

THE QUARTERLY AKBD

THE AIKIBUDO NEWSLETTER NO. 3 FALL 2019

THE MESSAGE TO READERS

When I, Shizuo Imaizumi, began to learn “waza” or “technique(s)” of Aikido at Aikikai honbu dojo in Tokyo in May 1959, I personally took a great interest in their unique names. When I was a child, I used to wrestle with other children in a playground. In Sumo wrestling there are generally 48 winning waza. So I tried to memorize names as many as possible. When I learned Judo during junior high school, I also memorized many names of Judo waza. Thus it occurred in the course of nature that I showed an interest in names of Aikido waza when I began to learn them. As you know, young people everywhere have a curiosity which knows no bounds.

Take a look at an example of Aikido waza. One of unique names is “ikkyo” or “ikkajo” of its original name. Most people cannot imagine any actions from the word “ikkyo” or “ikkajo” because “ikkyo” literally means “the first teaching” and “ikkajo” “article 1 (one).” So both of words don’t imply hints of any actions like “kote-kaeshi” or “a wrist-bending” in Aikido. If you can figure out how ikkyo is executed just by hearing its word, you already have a knowledge of ikkyo, i.e. the one not from a word itself but from your own reading or learning.

According to Koichi Tohei, there had been no name of Aikido waza in the old days at Aikikai. Only numbering system of Aikido waza was applied for all techniques such as ikkajo (ikkyo), nikajo (nikyo), sankajo (sankyo), yonkajo (yonkyo), gokajo (gokyo), etc. Finally, their numbers were reached over sanjukajo (30-kyo). Nowadays, only five names of numbering style in Aikido mentioned above remain unchanged. [AKDNMN-KT (1967), p. 112]

A feature story enters on the subject of “Aikido waza” from this issue. I selected “ikkyo” or “ikkajo” as the first technique I try to write. You should keep in mind that Morihei Uyeshiba O-Sensei was not the first creator of this ikkajo (ikkyo) waza. As you already know, O-Sensei had learned Daitoryu Aikijujutsu from Sokaku Takeda (1859-1943) when O-Sensei was living in Shirataki village as one of settlers of Hokkaido, Japan. As Ikkajo was one of the basic techniques in Daitoryu, O-Sensei might have learned it and added his idea to it later.

Finally, have you ever experienced a phenomenon called synchronicity or similar happening in succession within a short span? I guess many of you might have experience in confronting with some kind of synchronicity in your daily life. For example, I began to prepare for writing this fall issue after returning from Albuquerque, NM in late October. After I selected ikkyo as the first technique, I started to reread several books of both Kisshomaru Uyeshiba and Koichi Tohei. Unfortunately, I had to stop drafting my article temporarily because of my personal cause. As I am not a professional writer but a volunteer, I don’t need to persist with deadline of any issue. In fall a blanket of yellow leaves like ginkgo were beautiful and enjoyable. On the contrary, fallen leaves in winter let us feel the pathos in seasonal changes. When I went to Kinokuniya book store in New York, I found a Japanese magazine in which the feature story was “IKKAJO — the Basics and the Essence of Aikido.” That was the 36 pages of article of ikkajo (ikkyo), including a cover photo of ikkajo (December 2019 issue of “The Hiden”). So I will introduce to you the excerpt in the coming winter issue 2020 as well as my conclusion of ikkyo waza.

AN INTRODUCTION TO DESCRIPTIVE AIKIDO (3)

By Shizuo Imaizumi

A series of this descriptive Aikido enters on a subject of “Aikido waza” or “Aikido techniques” after articles of “kihon junbiho” or “basic preliminary methods” through previous two issues.

