

STUDY GROUP TOMIKI AIKIDO - Thursday 14<sup>th</sup> February, 2019

♥HAPPY  
Valentine's  
DAY ♥



After an unusually warm, 14°C, summer like, and Valentine's celebration Day in Antwerp, this evening's session attracted four students; where Eddy and Adrian where joined by Tim and Tom Kramp.

The session began with our functional warming up routine with Eddy commenting and correcting some of the details in the movements. Video footage of this can be seen at the following location:

<https://vimeo.com/165847027>

For the main part of the session we looked at a method to try to make Tori consider Uke's "dead" side when performing Basic Kata. Due to the formal way in which the kata is performed the non-attacking side of Uke's body tends to be ignored and in every practical sense it becomes "dead". In reality this is not the case. So we looked at the idea of a two stage attack, where the second hand offered a threat from a downward Tanto strike.

Immediately we could see the effect and an improvement in the performance of the kata as we meticulously applied this concept to all 17 techniques. Once this method was established and by repeated practise, the Tanto could be left out, however, I was observed that Tori was now acutely aware of the threat possibility.

To improve the quality of attack from Uke we looked at the benefits of Ki-Ai in focussing mind and body. For an empty hand the sound is "EEH" and with a weapon it is "TOH". To translate the meaning of Ki-Ai is not so easy. We could just say "Shout", but in fact the definitions of Ki and Ai don't mean shout. However, if we say that Ki is energy, inner power and that Ai is harmony, coming together then we might say that this is what we have when we Ki-Ai, a momentary and united burst of energy.

### KIME

*Kime is a commonly used Japanese martial arts term. It is a word, which is the noun form of the verb "kimeru," meaning "to decide". In Aikido it can mean "power" and/or "focus" describing the instantaneous tensing at the correct moment during a technique. The tension at this time is mostly focused on the "Hara" and abdomen. In judo, the "Kime-no-kata" is often translated to "Kata of Decision." In other Budo, the term refers to attacking a pressure point.*

### UKEMI EXERCISE

This is a very aerobic pair exercise using rear ukemi. The partners face each other and firmly hold hands.

Partner one drops their posture and rolls back which pulls Partner two forwards and down. At this point Partner One, with the assistance of Partner two, rolls back up into a standing position whilst Partner two squats down into a rear roll. This reciprocal action is repeated several times and before muscle fatigue sets in.

A development of this exercise is for Partner one to fall backwards, pulling Partner two with a Sutemi action. Partner two now has to deal with this natural falling action, which is not so easily managed. The process is then repeated by Partner two. This proved to be a difficult variation of the initial pair exercise and it gave an indication of the power of Sutemi. In the study of drama they have a similar concept which is referred to as "trust" exercise, where one partner falls backwards and trusts their partner, who is behind them, to catch them before they hit the ground!

### SUTEMI捨身

*Sutemi literally means to throw away your body or at the risk of one's life it is commonly used in martial arts in the context of techniques where you sacrifice something such as balance to gain an advantage over your opponent.*



In the afternoon we decided to enjoy some outdoor life. It was a time to enjoy the very unusual sunny warm weather in Antwerp's Nightingale Park (Nachtegalepark). :-)

A 180 year old tree with some modern day relics! :-)



In the evening we had a nostalgic session where Eddy and Adrian worked together on aspects of Koryu Dai San Tachi tai Tachi, Sword to Sword section.

The ethos of this kata is that the intention of the attacker (Uchidachi) is to cut and kill the opponent. Conversely, the intention of the defender (Shidachi) is to control the attack by using a strike rather than a cut. There is never any intention to kill the opponent.

In our system of Swordsmanship the sword is worn with the Tsuba centrally and just below the Solar Plexus and with the Kashira aimed towards the opponents face. The "Ha", sharp edge of the blade, points up.

Some background information can be located at the following link:

