pairs of players the Tori's face the head judge.

When the players have finished their piece, the head judge clearly calls out: "Hantei" (The score please)

Immediately and all together the judges raise their flags. It is important that this is done simultaneously, with conviction, swiftly and without any perceived hesitation. The flags are raised as one!

The head judge then calls out the score in terms of the colour of each flag raised, including his or her own. The head judge then raises the flag of the winning colour and clearly calls out the statement:

"Aka no Kachi" (In the case of a red win)

or

"Shiro no Kachi" (In the case of a white win).

We practised this with two players performing Basic Kata (1-5) and giving a score for Tori or Uke. To begin with the flag raising synchronism was poor, but with practise it quickly improved.

For the rest of the session we studied what to look for in an Embu performance.

Footwork, Avoidance, Control, Posture, Finish and overall presentation were looked at in Basic Kata (1-7). In many respects it is easier to look for negative points but positive points should not be ignored. After this the decision process becomes very much more subjective.

STUDY GROUP TOMIKI AIKIDO - Saturday 8th December, 2018



MORNING SESSION

For this session we worked on the Uki Waza section of Basic Kata; Maeotoshi, Sumiotoshi and Hikiotoshi.

The Integration of the muscle stretching and releasing principles creates a slightly different visual image to the usual

appearance of these techniques. However the effectiveness is considerably improved.

The class structure is aimed at junior students who would like to join in with the seniors. Their adaptability to change was noticeably easier.



AFTERNOON SESSION

This afternoon we worked some more on competition judging/refereeing.

First there were some questions which needed some clarification regarding the 3/5 second rule in Tanto Randori.

We then looked at some of the etiquette: how to enter the area, bowing in the judges and the positioning of the corner judges and how to bow out and leave the competition area.

We spent some time practising using the flags and what should happen when "Hantei" is called.

The opportunity to everyone was given to be centre judge. As we went on the performance improved.



In the wet cold evening we all gathered at one of our favourite Bistros, T Nief Zuid, for merriment, drinks and food.

STUDY GROUP TOMIKI AIKIDO - Sunday 9th December, 2018



This morning there were six of us in attendance and as usual we began the session with our functional warming up exercises. First we did central torso rotations with emphasis on turning the head. Then arm rotations, again with emphasis on the rotational movement of the head as the start of the

movement. The next exercise was “interchanging arms” where the movement starts from the core in the form of a twisting stretch. On releasing this, the rearward arm moves to the front as the forward arm moves back, but without an arm muscular pull. The whole movement is reciprocal and repeated each side.

We continued the session with Unsoku and Tandoku Undo both with emphasis on gravity effect and in the case of Tandoku Undo body stretching and releasing.

The main parts of the session was devoted to the study and practice of Basic Kata and how to apply the stretch and release muscular action and include the key elements in the interchanging arm exercise. In addition we looked for key points in terms of judging technique quality for the purpose Embu.

- Posture (Shizentai)
- Eyes (Metsuke)
- Control (Tsukuri)
- Finish (Zanshin)

Some notes on Basic Kata:

SHOMEN ATE

- Tori stretch the body as the arm is raised as a threat.
- Attack Uke's arm as the stretch is released.
- Tori use gravity effect and step before touching Uke's chin.

AIGAMAE ATE

- Avoid in reverse posture along the line of Uke's feet.
- Use Inside Turn action on Uke's upper arm, close to the elbow (Don't grip).
- Lightly grip Uke's skin at the wrist.
- Apply forward balance break towards Uke's weak line to initiate action and reaction.
- Use gravity effect and step into regular posture and control Uke before moving the leg and then touching the chin.

GYAKUGAMAE ATE

- Avoid in regular posture as Uke's wrist is lightly gripped (skin effect) to initiate action and reaction.
- Tori stretch the body as the arm is raised as a threat.
- Attack to the face but lightly land on the chest of Uke.
- Use skin effect on Uke's upper body.
- Gravity effect, Step, Tsugi Ashi and throw

GEDAN ATE

- Avoid in regular posture as Uke's wrist is lightly gripped (skin effect) to initiate action and reaction.
- Tori stretch the body as the arm is raised as a threat.
- Uke closes down the options to an upper body attack by slightly turning and raising their arm.
- Tori then drop to Gedan and form a sword-drawing-like shape with the attacking arm.
- Use skin effect on Uke's lower body.
- Gravity effect, Step, Tsugi Ashi and throw