Kisshomaru Uyeshiba has created a list of structural naming system in Aikido techniques for the first time in Aikikal. Below is a list of the relationship with uke and tori (nage) of Aikido waza by Kisshomaru Uyeshiba. Of course, it goes without saying that Kisshomaru Uyeshiba did not mention every possible relationship with both uke and tori in Aikido waza. He merely showed you only “tachi-waza” or “standing style of techniques” he explained in his books, and, therefore, a combination of some techniques are missing from the list below. For example, he integrated three categories of katate-kosa-tori, katate-tori and katate-tori-ryote-mochi into the one named katate-tori as found below. [AKDGH-KU (1962), pp. 111-114]

<NAGE-WAZA IN AIKIDO>

(1) SHIHO-NAGE

katate-tori / kata-tori / mune-tori / yokomen-uchi / ushiro-waza ryote-tori

(2) IRIMI-NAGE

katate-tori / ryote-tori / kata-tori / ryokata-tori / shomen-uchi / yokomen-uchi / shomen-tsuki (=mune-tsuki)

(3) KOTE-KAESHI

katate-tori / ryote-tori / kata-tori / yokomen-uchi / shomen-tsuki / ushiro-waza eri-tori

(4) KOSHI-NAGE

kata-tori / ryote-tori / ushiro-waza ushiro-tori / ushiro-waza ryote-tori [Note: This implies koshi-nage with hiji-garami (to cross both elbows).]

(5) TENCHI-NAGE

ryote-tori

(6) JUJI-GARAMI

ushiro-waza ryote-tori / ushiro-waza kubi-tori [Note: This implies crossing both arms against an attack by uke who grabs tori by the neck from behind.]

(7) AIKI-OTOSHI

ryokata-tori / ushiro-waza ryokata-tori

(8) SUMI-OTOSHI

katate-tori / ryote-tori

(9) KOKYU-NAGE

katate-tori / ryote-tori / kata-tori

(10) AIKI-NAGE

<KATAME-WAZA IN AIKIDO>

(1) UDE-OSAE (IKKYO=IKKAJO)

katate-tori / ryote-tori / kata-tori / mune-tori / shomen-uchi / yokomen-uchi /
shomen-tsuki / ushiro-waza eri-tori / ushiro-waza kubi-shime

(2) KOTE-MAWASHI (NIKYO=NIKAJO)

katate-tori / ryote-tori / kata-tori / mune-tori / yokomen-uchi / ushiro-waza eri-tori

(3) KOTE-HINERI (SANKYO=SANKAJO)

katate-tori / ryote-tori / kata-tori / mune-tori / yokomen-uchi / shomen-tsuki /
ushiro-waza eri-tori / ushiro-waza kubi-shime

(4) TEKUBI-OSAE (YONKYO=YONKAJO)

katate-tori / ryote-tori / kata-tori / mune-tori / yokomen-uchi / ushiro-waza eri-tori /
ushiro-waza kubi-shime

(5) UDE-NOBASHI (GOKYO=GOKAJO)

yokomen-uchi

Although there are many techniques in Aikido, I have decided to take up “ikkyo” or “ikkajo” as the first waza (technique) I am about to write in this issue. As a writing format, I first mention techniques by Kisshomaru Uyeshiba, followed by Koichi Tohei. Although two of them explained techniques in slightly different style of writing, I would like to change them into the use of the same format for you to understand and practice them easily. Furthermore, as both authors mainly relied on photos in their books regarding uke’s posture, I would like to separately write “uke” or a receiver of waza and “tori” or a person executing waza against uke and add some narrative in regards to uke’s posture by my disposal. Finally, I will occasionally add brackets. [Note: This indicates my own comment.]

IKKYO WAZA BY KISSHOMARU UYESHIBA

SHOMEN-UCHI UDE-OSAE (IKKYO=IKKAJO)

The following is the summarized article of “shomen-uchi ude-osae (ikkyo=ikkajo)” from the book by Kisshomaru Uyeshiba. [AKD-KU (1957), pp. 136-141]

It is very important for you to do training of “men-uchi” or “to strike the front head or face)” in ikkyo waza because that is the first basic technique in Aikido. When tori executes ikkyo waza, the important element is the movement of his “koshi” or “a lower back or a waist” as well as other fundamental movement by his hands and feet.

The pinning position by tori differs depending on the direction of force by uke. When tori pins down uke in front of tori’s standing position, ikkyo omote (irimi) is complete. When tori enters behind uke and then takes a big turn until pinning down uke, ikkyo ura (tenkan) is complete.

OMOTE (IRIMI)

Uke: Uke stands with the right foot forward (migi-hanmi) facing on tori and waits there.

Tori: Tori stands with the right foot forward facing on uke and initiates a movement thrusting out his hands with the power of ki fully extending. Tori takes the right foot a half step forward and, at the same time, he thrusts out his left hand like poking uke in the ribs. But tori eventually grabs the area of uke's right elbow with his left hand and, at the same time, he controls the area of uke's right wrist by grasping it with his right hand.

