

# Shizentai 7

**British Aikido Association**  
**Double championships issue!**

Winter 2015/16



## We are champions!



**2015 SAF-WSAF Aikido World Championship**  
**Gold Coast, Australia**



**2015 TAIN Festival & International Championship**  
**Fiesch, Switzerland**

# 'Shiz' talk

the Editor

## What's in this issue?

Welcome to our Shizentai 7 our double championships issue. Once again much later than planned but as Editor I am learning that it takes a great deal of prompting to get 'busy' aikidoka to deliver copy on time! Nevertheless I hope our readers will enjoy this issue with its comprehensive reports of the rival championships in Australia and Switzerland and its technical, coaching and biographical articles. Our intention is to not only to report events but provide a forum for authoritative theoretical and historical articles for Tomiki Aikido. Research and review is as important to our knowledge of Tomiki's aikido as our practice in the dojo and we must encourage our students to deepen their understanding.

2015 saw two championships contending for supporters and competitors on different continents. First the Gold Coast, Australia, hosted on behalf of the Shodokan Aikido Federation by the Oceania Kyogui Aikido Renmei and secondly the TAIN International held in Fiesch, Switzerland. Both competitions saw great medal achievements made by BAA members that have made us immensely proud of their successes.

The BAA sent its National Team to the SAF Championships as this competition had been scheduled before the split between Nariyama's SAF and the JAA and the EC felt we should honour this commitment. As you will read on page 11, the results were spectacular with our Team

demonstrating their capacity to beat the best the Shodokan can offer.

Although for financial and logistical reasons the BAA could not send its National Team, the BAA did constitute the largest national group attending the TAIN International in Fiesch, Switzerland. Once again, although not as decisively as in the Gold Coast, the BAA club teams provided tough opposition both to the JAA and the increasingly powerful Russian Inter-regional Tomiki Aikido Federation. Despite not fielding the National Team, the BAA contingent still managed to make an impact and bring back medals for kata and randori. Read the results on page 19. Our juniors swept the board for kyu grade 17 basic kata, which looks very promising for the future.

The inescapable fact still remains that each of the rival championships were diminished by the absence of competitors who would have previously contended together. Like boxing with its multiple world titles, a competitor can now no longer claim to be THE world champion unless he or she has won in both competitions. Obviously for a small developing combat sport this is untenable. If the BAA, one of the largest Tomiki Aikido organisations finds it difficult to send our National Team to both, then it will be impossible for smaller national organisations. For these groups, the choice will be made on the basis of technical allegiance. **Continued Page 39**

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# **BAA business**

**news from the Executive Committee**

## **From the meeting held on Sunday 15<sup>th</sup> November 2015 British Aikido Association Position Statement**

The Executive Committee debated for a total of five hours a number of key issues that would affect the direction of the association over the next few years. It was important to have an open and frank debate and communicate this with full reasoning to the membership.

### **The areas of discussion included.**

1. The future of the WSAF.
2. The membership of ITAF (International Tomiki Aikido Federation) the JAA replacement proposal for TAIN.
3. The attendance at future international competitions including 2017 options and bidding for the 2019 ITAF International.

A number of reports were received from delegates who attended both the competitions in Australia and Switzerland and those who attended the TAIN and SAF meetings at those venues.

### **Conclusions**

#### **1. World Sports Aikido Federation**

Bob Dziubla gave a synopsis of WSAF in Australia to the SAF and Bob Jones was provided with an opportunity to provide the same in Switzerland to the JAA.

- a. That the association agreed to continue to support the development of the WSAF in its efforts to bring all Tomiki Aikido associations and players together in one World Championship.
- b. That the association would request that WSAF is launched as a Swiss "Verein" as soon as possible in order to establish the international legal entity.
- c. That the following representatives are elected to serve on the WSAF as development officers and representatives of the association, those being Bob Jones, Vanda Fairchild and Laura Bearsdmore. Danielle Jones who is International Officer will provide a supporting role to the development of the WSAF.
- d. That the BAA position should be maintained that the JAA and SAF only be encouraged to join WSAF at the same time so as not to impact on the impartiality, balance and independent nature of WSAF.
- e. That the British Aikido Association work towards the establishment of one World Championship by 2019.
- f. That the British Aikido Association offer to host a "Unification World Championship" in the UK in 2019, open to all lineages and affiliations that practice Tomiki Sport Aikido worldwide.