USHIRO ATE

- Tori using the Mune action from Inside Turn, place the hand onto Uke's upper arm.
- Tori lightly grip the skin of Uke's wrist and with both hands and using a diagonal spiral in the torso; slightly rotate the arm and Tsugi Ashi to rotate Uke.
- This is an example of Tori's upper and lower body being separate as the action is made.
- Tori then, using a similar movement, Tsugi Ashi sideways across Uke's back and slap the hands onto Uke's shoulders.
- By bringing down the elbows and rotating the hands; rather like rotating a Jo which is situated along the shoulder line.
- Uke will be fixed in a stretched falling rearwards position. Tori momentarily keep this before moving back. Don't be tempted to pull Uke back.

OSHITAOSHI

- Tori use skin effect on Uke's wrist.
- Tori using a diagonal spiral in the torso move from the elbow to drive Uke's elbow up to above their shoulder level.
- Tori push their thumb into Uke's inner elbow joint; very slightly release the grip on the wrist to allow Tori to rotate their hand from palm in to palm out. Re-grip Uke's wrist.
- Tori control Uke before bring them down. Don't be tempted to push Uke laterally away or use them as a prop.
- Control Uke on the ground, chest down, Their palm up, wrist below the knee cap, Tori's palm down, stretching the arm.

Some useful Videos may be seen at:

<https://vimeo.com/306142271>

<https://vimeo.com/270326688>

UDE GAESHI

- Start as per Oshitaoshi.
- Tori make contact with Uke's elbow; use Inside Turn action, Mune then Tegatana.
- Tori Tsugi Ashi forwards so that the hips are alongside Uke's.
- Tori stretch and release to throw.

HIKITAOSHI

- Tori avoid to the side whilst rotating the upper body in order place the free hand palm up under Uke's wrist. (Here again the upper and lower body are doing different things)
- Use Outside Sweep action to start moving Uke's hand down and across to Tori's other hand which continues the movement with Inside Sweep action.
- Tori grip Uke's elbow and bring Uke down whilst using Hikimawari Ashi footwork, which sweep Uke off their feet. (This is stepping back with a circular foot movement is initiated by turning of the Koshi and Tanden)

UDE HINERI

- Use the same start as in Hikitaoshi.
- Tori make contact with Uke's elbow use Outside Turn action, Mune then Tegatana.
- Tori, with their other hand on the wrist of Uke, use Inside Turn action driven from the turning of the Torso, above the hips.
- Tori focus the direction of Uke's hand to the region above their spine.
- Tori complete the throw which will induce a spiral effect into Uke's Ukemi.

WAKIGATAME

- Tori avoid by turning the Torso and grip Uke's wrist from the underside (Ulna side of the arm).
- Tori keep the interface of the three arms and Tsugi Ashi to the side and keep Chudan level.
- Tori then Torso rotate towards Uke and stretch the arm towards Uke, connect with Uke's arm and release the stretch to apply the lock.
- Tori turn towards Uke to secure the lock.

KOTE HINERI

- Tori avoid by sideways Tsugi Ashi and contact Uke's wrist from the side with the free hand (Mune edge)
- Tori, at the same time, and with the thumb in the palm of the hand, twist Uke's wrist. This is done by Tori using a diagonal spiral in the Torso. This action is used to drive Tori's elbow so that it can then drive Uke's elbow so that it is above the shoulder line.
- As Uke's elbow reaches the peak, Tori reinforce this position by sliding the hand up to the elbow, thumb into Uke's inner elbow joint.
- Tori push Uke to the ground, maintaining the wrist lock.
- Once Uke is under control on the ground, change posture by moving the outside leg forward then Hikimawari footwork.

KOTE GAESHI

- Use the same start as in Kote Hineri.
- Tori change direction once Uke's elbow approaches the peak.
- Tori turn from the Torso and step to the side and onto Uke's weak line. (Don't step towards Uke, Don't pull Uke)
- Tori slip the hand gripping Uke's wrist from the outside to the inside.
- Tori use Hikimawari Ashi footwork and apply the wrist turn in the direction of Uke's side to create the effect of Kaeshi.
- Uke's arm and wrist must have the shape 90° and 90° respectively. Tori use the thumb and the palm of the hand to implement this.
- The throw is achieved using a diagonal spiral in the Torso.
- The preferred method of Ukemi is not to jump or roll around before the throw has happened.
- Tori maintain the lock on Uke's wrist and use Hikimawari Ashi foot to finish.

