

# THE QUARTERLY AKBD

THE AIKIBUDO NEWSLETTER

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## THE MESSAGE TO READERS

When I, Shizuo Imaizumi, began Aikido practice at Aikikai honbu dojo in Tokyo in May 1959, the old-fashioned style of dojo had been creating majestic atmosphere, for example, a "shomen" provided with an alcove called "kenjo" or a place from where special guests would watch activities in a dojo. On the right wall there were hanging name plates classified by black-belt levels and weapons' rack under them. On the left wall which was adjacent to the entrance of the residence of Uyeshiba family, a large handwritten sheet of paper titled: "Aikido Renshu jo no Kokoroe" or "Rules During Practice of Aikido" had been posted for all students to read.

Why do I mention this now? Although I did not remember those rules except the first sentence of the item one, those consisted of six items written by a flavor of old literary style in Japanese. One day I found one section titled "Aikido Renshu jo no Kokoroe" in Kisshomaru Uyeshiba's first book, AKD-KU (1957), one of six books I am now referring to. Although those rules were not his own writing but somebody else's idea, he wrote the article as its expounder.

The following are all six items of "Rules During Practice of Aikido" which were quoted from books mentioned below: [Note: I added the "tai no henko" to (5) from the original book.]

- (1) One blow in Aikido is capable of killing an opponent. In practice, obey your instructor, and do not make practice a time for needless testing of strength.
- (2) Aikido is an art in which one man learns to face many opponents simultaneously and requires therefore that you polish and perfect your execution of each movement so that you can take on not only the one directly before you but also those in every direction around you.
- (3) Practice at all times with a feeling of pleasurable exhilaration.
- (4) The teachings of your instructor constitute only a small fraction of what you will learn. Your mastery of each movement will depend almost completely on your earnest practice.
- (5) The daily practice begins with light movements of the body [like "tai no henko"], gradually increasing in intensity and strength, but there must be no overexertion. That is why even an elderly man can continue to practice without bodily harm but with pleasure and profit and will attain the purpose of his training.
- (6) The purpose of Aikido is to train both body and mind and to make a man sincere. All Aikido arts are secret in nature and are not to be revealed publicly nor taught to rogues who will use them for evil purposes.

[AKD-KU (1957), pp. 163-167] [AKD (Eng.)-KT (1960), pp. 58-59] [AKD (Eng.)-KU (1963), pp. 174-176]

Finally, I would like to note that the man, who had translated Koichi Tohei's first book into English, added the above portion to Tohei's English book. Furthermore, a translator of Uyeshiba's first book into English used this portion of translation from Tohei's English book. I can prove that both of them were the same English because I keep those books in hand. So I respect the first translation mentioned above like the old saying: "First come, first served."

# AN INTRODUCTION TO DESCRIPTIVE AIKIDO (2)

By Shizuo Imaizumi

## KIHON JUNBIHO (BASIC PRELIMINARY METHODS) (2)

In the spring issue I introduced to you “tandoku dosa” or “sole exercise” from books by Kisshomaru Uyeshiba and Koichi Tohei respectively. The following is a summary of names of “tandoku dosa” I have already introduced to you.

- Henka (Change) by Kisshomaru Uyeshiba

- (1) Tai no Henka (Posture Changing) — (see the spring issue on pp. 4-6)
- (2) Kokyu no Henka (Breath Changing) — (see the spring issue on pp. 6-8)

- Aiki Taiso (Aiki Exercises) by Koichi Tohei

- (1) Men-uchi Ikkyo Undo (Ikkyo Exercise) — (see the spring issue on pp. 8-9)
- (2) Zengo Undo (Front-Back Exercise) — (see the spring issue on p. 9)
- (3) Happo Undo (Eight-Directional Exercise) — (see the spring issue on pp. 10-11)
- (4) Kokyuhō Undo (Change-Direction Exercise) — (see the spring issue on pp. 11-12)

In this summer issue I would like to introduce to you “sotai dosa” or “paired exercise” from books by Kisshomaru Uyeshiba and Koichi Tohei respectively. First of all, like the spring issue, I begin with the training method by Kisshomaru Uyeshiba. After that, I show you the training method by Koichi Tohei. I also include “a checklist” and “some advice” for your reference as I have done in the spring issue.