#### **2. ITAF (International Tomiki Aikido Federation)**

Discussion was based around a paper produced by the JAA and circulated at the event in Switzerland.

The conclusion was that the BAA would not sign the documentation and become a member of ITAF for the following reasons.

- It would prove to diminish the independent nature of the association and its ambition to see a united world for Tomiki Aikido, where all countries and their associations carry equal status and recognition for their technical integrity.
- The documentation illustrates a significant change from the original body TAIN and is regarded as an extension of the JAA and not a true world governing body.
- The entity has no international legal standing and is based on a voluntary association of organizations.
- The joining organizations would have unlimited liability for any debt or loss.
- The ITAF organization makes a direct link with the JAA and menjo, by default through the Shihan system, which the BAA believes to be a retrograde step in the development of world Aikido.
- The document only allows for one organization per country therefore automatically excludes a number of associations worldwide. This is none inclusive and therefore a divisive proposal.
- That the Chairperson of the JAA shall act as the Chairperson of ITAF, in perpetuity, without election by members, thus reducing democratic challenge and consent.
- An annual fee would be levied with a further clause that "ITAF may "levy provisional dues as the need arises", which amounts to a blank cheque without the safeguards of a described democratic process of scrutiny and determination.
- The conclusion was that the document was constructed in haste without proper consultation or a true appreciation of the thoughts and feelings of the majority of world Tomiki Aikido.

### 3 International Competitions

- a. The association is committed to the development of one World Championship organized under the WSAF.
- b. To honour our historical commitments the BAA will send representative teams to both SAF and JAA competitions in 2017.
- c. The association will not be therefore bid for the 2019 ITAF competition.
- d. The association, to maintain its policy of neutrality and to act as an 'honest broker' for an international settlement will not co-sponsor any international competitions in 2017.
- e. The association will attend the forthcoming European competition proposed for 2016 in Spain.
- f. The BAA will continue to regard friendship and cooperation with the JAA and SAF of utmost importance and will make all efforts to increase understanding and exchange.

In a modern organization a major ingredient of successful development is open and honest debate leading to decisions that take the whole organization forward together. Individuals must often set aside personal feelings and preferences for the organization to prosper.

The BAA realizes that to encourage Tomiki Aikido organizations worldwide to join together in WSAF they must have the opportunity to 'own it' and shape its future course. The BAA recognizes that all applications for WSAF membership should be subject to open frank discussion and negotiation.

The BAA is an independent organization that will continue to work in partnership with other organizations to try and bring unity to the world of Tomiki Aikido. It is an open association with over 1,500 members with its own national grading and promotion system, high performing national team and quality coaches.

**Paul Wildish**  
Chairman

**Bob Jones**  
CEO



# South of the River

## Folkestone 2015



This year's BAA 'South of the River' school brought together some of the BAA's most senior coaches to teach; Bob Jones 7 Dan, Ken Broome 7 Dan, Shaun Hoddy 6 Dan and Paul Wildish 6 Dan respectively. These sessions were also watched and enjoyed by a very distinguished visitor from the Japan to the BAA, Mr Tetsu Ehara 7 Dan, Vice-Chairman of the Japan Aikido Association.

Tetsu Ehara Sensei, is no stranger to the England, having worked for his company in London as a young man. As a Waseda graduate and 4 Dan Tomiki Aikido, he naturally



trained in his free time with the London clubs and made a major contribution to the BAA's early formation and growth. A skilful randori player he and Ken Broome share many 'aikido stories' during those days and have remained good friends.

Shaun Hoddy, who has been closely associated with SOTR from its inception, one again brought his in depth knowledge of Ohba Shihan's Koryu no Kata, to the programme. Shaun taught the Koryu dai Ni this year and everybody appreciated the detailed insights into how the techniques work individually and flow together as a kata.