Uke: Uke tries to react against tori's attack raising his right hand to meet tori's right hand, but, eventually, he is controlled by tori's holding force.

Tori: Tori takes the left foot forward in front of uke and, at the same time, he holds down uke's right arm with his hands like cutting down a sword. [Note: I recommend you to practice "men-uchi ikkyo undo" before practicing ikkyo waza in Aikido.]

Uke: Uke twists his upper body slightly and takes a half-forward-bending posture in the same direction as tori's pushing force.

Tori: Tori takes the right foot forward and starts kneeling down. Finally, tori pins down uke on the mat with seiza posture by holding and controlling uke's right arm in front of his knees.

Uke: Uke faces down on the mat and his right arm is being held with tori's hands.

URA (TENKAN)

Uke: Uke stands with the right foot forward (migi-hanmi) facing on tori and waits there.

Tori: Tori stands with the left foot forward (hidari-hanmi) facing on uke and initiates his movement like omote (irimi). After tori takes the left foot a half step forward at the side of uke's right foot, he grasps uke's right arm with his hands. Furthermore, tori takes 3/4 turns (270 degree) clockwise lowering his body until his kneeling posture is complete. Finally, tori pins down uke on the mat with seiza posture by holding and controlling uke's right arm in front of his knees.

Uke: Uke follows tori's movement like omote and, finally, he faces down on the mat.

Kisshomaru Uyeshiba suggests the following about learning ikkyo waza above. [Note: I have changed the order in accordance with the process of ikkyo waza by my disposal.

(1) When tori initiates ikkyo waza, he should not be in a waiting situation against uke's attack. In other words, when tori confronts with uke, he must be full of the power of ki from the beginning through his whole body with a decisive advantage over uke's mind. The power of ki does not mean a stiff power, but the power extending naturally from "tanden" or "the lower abdomen" by keeping his whole body supple.

(2) When tori thrusts out his hands, he should keep in mind that there is no actual intention of poking uke in the ribs with his left fist and striking uke on the head (face) with his right hand.

(3) When tori takes the left foot forward after grasping uke's right arm, it is possible for him to kick uke's right foot just when stepping in. For example, when you take a role of tori, you don't need to stick with one method, but you can change in any way you think it is possible. [Note: I suggest you that a written instruction whether stepping in or not is a merely one example.]

(4) When tori starts pinning down uke on the mat, he should not hold uke's right arm tightly, but holds it gently by stretching out his hands naturally. Finally, tori should control uke based on the power of "koshi" or "a lower back or a waist" as well as the total coordination with the movement of his hands and feet.

(5) When tori pins down uke with seiza posture, he should stretch out uke's right arm fully and bring it forward more than the position of uke's right shoulder. After that, tori should control uke, not by his physical power but by the power of ki extending naturally from his "tanden."

(6) When tori turns his body clockwise in executing ikkyo ura (tenkan) waza, he should not pull down uke's right arm by his physical force. In other words, tori should stretch out his arms fully and control uke by just cutting down uke's right arm.

AIHANMI KATATE-TORI UDE-OSAE (IKKYO=IKKAJO)

The following is the summarized article of "aihanmi katate-tori ude-osae (ikkyo=ikkajo)" from the book by Kisshomaru Uyeashiba. [AKDGH-KU (1962), pp. 97-100]

OMOTE (IRIMI)

Uke: Uke stands with the right foot forward (migi-hanmi) facing on tori and grasps tori's right hand from the top with his right hand so that each hand of uke and tori crosses respectively. [Note: In Shin-Budo Kai, this style of holding is called "katate-kosa-tori."]

Tori: Tori stands with the right foot forward facing on uke and lets uke grasp his right hand from the top. Tori takes the right foot slightly forward and moves his right hand upward from the underneath as if he were drawing a big circle in front of uke's "shomen" or "a face." As a result, uke's right hand is subjected to pressure by this action. Tori thrusts out his left hand to the area of uke's right elbow and, at the same time, he slightly twists uke's right arm with his hands. Furthermore, tori takes the left foot forward in front of uke and holds down uke's right arm as if he were cutting down a sword.