## SOTAI DOSA (PAIRED EXERCISE)

The following is a summarized article of “sotai dosa” or “paired exercise” from books by Kisshomaru Uyeshiba mentioned below. The “sotai dosa” is a basic preliminary method in which two persons train with each other. When you practice any of them, you must stop moving in the process of exercise before each Aikido technique is actually executed. At that time, you are apt to forget your own mental attitude of not cutting your flow of movement until the final execution of technique has been done. If you think negatively like that, it doesn't mean anything to practice any of them.

Let me put it in another way. When you practice any of them, you and your partner should move together without cutting the flow of movement as if both of you were connecting to unseen thread out of both minds. In other words, you should keep thinking that your mind also continues without stopping along with your body's action. Through practicing “sotai dosa” of Aikido techniques like that, you can make great progress in handling your partner just as you please.

[AKDGH-KU (1962), pp. 68-69] [AKD (Eng.)-KU (1963), p. 35]

## **TAI NO TENKANHO (BODY TURNING METHOD)**

The following is a summarized article of “tai no tenkanho” or “body turning” from books by Kisshomaru Uyeshiba mentioned below. The “tai no tenkanho” is one of paired exercises for practicing a part of movement of Aikido techniques. In Aikido “tai no tenkan” (sometimes it merely called “tenkan”) is one of the important movements as well as the movement of irimi” or “entering the body.” Therefore, you must practice the following exercises repeatedly.  
[AKDGH-KU (1962), pp. 69] [AKD (Eng.)-KU (1963), p. 35]

## **KATATE-TORI TENKANHO (GRASPED-HAND BODY TURNING)**

The following is a summarized article of “katate-tori tenkanho” or “grasped-hand body turning” from books by Kisshomaru Uyeshiba mentioned below. From now on, I divide two persons into a role of “uke” or a person who holds the other person’s hand, and a role of “tori” or a person executing a technique against the other person, that is, uke. Therefore, when uke and tori practice this “katate-tori tenkanho,” tori waits until uke grasps the left-or right hand with the same-side standing posture.” After that, tori turns on his left- or right pivoting foot and moves his body to the safe position against uke. In any of exercises, in general, both uke and tori must pay attention to execute each action in real earnest. In other words, uke must take his real action when he grasps tori’s hand. So both of them must be alert to the coming action before both hands touch with each other.

In the following four exercises, both uke and tori take their starting positions as follows:

Uke: Stand in “migi-hanmi” or the posture with the right foot forward and hold tori’s left hand with his right hand firmly.

Tori: Stand in “hidari-hanmi” or the posture with the left foot forward, thrust and keep his left hand positioned on “chudan” or “middle level.” And then wait so that uke can hold his left hand firmly.

### **1. SOTO TENKAN (OUTWARD TURNING)**

Uke: Stand in migi-hanmi and hold tori’s left hand with his right hand firmly.

Tori: From the above-mentioned posture in hidari-hanmi, pivot on his left foot for turning the body 180 degree (1/2 circle) clockwise and draw his right foot backward. After turning his body completely, he thrusts both palms of his hands upward at the height of his chest.

Uke: Leave him as he was when standing still.  
[AKDGH-KU (1962), p. 71] [AKD (Eng.)-KU (1963), p. 35]

### **2. UCHI TENKAN (INWARD TURNING)**

Uke: Stand in migi-hanmi and hold tori’s left hand with his right hand firmly.

Tori: From the above-mentioned posture in hidari-hanmi, pivot on his left foot for turning the body 90 degrees (1/4 circle) clockwise and draw his right foot backward. After turning his body completely, he thrusts both palms of his hands upward at the height of his chest.

Uke: Leave him as he was when standing still.  
[AKDGH-KU (1962), p. 71] [AKD (Eng.)-KU (1963), p. 35]

### 3. YOKO TENKAN (SIDE TURNING)

Uke: Stand in migi-hanmi and hold tori's left hand with his right hand firmly

Tori: From the above-mentioned posture in hidari-hanmi, pivot on his left foot for turning the body 270 degree (3/4 circle) clockwise drawing his right foot backward. After turning his body completely, he thrusts both palms of his hands upward at the height of his chest.