Bob Jones taught to a theme that explored the relationship between maai (distance) in judo and aikido. Demonstrating that while in our randori based aikido we look to defend and respond to attack at a distance, one must often close the distance to tight judo range to throw effectively.

Ken Broome, explored variations and randori techniques from his limitless repertoire

gathered over years of top-level shiai experience. His sutemi (sacrifice) techniques particularly appealed to those who attended and were practised enthusiastically. There was the time in Mr Ehara's and Ken's early competition careers when a limited number of such throws were allowed in shiai. Some of those at SOTR practising seemed keen to see these throws reinstated!

Keeping the randori focus, Paul Wildish looked at exercises that might help players establish the all important 'distance apart', essential to both toshu and tanto randori. The proposed new Toshu Randori rules from the JAA, seek to eliminate close quarter grappling and these ideas were also explored in this closing session.

Numbers were slightly down on last year, no doubt Brisbane may have had an effect on this, however this was more than made up by the enthusiasm shown by all those taking part. Thanks to Phil Evers, Christophe Courtin and the Genryukan members for organising this very enjoyable high level event.







# ‘Cresting Wave’

## BAA Autumn School Herne Bay

### 8th—9th November 2015



A great wave of aikido crested and rolled into Herne Bay Judo Club at this year's BAA Autumn School. Teaching this year were Lesley Hepden 7 Dan, Paul Wildish 6 Dan and Paul Bonett 5 Dan.

Lesley Hepden began the weekend's programme by teaching the receptive and eager audience the Koryu dai Ni. When Lesley Hepden is teaching you

take note, if you want to learn this kata intimately. No one teaching in the UK or Europe today is closer to the source, for Lesley studied in Japan the Koryu no Kata under Hideo Ohba Shihan's personal direction. Lesley also trained with Takeshi Inoue Sensei, a close student of Ohba, during his long stay and subsequent visits to the UK. Inoue Sensei took uke-mi for Ohba Shihan and was

one of his top students during the time he was developing the Koryu no Kata. Lesley's knowledge of the Koryu no Kata is profound and all BAA members should try to get to one of her sessions to experience her teaching directly.

Paul Bonett is another expert in his field and gave his always engaging and enthusiastic rendering of Shodokan practice for tan-







to kaeshi waza. Travelling every year to train at Nariyama Sensei's Shodokan Hombu (HQ) Dojo in Osaka, Japan, Paul Bonett manages to keep himself up to date with current practice. In this way Paul's transmission contributes greatly to our knowledge of Tomiki Aikido in its

many forms and interpretation and helps keep that synthesis that the BAA aspires to. Paul Bonett taught both the formal tanto kaeshi (counters) waza kata and randori applications which were received enthusiastically by the participants with great attention to practice.

Paul Wildish introduced the concepts behind the proposed new Toshu Randori rules and looked at the issues of kuzushi, tsukuri and how to make techniques more effective. In his final session he led a very well received 'weapons workshop' where dai san weapon variations were shared.



# British Open Championships 13<sup>th</sup> June 2015



Competition Co-ordinators report Vanda Fairchild



The inaugural British Open Championships was held on 13<sup>th</sup> June at Thomas Tallis Sports Centre in London. The day ran to time and was enjoyed by both players and officials from the UK, Europe and Japan. 43 competitors took in a variety of embu and randori events representing 12 different clubs. There were 14 referees and judges representing

the SAUK and BAA which ensured that the allocation of officials per mat for each event was fair and balanced. The enthusiastic adolescent score keepers and time keepers who assisted throughout the day helped enormously to ensure a relatively seamless transition from one competition event to the next. Nicole Anson as head

referee also played an excellent role in ensuring that standards of randori refereeing were high and consistent.