Uke: Uke twists his upper body slightly and takes a half-bending-forward posture in the same direction as tori's pushing force.

Tori: Tori takes the right foot forward and starts kneeling down. Finally, tori pins down uke on the mat with seiza posture by holding and controlling uke's right arm in front of his knees.

Uke: Uke faces down on the mat and his right arm is being held with tori's hands.

URA (TENKAN)

Uke: Uke stands with the right foot forward (migi-hanmi) facing on tori and grasps tori's right hand like omote (irimi).

Tori: Tori stands with the right foot forward facing on uke and lets uke grasp his right hand like omote. Tori takes the left foot forward outside of uke's right foot and takes 1/2 turn (180 degree) clockwise based on his left foot. At that time, the movement of tori's hands is the same as omote. Furthermore, tori continues to turn clockwise until his kneeling posture is complete. Finally, tori pins down uke on the mat with seiza posture like omote.

Uke: Uke follows tori's movement and faces down on the mat like omote.

Kisshomaru Uyeshiba suggests the following about learning ikkyo waza above.

(1) When tori draws a big circle with his right hand toward uke's "shomen" or "a face," his circular motion should be the natural one based on his "koshi" or "a lower back or a waist" and "hiza" or "a knee."

(2) When tori draws a big circle like (1), he should not forget the feeling that his right hand draws a big circle and his left one pokes uke in the ribs.

(3) When tori executes pinning down uke's right arm with his hands, he should make sure that his arms stretch out without bending them so that they can extend softly.

(4) When tori moves behind uke and takes 1/2 turn (180 degree) clockwise in executing ikkyo ura waza, he should not pull down uke's right arm, but cut it down as if he were swinging a sword.

(5) When tori pins down uke on the mat with seiza posture, he should pin down uke with the power of ki extending.

GYAKUHANMI KATATE-TORI UDE-OSAE (IKKYO=IKKAJO)

The following is the summarized article of "gyakuhanmi katate-tori ude-osae (ikkyo=ikkajo) from the book by Kisshomaru Uyeshiba. [AKDGH-KU (1962), pp. 178-181]

OMOTE (IRIMI)

Uke: Uke stands with the left foot forward (hidari-hanmi) facing on tori and grasps tori's right hand with his left hand.

Tori: Tori stands with the right foot forward (migi-hanmi) facing on uke and lets uke grasp his right hand. Tori takes the right foot backward about 45 degree clockwise pivoting on the left foot and, at the same time, he guides uke's left arm with his right hand in accordance with that movement. Tori's right palm faces downward at that moment and, at the same time, he uses atemi at uke's "shomen" or "a face" with his left hand. After that, tori quickly moves his left hand so that he can quickly grasp uke's left hand from over the back of uke's palm.

Uke: Uke is off balance after receiving atemi and being held his left hand.

Tori: Tori raises uke's left hand toward the center of uke's shoulder and upper body and, at the same time, he pulls his right hand from uke's grip and thrusts out his right hand toward the area of uke's left elbow. Tori must rotate his "koshi" or "a lower back or a waist" counterclockwise with his feet remaining at the current standing position.

Uke: Uke twists his upper body slightly and takes a half-bending-forward posture in the same direction as tori's pushing force.

Tori: Tori takes the right foot forward in front of uke and lets uke off balance. At that moment, tori cuts down the area of uke's left elbow with his right hand. Furthermore, tori takes the left foot forward and starts kneeling down. Finally, tori pins down uke on the mat with seiza posture by holding and controlling uke's left arm in front of his knees.

Uke: Uke faces down on the mat and his left arm is being held and controlled with tori's hands.

URA (TENKAN)

Uke: Uke stands with the left foot forward (hidari-hanmi) facing on tori and grasps tori's right hand with his left hand.

Tori: Tori stands with the right foot forward (migi-hanmi) facing on uke and lets uke grasp his right hand. Tori takes the right foot sideward outside of uke's left foot and, at the same time, he guides uke's left arm with his right hand in accordance with that movement. After tori uses atemi at uke's front like omote (irimi), tori grasps uke's left wrist from over the back of his palm.

Uke: Uke is off balance after receiving atemi at his face and being held his left hand.

