

STUDY GROUP TOMIKI AIKIDO - Friday 8th March, 2019



This evening we started with a series of exercises taken from our repertoire of functional warming up routine. These were chosen to wake up the muscles associated with the Kyokotsu.

We spoke of the expansion and reduction of muscle groups. We practised pair exercises to test these actions.

At the time they seemed quite abstract. But practical applications from Koryu Dai San – Sword Take 1, 2 & 3, soon helped us to see the connection.

We used the concept of three body lines:

- Shoulders
- Hips
- Knees

and how to connect them when moving.

Examples are:

1. Bring them all vertically down together.
2. Rotate by bending from the hips.

The latter is achieved by using the psoas muscles. These muscles are usually used to lift the leg. Now they are used to bend the body forwards from the hips and not by bending the lumbar spine.

STUDY GROUP TOMIKI AIKIDO - Saturday 9th March, 2019



We started this afternoon's session with a pair (Body Structure) exercise which is used to check that the downward movement of the three body lines is being performed correctly. Yesterday the position of the elbow was in the horizontal plane; today it is in the vertical plane. To achieve maximum benefit from these exercises of empathy, each partner must fully understand their role. It is not a fight or contest. The ultimate is to induce a feeling so that a good and natural body movement will eventually result. This first part of the exercise is to train to move the three body lines, shoulders, hips and knees, vertically down as one smooth "drop". No leaning or bending the body. No forcing from the shoulders. All lines move as one.

The second part of the exercise is to tip the body line from the ankles.

The main part of the session was devoted to applying this action to:

Randori no kata (1 to 17) and Ura Waza (1 to 5)

And

Koryu Dai San - Tachi Dori ("loosely" Five Sword Take)

MUTÔ DORI (無刀捕)

It is described as the method of defeating an opponent when unarmed. The literal translation of the kanji leads us to the interpretation of "catching" a sword with the empty hands. In practice, it is to act as if you have a sword.

In many respects the form is similar to Tachi Tai Tachi but without a weapon.

For the purpose of this study we are specifying particular starting postures. In reality this is not fixed.

1. Shidachi adopts a right posture as Uchidachi raises their sword to make a Men cut and Shidachi raises their right arm in sympathy. Simultaneously as the sword cut is made so Shidachi moves in using their Togatana on Uchidachi's left arm. The footwork is right Tsugi Ashi (rounded foot heel then toes) and Marwari Ashi (swinging the trailing leg around) and all as one continuous action. Shidachi's posture must be upright, don't be tempted to lean in. The hand cuts along the arm to the sword hilt and between Uchidachi's hands. Don't be tempted to forcibly grip the hilt just "cup" it with a relaxed hand. Shidachi lean in by rotating at the ankles and drive across Uchidachi whilst using Tsugi Ashi and stretching the shoulder line and maintaining arm to arm contact. Take the sword whilst dropping the body. Shidachi is pushed off the sword and takes ukemi to their diagonal front corner.
2. Shidachi adopts a left posture as Uchidachi raises their sword to make a Men cut, Shidachi raises their left arm in sympathy. Simultaneously as the sword cut is made so Shidachi moves in using their Togatana on Uchidachi's right hand, close to the sword hilt. The footwork is left Tsugi Ashi (rounded foot heel then toes) and Marwari Ashi (swinging the trailing leg around) and all as one continuous action. The posture must be upright, don't be tempted to lean in or buckle. Uchidachi using their right hand and entering from above the sword hilt, loosely grip moving from the Kyokotsu move both the arms vertically (the left arm in rising Togatana). At the point of full stretch, rotate the torso then feet. Shidachi bring the three body lines down to collapse Uchidachi. Shidachi take the sword sweeping it down and back as they Tsugi Ashi backwards. Uchidachi rotate clockwise and take forward ukemi.
3. Shidachi adopt a right posture. As Uchidachi makes a Tsuki attack to the throat, Shidachi rotate the upper body, left arm forward to locate in Togatana on Uchidachi's leading (right) hand and right arm back and off the line of the sword. Shidachi unwinds their upper body and uses their right arm in a downwards circular action to strike Uchidachi's face (specifically the Uto {Nasion}). Simultaneously step with the left leg (rounded foot heel then toes). Uchidachi takes a rear ukemi and retains the sword. Shidachi then steps forward with their right leg and avoids any risk of contact with the sword.