<https://studygrouptomikiaikido.blog/2019/01/03/jo-bokken-in-tomiki-aikido/>

1. The intention of Uchidachi is to make the cut by raising the sword and cutting through the target, which is the wrist joint. Shidachi simultaneously raises their sword and strikes centrally to the face of Uchidachi; this stops their cut.
2. The intention of Uchidachi is to make the cut by raising the sword and cutting through the target, which is the wrist joint. Shidachi strikes at the face of Uchidachi whilst avoiding to Shidachi's left. The strike ends at Shidachi's left temple.
3. The intention of Uchidachi is to make the cut by raising the sword and cutting through the target, which is the wrist joint. Shidachi strikes at the face of Uchidachi whilst avoiding to Shidachi's right. The strike ends at Shidachi's right temple and with Uchidachi in an upright left posture.
4. The intention of Uchidachi is to raise the sword and make the cut to the wrist of Shidachi whilst they are defending. Shidachi Tsuki's to the throat of Uchidachi before the downward cut begins. Shidachi exerts control by driving Uchidachi backwards. The intent of Shidachi is to control the movement of Uchidachi and not to cut them.
5. The intention of Uchidachi is to make the cut by raising the sword and cutting through the target, which is the wrist joint of Shidachi. As the cut begins Shidachi strikes the exposed right armpit of Uchidachi. The sword is not dragged across Uchidachi's torso but is used to control Uchidachi.
6. The intention of Uchidachi is to make a cut by raising the sword and cutting through the target, which is the right wrist joint of Shidachi. Uchidachi responds using a Nagashi action to Uchidachi's sword ending with a wrist strike and threat to Uchidachi's torso.
7. The intention of Uchidachi is to make a cut by raising the sword and cut through the target, which is the right wrist joint of Shidachi. Shidachi responds by rotating the sword blade so that the Ha is up. The right hand uses an outside turn action; the left hand allows the Tsuka to slip through the grip remaining thumb edge up. Uchidachi's cut strikes Shidachi's sword and by using Nagashi action, Uchidachi's power is used to propel the sword around whereby Shidachi can make a controlling strike to Uchidachi's right temple.
8. Shidachi drives Uchidachi backwards using two swift steps and a third more controlled and deliberate whilst both swords are carefully raised to the Hasso position or stance. Uchidachi lowers their sword to behind their left leg and then raises their sword to make a downward cut to Shidachi's leading leg. As the cut almost completes Shidachi steps back whilst bringing their sword down towards Uchidachi's sword using Nagashi movement. Shidachi attempts to control Uchidachi by raising their sword. Uchidachi sees the opening on the right side of Shidachi's Torso and attempts to Tsuki (Left foot leading, blade out). Using Nagashi movement Shidachi draws Uchidachi into making a Tsuki to the left side of Shidachi's Torso (Right foot

leading, blade out). Using Nagashi movement Shidachi draws Uchidachi on and into making a Yokomen cut to Shidachi's head. Using Nagashi movement Shidachi draws Uchidachi's sword upwards which exposes Shidachi's left, inviting Uchidachi to make a downward cut. Shidachi avoids the cut using Hikimawari footwork and delivers a final controlling strike to Uchidachi's left temple.

### UCHIDACHI

*(打太刀) means "striking/attacking sword" and is one of the two roles in kata of Budō and Bujutsu and is deemed as the teacher.*

### SHIDACHI

*(受太刀) means "doing/receiving sword" and is the second of the two roles in kata of Budō and Bujutsu and is the student.*

### SUIGETSU (Solar Plexus)

*The Solar Plexus is a complex of ganglia and radiating nerves of the sympathetic system at the pit of the stomach. The Japanese word for this is Suigetsu, where it's meaning derives from the effect the Moon has on the Oceans.*

### NAGASHI

Floating, slicing or sliding action may partly describe this. It is very difficult to translate this accurately and in a similar way to the translation of Ki-Ai.

## STUDY GROUP TOMIKI AIKIDO - Saturday 16<sup>th</sup> February, 2019



This afternoon the Kramp twins attended the session again.

After a brief warming up we looked at further aspects of the rounded foot concept.

Usually we just consider moving forwards, backwards, and to the diagonals. Within these movements we include gravity effect, relaxing the knee, rounded foot etc. This afternoon we considered a turning option.

Remember for a deep step always heel then toes, for a small and more agile step, toes then heel. Either way in this instant,

between one part of the foot touching the mat and then the other, the second leg makes a Hikimawari action as it sweeps around. The study can start by using the sideways movement. On the leg that moves to the side initially, first the toes touch and as the heel touches the floor the second foot moves across. This is described as two movements but in fact must be performed as one. Now imagine the second leg instead of moving sideways, move it around as in Hikimawari.

An application of this this type of footwork can be seen in Koryu Dai San, Tachi Dori 1 & 2 for example.

Looking at some aspects of striking the target we used Koryu Dai San Suwari Waza to study this.

1. For Uke the target is the Uto (Just above the bridge of the nose, between the eyes). For Tori the target is just above the elbow using the Togatana and not the flat of the hand.
2. For Uke the target is the side of the head (Temple). For Tori the target is the side of the head (Upper Jaw) as the Temple may not be easily accessible.
3. For Uke the initial target is the Solar Plexus. For Tori initially the target is the forearm then the chin, the side of the hand
4. For Uke the initial target is the wrists then the solar plexus. For Tori the armpits, and by using the elbows.

To close the session we recapped Basic 17 with Uke using Ki-Ai when making their attack.

In the evening we walked to our favourite local restaurant, Bistro't Nief Zuid, formerly Grand Café Den Tir, for some welcome food and drinks.

## STUDY GROUP TOMIKI AIKIDO - Sunday 17<sup>th</sup> February, 2019

This morning's session was the most popular of the weekend with 11 students in attendance.

After our warming up we continued with our studies exploring the development of the "Dead" side of the body and the awareness of the Target.

To start the study we used the application of Outside Turn, Inside Turn, Inside Sweep and Outside Sweep



whilst being wrist gripped by Uke and then threaten with a Tanto strike. For the Turns the threat was from a downward strike and for the sweeps it was from a Tsuki attack. Tori must wait for the Tanto attack to begin and not assume that the grip and attack are simultaneous. For this style of training there is a flavour of realism as Uke's role becomes double-edged as they lose their "Dead" side. The role of Tori is also made to improve as they show that they can control Uke's free arm through the hand which they are using to grip Tori.