TENKAI KOTE HINERI

- Tori step to the side and use Hikimawari Ashi footwork.
- Tori keep Uke's arm at Chudan level. Use a diagonal spiral in the Torso to achieve this.
- Tori's leading hand grips Uke's arm above the wrist using skin effect.
- Tori step and turn Mewari Ashi and apply a twist to Uke's wrist and bring it down to Uke's hip. This creates the effect of Hineri in Uke.
- The lock on Uke's wrist must be maintained throughout the action.
- Bring Uke down onto their front to finish.

TENKAI KOTE GAESHI

- Tori bring the free hand up and under the Tegatana hand and on the inside of Uke's Tegatana and sweep the arm down and across.
- At the same time Tori Tsugi Ashi to the side.
- Tori, and with a curved step forwards, raise Uke's arm.
- This action is a diagonal spiral in the Torso of Tori which create the effect of Kaeshi in Uke.
- Tori now turn and create Tenkai to reinforce the effect of Kaeshi in Uke.
- Tori then relax the diagonal spiral stretch to throw Uke.

MAEOTOSHI, SUMIOTOSHI, HIKIOTOSHI

For Maeotoshi use the same start as in Tenkai Kote Gaeshi. For Sumiotoshi use a similar start to that as used in Tenkai Kote Hineri. For Hikiotoshi use a similar start to that as used in Tenkai Kote Gaeshi.

A blog covering the integration of our functional exercises into these techniques can be found on the following link. This gives a comprehensive insight into how this is achieved. Briefly the integration of our bodywork exercises into Uki Waza will generate extra power into the technique. This power is derived from "Tenshikei" or the power generated through internal body turning, stretching and releasing. This internal turning follows a diagonal spiral line or in other words: diagonal tension.

<https://studygrouptomikiaikido.blog/2018/12/10/diagonal-tension-in-uki-waza/>

A video highlighting the key points of this interpretation of the entire Basic Seventeen Kata will be compiled in due course and can be found at the following locations:

<http://www.aikido-aid.com/study-group/video-20181207-basic-17a.mp4>

<https://vimeo.com/306536187>

A video slideshow of the weekend's highlights can be found at the location below:

<http://www.aikido-aid.com/study-group/video-20181207-basic-17-study-groupb-facebook.mp4>

DEMAWARI & HIKIMAWARI

Details of these methods of foot work are explained in full at the following link:
<https://studygrouptomikiaikido.blog/2018/07/19/demawari-hikimawari/>

In the afternoon we relaxed and visited the Antwerpen Christmas Market. Considering the cold and occasionally wet conditions we thoroughly enjoyed a peaceful time getting into the Christmas spirit. Thank you to Gina.



Thank you Eddy for another inspirational weekend.

Merry Christmas to everyone from the Tomiki Aikido Study Group, “see” you again in 2019.

STUDY GROUP TOMIKI AIKIDO SESSIONS FOR 2019 . . .

04-06Jan2019 Antwerp, BELGIUM with Eddy Wolput (New Year Kampai)
25-27Jan2019 Almussafes, SPAIN with Adrian Tyndale
15-17Feb2019 Antwerp, BELGIUM with Eddy Wolput
08-10Mar2019 Antwerp, BELGIUM with Eddy Wolput
16-17Mar2019 BAA NOTR Seminar, Basildon, UK with Yoshiomi Inoue
16-17Mar2019 DAIKAN Dojo, Malaga, SPAIN with Tadayuki Sato
13-14Apr2019 Rising Dawn Seminar, Dublin, IRELAND
30Apr-01May2019 SAKURA Dojo, Brussels, BELGIUM with Akira Hino
04-05May2019 Sofia, BULGARIA with Eddy Wolput
17-19May2019 Antwerp, BELGIUM with Eddy Wolput
07-09Jun2019 Almussafes, SPAIN with Yoshiomi Inoue
14-16Jun2019 Antwerp, BELGIUM with Eddy Wolput

SUMMER BREAK

13-15Sep2019 Antwerp, BELGIUM with Eddy Wolput
07-14Oct2019 13th International Aikido Tournament, Malaga, SPAIN
19-25Oct2019 Master Class Paris, FRANCE with Akira Hino
25-27Oct2019 Antwerp, BELGIUM with Eddy Wolput
15-17Nov2019 Almussafes, SPAIN with Eddy Wolput
06-08Dec2019 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
Valentin Miloslov 4th Dan (JAA)

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/>