Effective co-ordination ensured that on the whole both mats were utilised throughout the day, helping to ensure that the event did not overrun. Many players remarked on how well the day went and how they had enjoyed com-





peting against unknown senior UK players from other associations. The competitive spirit was tangible as was the camaraderie that was displayed by most aikidoka. The women's individual randori event particularly de-

serves a mention due to the huge entry levels, with a record 15 individual women competing together, creating a dynamic and extremely exciting event to watch.

I would hope that the BAA and SAUK will reflect on the success of this joint venture and strive to ensure that the event is held again next year.



## British Open Championships Results 2015

13<sup>th</sup> June 2015 – Thomas Tallis Sports Centre, London

### 43 Competitors – 12 Participating Clubs:

Leeds Central (LDS), Huddersfield (Hudds), Tanseikan (Tnskn), Shodokan Aikido Spain (SAS), University City of London Shodokan (UCLS), Greenhills Tomiki Aikido Ryu (GTAR), Tunbridge Wells Shodokan (TWS) Sheffield Shodokan (SHFSD), University of Leeds Shodokan (ULS), Greenwich Shodokan (GS), Sussex Sports Aikido (SSA), Shodokan Scotland (SS)

#### Junanahon – Kyu Grade ( 6 pairs)

1 <sup>st</sup>	M.Bolton/E.Gander	LDS
2 <sup>nd</sup>	E Hughes/C. Jenner	TWS/LDS
3 <sup>rd</sup>	J. Ryan/M. Eastwood	GTAR

#### Open Kata – (7 pairs)

1 <sup>st</sup>	D.Fielding/S.Pearce	TNSKN
2 <sup>nd</sup>	M. Bolton/E. Gander	LDS
3 <sup>rd</sup>	H. Aldridge/M. Aldridge	LDS

#### Women's Tanto Randori – Open Grade (15 Competitors)

(20 competitors)

1 <sup>st</sup>	Laura Beardsmore	LDS
2 <sup>nd</sup>	Natuley Smalle	TNSKN
3 <sup>rd</sup>	Rachel Johnson	UCLS

#### Junanahon – Dan and 1<sup>st</sup> Kyu (13 pairs)

1 <sup>st</sup>	S. Coveney/C H. Wong	SHFDS
2 <sup>nd</sup>	D. Gonzalez-Toledo/J.Rodriguez-Alvarez	SAS
3 <sup>rd</sup>	A. Rigby/S. Fletcher	LDS

#### Goshin No Kata - Open Grade (14 pairs)

1 <sup>st</sup>	N.lomax - Cooke/S.Pearce	TNSKN
2 <sup>nd</sup>	C H. Wong/S. Coveney	TNSKN
3 <sup>rd</sup>	T. Shiomitsu/R. Johnson	ULS/UCLS

#### Men's Tanto Randori - Kyu Grade

1 <sup>st</sup>	Scott Pearce	TNSKN
2 <sup>nd</sup>	Doyin Ogunbiyi	TNSKN
3 <sup>rd</sup>	Fred Kamara	TNSKN

#### Mixed Tanto Randori ( 2 x men, 1 x woman) ( 10 teams competing)

1 <sup>st</sup>	TANSEIKAN A (Fielding/Smalle/Kamara)
2 <sup>nd</sup>	TANSEIKAN Z (Pearce/Johnson/Ogunbiyi)
3 <sup>rd</sup>	SHEFFIELD 1 (Coveney/Nalaskowska/Ang)

#### Team Trophy

1 <sup>st</sup>	Tanseikan	19 points
2 <sup>nd</sup>	Leeds Central	12 Points
3 <sup>rd</sup>	Sheffield Shodokan	6 Points
4 <sup>th</sup>	Shodokan Spain	2 points



# We are champions!

## 2015 SAF-WSAF Aikido World Championships



2015 saw the British Aikido Association National Team in action against our rivals in the Shodokan Aikido Federation (SAF) - World Sports Aikido Fed-

eration (WSAF) Aikido World Championships, held in the sun blessed Gold Coast of Australia. This event saw a string of spectacular results for the BAA play-

ers of which they and the BAA can rightly be proud. There is now no doubt that when the BAA fields its National Team, we are the ones to beat!