Uke: Follow tori until he stops his turning action.  
[AKDGH-KU (1962), p. 72] [AKD (Eng.)-KU (1963), p. 35]

### 4. USHIRO TENKAN (BACK TURNING)

Uke: Stand in migi-hanmi and hold tori's left hand with his right hand firmly.

Tori: From the above-mentioned posture in hidari-hanmi, pivot on his left foot for turning the body 360 degree (a full turn) clockwise drawing his right foot backward. After turning his body completely, he thrusts both palms of his hands upward at the height of his chest.  
[AKDGH-KU (1962), p. 72] [AKD (Eng.)-KU (1963), p. 35]

Next, both uke and tori change their hanmi posture, and then perform from one through four respectively. Those four methods are simply the reverse of the above four methods. I provide you with a checklist of "katate-tori tenkanho" for your reference.

### A CHECKLIST OF KATATE-TORI TENKANHO (GRASPED-HAND BODY TURNING)

#### A. UKE (MIGI-HANMI) vs. TORI (HIDARI-HANMI)

beginning posture/direction                      movement                      ending posture/direction  
(The arrow sign like ↑, ↓, ←, → show a bird-eye view of the direction of motion.)

#### 1. SOTO TENKAN

from a left posture	turn 1/2 circle	the left foot forward (h-h) (↓)
the left foot forward (h-h) (↑)	clockwise	the palms upward
with the left hand held by uke	drawing the right foot backward	

(Note: Uke leaves him as he was when standing still at No.1 and No. 2.)

#### 2. UCHI TENKAN

from a left posture	turn 1/4 circle	the left foot forward (h-h) (→)
the left foot forward (h-h) (↑)	clockwise	the palms upward
with the left hand held by uke	drawing the right foot backward	

#### 3. YOKO TENKAN

from a left posture	turn 3/4 circle	the left foot forward (h-h) (←)
the left foot forward (h-h) (↑)	clockwise	the palms upward
with the left hand held by uke	drawing the right foot backward	

(Note: Uke follows tori and stands at the left side of tori facing on the same as tori.)



<u>beginning diagram</u>	<u>ending diagram</u>			
	No. 1	No. 2	No. 3	No. 4
uke (h-h)	uke tori	uke	tori→	↑ ↑
↓	↓ ↓	↓	uke→	tori uke
↑ turn counterclockwise		←tori	3/4 circle	full circle
tori (m-h)	1/2 circle	1/4 circle		

## SOME ADVICE

Although Kisshomaru Uyeshiba classified “katate-tori tenkanho” into four groups mentioned above, you should concentrate on practicing “soto tenkan” fully. After that, you can learn the remaining methods very easily because the fundamental differential is its mere angle of tori’s stop position, such as 1/4-, 1/2-, 3/4- or full circle clockwise or counterclockwise.

For example, it is obvious that you can easily practice (2) “uchi tenkan” (1/4 circle clockwise) by drawing your right foot sideward while you are thrusting your left hand in front of uke. When you practice (3) “yoko tenkan” (3/4 circle clockwise), first execute (1) “soto tenkan” (1/2 circle clockwise), and then continue to spin your “koshi” or “a lower back” so that you can stop at the extra 1/4 circle clockwise ( $1/2 + 1/4 = 3/4$  circle = 270 degree). Finally, when you practice (4) “ushiro tenkan” (full circle clockwise), you execute (1) “soto tenkan” (3/4 circle clockwise), and then guide uke by walking together until you stop at your starting direction (full turn).

## KATATE-TORI KOKYUHO (TURNING OR ENTERING WHEN HELD ONE HAND)

The following is the summarized article of “katate-tori kokyuhō” or “turning or entering when held one hand” from books by Koichi Tohei mentioned below. As I already mentioned in a section of “katatetori-tenkanho” or “grasped-hand body turning” by Kisshomaru Uyeshiba, I divide two persons into a role of “uke” and a role of “tori” respectively. There are two methods of “katate-tori kokyuhō:” (1) “tenkan” and (2) “irimi.” “Tenkan” is a method in which tori leads uke by turning tori’s body without colliding with uke’s power. Meanwhile, “irimi” is a method in which tori leads uke by entering tori’s body toward uke without colliding with uke’s power.