Tori: Tori thrusts out his right hand toward the area of uke's left elbow and, at the same time, he turns 1/2 turn (180 degree) counterclockwise base on the right foot. When tori starts turning behind uke, he grasps uke's left wrist with his left hand and reaches the area of uke's left elbow with his right hand. Furthermore, tori continues to turn counterclockwise until his kneeling posture is complete. Finally, tori pins down use on the mat with seiza posture like omote.

Uke: Uke follows tori's movement and, finally, he faces down on the mat like omote.

Kisshomaru Uyeshiba suggests the following about learning ikkyo waza above.

(1) When tori lets uke off balance, he should consider to draw a circle with his left hand based on the left foot.

(2) When tori attacks uke's right arm, he should attack uke's left thumb first, continues to attack uke's left elbow with his right hand and, finally, he should try to reach uke's head direction.

(3) When tori pins down uke on the mat with seiza posture, the angle between uke's left armpit and left arm should be opened wide at least 90 degree in front of his knees.

(4) When tori pins down uke in the way of (3), he should bend uke's left wrist inward with his left hand and, at the same time, he should hold down the area of uke's left elbow with his right hand.

In conclusion of ikkyo waza by Kisshomaru Uyeshiba, you must pay attention to his description about the footwork in omote waza. Although I introduced to you three omote style of ikkyo waza as he wrote in his books, Kisshomaru Uyeshiba emphasizes taking an inside foot near uke forward when tori cuts down uke's arm with his hands. The advantage of taking this style of the footwork in ikkyo omote waza is that tori can kick uke's foot and/or front body and simultaneously step into uke's side of the lower body. If you (as the role of tori) want to avoid kicking uke's foot and/or front body during ikkyo omote training, I recommend you not to step closer into uke's side when cutting down uke's arm with your hands.

IKKYO WAZA BY KOICHI TOHEI

KATATE-TORI IKKYO (IKKAJO) TENKAN (URA)

The following is the summarized article of “katate-tori ikkyo (ikkajo) tenkan (ura)” from the book by Koichi Tohei. [AKDNM-KT (1967), pp. 110-112]

TENKAN (URA)

Uke: Uke stands with the right foot forward (migi-hanmi) facing on tori and grasps tori's left hand with his right hand from the top.

Tori: Tori stands with the left foot forward (hidari-hanmi) facing on uke, thrusts out the back of his left hand bending the left wrist and lets uke grasp his left hand from the top. Tori first moves his “koshi” or “a lower back or a waist” and starts turning his koshi clockwise in order to guide uke's body. When tori decides to execute ikkyo tenkan waza from there, he lowers his body together with his left hand. After that, tori draws a semicircle with his left hand behind uke's right side of the body. When tori lowers his left hand, he touches uke's right hand with his right hand from the top. Furthermore, when tori raises uke's right hand with his left hand, he grasps uke's right hand with his right hand and, at the same time, he raises uke's right hand together with his left hand. At that moment, tori's left hand escapes from uke's right hand's grip.

Uke: Uke follows tori's movement, but when tori lowers his body and raises his both hands, uke stands still with his right hand swung upward with tori's hands.

Tori: Tori stands with the right foot forward (migi-hanmi) continuing to draw a semicircle together with his left hand grasping uke's right elbow, and he tries to complete a circular motion. Furthermore, tori guides uke around his body turning clockwise until uke's right hand reaches on the mat. Finally, tori pins down uke on the mat with seize posture and stretches uke's right arm in front of his knees.

Uke: Uke follows tori's movement and, finally, he faces down on the mat with his right arm held with tori's hands.

Koichi Tohei suggests the following about pinning down uke with ikkyo tenkan waza above.

- (1) Tori should make space of at least 90 degree between uke's torso and right arm for holding down uke on the mat correctly. At that time, tori should stretch out uke's right arm fully.
- (2) Tori should put his left knee under uke's right armpit and his right one under uke's right arm. At that time, tori should keep the tips of his toes on the mat for being ready for standing up.
- (3) Tori should hold and bend uke's right wrist with his right hand so that uke's right fingertips point themselves toward uke's head.
- (4) Tori should hold down uke with airtight defense in accordance with the four basic rules of coordinating mind and body, i.e. keep one point in the lower abdomen; relax completely; keep weight underside; and extend ki.

[To be continued.]