We continued this idea and used elements of Koryu Dai San Standing Section to study this.

1. Uke's target is the "V" or overlap/closing in the Gi lapels. The index finger leads the attack as the right hand clenches the two lapels. This must be focused and not fumbled and fiddly. Uke then attempts to take Tori's balance and intends to strike them with their free hand. Just before this occurs Tori threatens an attack to Uke's chin and steps with both feet to the side and gripping Uke's controlling hand from above in Gyakutedori. Tori encircles Uke's right wrist with their left hand as they bring their elbow and shoulder forwards whilst stepping back with the right leg. Tori can then apply pressure to Uke's captured arm forcing them to move downwards. As this pressure is released Uke will rise and Tori can then strike to Uke's face (Uto) and then throw them. To be effective Tori's actions must be done as one movement without stops, pauses or jerkiness.
2. Uke uses their right hand to grip Tori's left wrist. Uke's intension is to now strike Tori's face with their free hand. Just before this occurs Tori threatens an attack to Uke's chin and steps diagonally forwards. Tori's arm is raised vertically and in centre as they step with the right leg and pivot 180°. As the arm is brought down Tori steps back capturing Uke's wrist Gyakutedori and applying a controlling lock. Tori's right hand, in Togatana, applies downward pressure to the base of Uke's skull, where it joins the neck. To throw move Uke's locked wrist along the line of the spine and step forwards.

3. Uke grasps Tori's Gi at the rear of the right bicep. Uke's intension is to rotate Tori by pulling whilst delivering a kick to the torso or a punch to the face for example. Just before this occurs Tori threatens an attack to Uke's chin and steps to the side whilst rotating the torso clockwise and raising the elbow. Rotate the torso anti-clockwise bringing the right shoulder forwards whilst performing Outside Sweep action which brings Uke forwards and towards Tori. Tori can then strike to Uke's face (Uto) and then throw them.
  
4. This technique we didn't look at in detail or formally from the aspect of Intent or "Dead" side. However, Uke's intent is to grasp Tori's left wrist with their right hand and use their left hand to strike Tori's face.
  
5. Uke's intent is to grip Tori's collar at the neck deep in on their right, thumb leading. At the same time grip Tori's collar at the neck deep in on their left side, fingers leading. Finally by moving the elbows and using the Gi collar apply pressure to the blood vessels (Carotid Artery) at the side of Tori's neck. In brief the intent of Uke is to apply a front strangle (Nami Juji Jime) on Tori. Tori must start their action before this happens, which can be difficult with a skilled opponent.

Tori rotate anticlockwise whilst striking to Uke's chin with an upper cut and gripping Ukes left wrist from below, Juntedori. Tori avoids to the left whilst rotating their right elbow up, dropping their body and rotating clockwise under Uke's extended arms. Tori now throw Uke using their twisted right arm.

In the afternoon we spent some time in the local park enjoying the unusually mild weather.

Our thanks to Eddy and Gina for their hospitality and we look forward to the event filled year of 2019 which will include celebrations of 60 years of Tomiki Aikido in the UK. For details please see the Web site:

<http://www.aikido-aid.com/60th-year-celebrations.htm>

## STUDY GROUP TOMIKI AIKIDO SESSIONS FOR 2019 . . .

01-03Mar2019 Almussafes, SPAIN with Adrian Tyndale  
08-10Mar2019 Antwerp, BELGIUM with Eddy Wolput  
16-17Mar2019 *DAIKAN Dojo, Malaga, SPAIN with Tadayuki Sato*

### CELEBRATING 60 YEARS OF TOMIKI AIKIDO IN THE UK

15Mar2019 *Ernest Bevin Seminar, Tooting, London, UK with Yoshiomi Inoue*

16Mar2019 *BAA NOTR Seminar, Basildon, UK with Shaun, Ken, Adrian*

17Mar2019 *BAA NOTR Seminar, Basildon, UK with Yoshiomi Inoue*

13-14Apr2019 *Rising Dawn Seminar, Dublin, IRELAND  
with Bob Jones, Paul Bonett and Adrian Tyndale*

14-16Jun2019 *Margate, UK with Eddy Wolput*

21-23Jun2019 Antwerp, BELGIUM with Eddy Wolput

20-21July2019 *Leeds Summer School, with Bob Jones, Adrian Tyndale*

??July2019 *Sheffield with Tony Russell-Ward & Adrian Tyndale*

13-15Sep2019 Antwerp, BELGIUM with Eddy Wolput

??23or30Sep2019 Worcester Park, UK with Adrian Tyndale

30Apr-01May2019 *SAKURA Dojo, Brussels, BELGIUM with Akira Hino*

04-05May2019 Sofia, BULGARIA with Eddy Wolput

24-26May2019 Antwerp, BELGIUM with Eddy Wolput

07-09Jun2019 Almussafes, SPAIN with Yoshiomi Inoue

25-28July2019 *WSAF World Aikido Championship, San Diego, USA*

### SUMMER BREAK

08-13Oct2019 *13<sup>th</sup> 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 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

Valentin Miloslov 4<sup>th</sup> 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/>