### 1. KATATE-TORI KOKYUHO TENKAN (TURNING WHEN HELD ONE HAND)

Uke: Stand with the right foot forward (migi-hanmi) facing on tori and grasp tori’s left hand with his right hand from the top.

Tori: Stand with the left foot forward (hidari-hanmi) facing on uke, thrust the back of his left hand bending his left wrist with fingers inward and with his left palm downward. And then let uke grasp his left hand from the top. Next, move his “koshi” or “a lower back” closer to his thrusting-left hand, and then, without moving that hand, start turning his koshi clockwise and step with the right foot backward so that he can turn his back completely and faces on the same direction as uke. At that time, the palm of his left hand faces upward thrusting it forward and his right hand is also positioned at the same height as his left hand.

Tori: When he finishes his execution above, he should extend ki energy through his thrusting-left hand so that uke’s ki also flows toward the same direction without colliding with each other. After that, when he further turns his body clockwise, uke follows him naturally. In other words, he can lead uke without struggling with each other.

[AKD-KT (1959), pp. 50-51] [AKD (Eng.)-KT (1960), pp. 86-87]

Next, both uke and tori change their hanmi posture and then perform this repeatedly. This method is simply the reverse of the above method. I provide you with a checklist of "katate-tori kokyuhō tenkan" for your reference.

## A CHECKLIST OF KATATE-TORI KOKYUHO TENKAN (TURNING WHEN HELD ONE HAND)

### 1. KATATE-TORI KOKYUHO TENKAN

#### A. UKE (MIGI-HANMI) vs. TORI (HIDARI-HANMI)

beginning posture/direction                      movement                      ending posture/direction  
(The arrow sign like ↑, ↓, ←, → show a bird-eye view of the direction of motion.)

from a left posture	turn 1/2 circle	the left foot forward (h-h) (↓)
the left foot forward (h-h) (↑)	clockwise	the palms upward
with the left hand held by uke	drawing the right foot backward	

(Note: Uke leaves him as he was when standing still.)

<u>beginning diagram</u>	<u>ending diagram</u>
uke (m-h)	tori uke
↓	↓ ↓
↑ turn clockwise	1/2 circle
tori (h-h)	

#### B. UKE (HIDARI-HANMI) vs. TORI (MIGI-HANMI)

beginning posture/direction                      movement                      ending posture/direction  
(The arrow sign like ↑, ↓, ←, → show a bird-eye view of the direction of your motion.)

from a right posture	turn 1/2 circle	the right foot forward (m-h) (↓)
the right foot forward (m-h) (↑)	counterclockwise	the palms upward
with the right hand held by uke	drawing the left foot backward	

(Note: Uke leaves him as he was when standing still.)

<u>beginning diagram</u>	<u>ending diagram</u>
uke (h-h)	uke tori
↓	↓ ↓
↑ turn counterclockwise	1/2 circle
tori (m-h)	

## SOME ADVICE

Although Kisshomaru Uyeshiba used the term of "katate-tori tenkanho soto tenkan" and Koichi Tohei used the term of "katate-tori kokyuhō tenkan," those two methods are exactly the same ones. Morihiro Saito used the original term of "tai no henko" as he had learned. Each of them is a word deferential because "henko" or "henka" means "to change" and "tenkan" "to turn and change." In essence, three methods derive from the original instruction by O-Sensei Morihei Uyeshiba. So you may follow any of them or all without worrying about its naming matter.

## 2. KATATE-TORI KOKYUHO IRIMI (ENTERING WHEN HELD ONE HAND)

Uke: Stand with the right foot forward (migi-hanmi) facing on tori and grasp tori's left hand with his right hand from underneath.

Tori: Stand with the left foot forward (hidari-hanmi) facing on uke, thrust the back of his left palm and raise his left fingers upward. And then let uke grasp his left hand from underneath. Next, move his "koshi" or "a lower back" closer to the front of uke stepping with the left foot forward, without trying to raise his left hand intentionally, and then draw his right foot to his left one with keeping his hidari-hanmi posture. At that time tori's left hand moves over his head in accordance with the power of uke's right hand. In other words, tori is not to push up his left hand intentionally, but to slide it up as if uke were lifting up from underneath.