4. Shidachi adopts a right posture. Uchidachi's intent is to make a "sweeping" cut to Shidachi's right shoulder (armpit) with the right foot forward. As the cut begins Shidachi steps in towards Uchidachi with the left leg (rounded foot heel then toes). Simultaneously the left hand is in Tegatana on Uchidachi's right upper arm and an extended elbow drives into Uchidachi's torso. The right hand blade is used to control Uchidachi's forearm. Using a sweeping cut grip the sword hilt in between Uchidachi's hands at the same time with the left hand "hook" the elbow drawing it up and around. Simultaneously with the right hand and using the hilt of the sword, apply Kote Mawashi to the wrist to release the grip on the sword. Change the hand positioning on the elbow to below the elbow and project Uchidachi forwards and down using both hands pushing forwards. Uchidachi take a forward ukemi. Shidachi finish by Tsugi Ashi and moving the sword away from Uchidachi and keeping it horizontal.

5. Shidachi adopts a left posture as Uchidachi raises their sword to make a Men cut, Shidachi raises their left arm in sympathy. Simultaneously as the sword cut is made so Shidachi moves in using their Tegatana on Uchidachi's right hand, close to the sword hilt. The footwork is left Tsugi Ashi (rounded foot heel then toes). Shidachi now grip the sword hilt between the hands of Uchidachi and step in whilst keeping/pinning the sword hilt onto the hip so that the weapon cannot be pulled, pushed or used to cut. To disarm Uchidachi, Shidachi then rotate their Torso clockwise whilst driving the free arm (left arm), through down and across Uchidachi. This has the effect of "crushing" the right arm of Uchidachi, and rotating them which disturbs their balance sufficiently to loosen the effectiveness of their grip on the hilt. Shidachi can then rotate the blade towards Uchidachi and between their legs as they drive them back and down whilst retaining the sword. Shidachi finish by threatening Uchidachi with the tip, blade up, and holding the weapon above the head.

In the evening we walked our way through the football fans 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 10th March, 2019



This morning we started by doing a spine relaxing rolling exercise this was a pre-cursor to an arm-wrestling game. Both partners lay stretched out facing down on the mat and with hands clenched. It was similar to conventional arm-wrestling. The aim is to pin the back of hand onto the mat. Once the hand is pinned, that partner uses a spiralling action starting with the feet and moving along the body to the arm. The power generated unpins the hand enabling that partner to now pin the other partners' hand. The action is repeated in a reciprocal way and illustrates a spirally generated power. It was fun and energetic way to begin our studies.

Dropping pair exercise - move the three lines down together.

To test the action it was done in pairs. First face your partner and with the arms extended and hands touching your partners' shoulders. The initiating partner drops the three body lines, bringing down their partner. The recipient partner detects whether there is any undue force applied in any one of the three lines. For example: Attempting to push down with the arms.

To continue the session we used Outside Turn and Inside Turn actions from being wrist gripped and threatened with a downward Chudan Tanto strike.

Then Inside Sweep and Outside Sweep actions from being wrist gripped and threatened with a Tsuki Gedan Tanto strike.

In each case Kuzushi is shown in avoiding the Tanto action.

Next we worked on the finer details of Outside Turn, Inside Turn, Inside Sweep and Outside Sweep. An interesting aspect was the use of Nagashi as the Togatana slices along Ukes wrist.

This Nagashi action was then applied, as appropriate, when performing Basic Kata. This together with other factors takes the kata to another level.

If we consider the entry level for example for beginners we consider the correct distance between the partners and the interval; the time it takes to complete the technique. At a higher or more advanced level there are more factors to take into account. These come under the heading Hyoshi.

The movement between the two partners has a tempo and follows a rhythm, cadence breaks that rhythm creating a more effective execution of the technique.

NAGASHI DEFINITION

Sweeping, flowing, deflecting, to "cruise" or "flow"

HYOSHI DEFINITION

It relates to musical time, tempo, beat, rhythm. In martial arts it is usually used when talking about something that is "out of rhythm" or "offbeat", but when you try to express the term precisely it's often hard to do so.

Our thanks to Eddy and Gina for their hospitality and we look forward to the continuation of the event filled 60th year of Tomiki Aikido in the UK.

STUDY GROUP TOMIKI AIKIDO SESSIONS FOR 2019 . . .

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

13-15Sep2019 Antwerp, BELGIUM with Eddy Wolput

**??23or30Sep2019 Worcester Park, UK
with John Wilkinson, David Wilkinson & 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 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

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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

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Mike Thraves 5th Dan (JAA) - JAA-Shihan Dai

Pierre Alain Zeiter 5th Dan (JAA) - JAA-Shihan Dai

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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:

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