[AKD-KT (1959), pp. 51-52] [AKD (Eng.)-KT (1960), pp. 88-89]

Next, both uke and tori change their hanmi posture and then perform this repeatedly. This method is simply the reverse of the above method. I provide you with a checklist of "katate-tori kokyuhō irimi" for your reference.

### A CHECKLIST OF KATATE-TORI KOKYUHO IRIMI (ENTERING WHEN HELD ONE HAND)

#### 2. KATATE-TORI KOKYUHO IRIMI

##### A. UKE (MIGI-HANMI) vs. TORI (HIDARI-HANMI)

beginning posture/direction                      movement                      ending posture/direction

(The arrow sign like ↑, ↓, ←, → show a bird-eye view of the direction of motion.)

from a left posture	step the left foot	the left foot forward (h-h) (↑)
the left foot forward (h-h) (↑)	forward	the left hand over the head
with the left hand held by uke	drawing the right foot	
	toward the left one	

(Note: Uke leaves him as he was when standing still.)

<u>beginning diagram</u>	<u>ending diagram</u>
uke (m-h)	uke
↓	↑ ↓
↑ straightforwards	tori
tori (h-h)	

##### B. UKE (HIDARI-HANMI) vs. TORI (MIGI-HANMI)

beginning posture/direction                      movement                      ending posture/direction

(The arrow sign like ↑, ↓, ←, → show a bird-eye view of the direction of your motion.)

from a right posture	step the right foot	the right foot forward (m-h) (↑)
the right foot forward (m-h) (↑)	forward	the right hand over the head
with the right hand held by uke	drawing the left foot	
	toward the right one	

(Note; Uke leaves him as he was when standing still.)



### SOME ADVICE

When you practice this method with your partner, you should ask him to hold your hand firmly. After that, you thrust the back of your palm pointing your fingers upward, and then follow Tohei's explanation of this method of irimi.

### CONCLUSION OF SUMMER ISSUE

I have finished explaining to you some of the important "kihon junbiho" or "basic preliminary methods" in the spring and the summer issues. I hope you understood the importance of both "tandoku dosa" or "sole exercise" and "sotai dosa" or "paired exercise" although I could not mention all the other methods which both Kisshomaru Uyeshiba and Koichi Tohei had unfolded in their books.

From the fall issue, I would like to write an article on Aikido techniques from books by Kisshomaru Uyeshiba and Koichi Tohei. Here is a list of the structural naming system of Aikido techniques found in those books by Kisshomaru Uyeshiba and Koichi Tohei. I hope you take a interest in guessing how I try to unfold my analysis of those Aikido techniques.

KISSHOMARU UYESHIBA  
[AKDGH-KU (1962), pp. 85-86]

vs.

KOICHI TOHEI  
[AKDNMN-KT (1967), pp. 8-11]

<NAGE WAZA>

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SHIHO-NAGE—omote and ura  
IRIMI-NAGE  
KOTE-KAESHI  
TENCHI-NAGE  
KAITEN-NAGE  
KOSHI-NAGE  
JUJI-GARAMI  
AIKI-OTOSHI  
SUMI-OTOSHI  
KOKYU-NAGE  
AIKI-NAGE

SHIHO-NAGE—irimi and tenkan  
KOKYU-NAGE—irimi and tenkan  
KOTE-KAESHI  
TENCHI-NAGE  
KAITEN-NAGE

<KATAME WAZA>

<KATAME WAZA>

IKKYO (=ude-osae)—omote and ura  
NIKYO (=kote-mawashi)—the same as above  
SANKYO (=kote-hineri)—the same as above  
YONKYO (=tekubi-osae)—the same as above  
GOKYO (=ude-nobash or ude-hishigi)

IKKYO—irimi and tenkan/hantai tenkan  
NIKYO— the same as above  
SANKYO—the same as above  
YONKYO—the same as above  
GOKYO

<To be continued.>