## Championship Results

### 17 Randori No Kata – Kyu Grades

1st Place Umemoto Aoi Kusumura Yuki SAF Japan

2nd Place Johnston Erin Hachino Shintaro SAF Japan

3rd Place Matsushita Naoki Takiwaza Taishu SAF Japan

### 17 Randori No Kata – Dan Grades

1st Place Adams Joe Mori Daiki SAF Japan

2nd Place Ogunbiyi Adedoyin Smalle Natuley BAA

3rd Place Higashi Taiki Murata Shigetoshi SAF Japan

### Koryu Goshin No Kata

1st Place Gomez Frederic Peretti Sebastien Shodokan CH

2nd Place Takae Michiko Yamaguchi Koji SAF Japan

3rd Place Ikeda Hiroki Tsudani Tomohiro SAF Japan





### Jiyu Waza

1st Place Fielding David Pearce  
Scott BAA

2nd Place Ogashi Naoki Yuuki  
Shingo SAF Japan

3rd Place Yamasaki Taeko Kakei  
Kazunori SAF Japan



### Mixed Event

1st Place BAA Red BAA

2nd Place SAF Japan Blue SAF  
Japan

3rd Place SAF Japan Red SAF  
Japan



### Women's Individual Randori

1st Place Beardsmore Laura BAA

2nd Place Smalle Natuley BAA

3rd Place Takaya Yuki SAF Japan



### Men's Individual Randori

1st Place Liburd Jermaine BAA

2nd Place Tsudani Tomohiro  
SAF Japan

3rd Place Yuuki Shingo SAF  
Japan



### Men's Team Randori

1st Place BAA A Team BAA

2nd Place SAF Japan Blue  
Team SAF Japan

3rd Place SAF Yellow Team  
SAF Japan



### Women's Team Randori

1st Place BAA A Team BAA

2nd Place SA UK A Team SAUK

3rd Place SAF Japan Blue Team  
SAF Japan





# 2015 SAF-WSAF Aikido World Championships

## “You can’t win anything with kids!”

### David Fielding MBE, Tanseikan Aikido Club

Football pundit Alan Hansen is often remembered for this assertion. Sir Alex Ferguson’s Manchester United went on that year to prove him wrong and claim the Premier League crown. His team comprising the likes of Gary & Phil Neville, Paul Scholes, Ryan Giggs and David Beckham had all been coached and mentored as part of a youth academy since they were juniors.

Vanda and I started practicing Aikido as juniors; I have no doubt it helped influence who we are today. Like many others dedicated coaches around the UK we have been running junior Aikido classes, week in and week out, for a very long time (well since 1991). We’ve taught literally hundreds of children and young adults over the years, lots who have come and gone, but some have stayed. This article is dedicated to them.

As a veteran player, I’d retired from competition a decade ago. Vanda and I stepped away from the National Squad and focused

our energy into running a number of junior and adult classes. Years later we found ourselves with a really talented group of young Aikidoka, who over these years had grown and graduated from ‘space cadets’, to ‘padawan learners’ to ‘training partners’ to ‘world medal wannabees’. Their drive, energy and desire to improve and win, was and is infectious. They were comfortable with both the SAUK and BAA syllabuses (we do both at Tanseikan) and would regularly visit other clubs and go to every competition and course. They eventually managed to persuade me to come out of retirement and ‘have one more go’.



Sadly they failed to persuade Vanda. But frankly the thought of training and competing shoulder to shoulder with players I’d been coaching since they were ‘space cadets’ was just too compelling an offer.

We then ended up winning the Shodokan Open, the Kyu Grade Nationals, the BAA Nationals, the British Open and the Europeans Championships. The epicentre of success had moved south.

Fast forward to the Aikido World Championship, held in the Gold Coast, Australia. We were treated to 2 days of coaching by Nariyama Shihan, as always he was and is superb. I was invited to be part of his coaching team, an honour for sure, but more stressful than it sounds, especially when you’re not 100% on the order of the sequences.





On the first day of the competition, I'm watching with great pride as Doyin Ogunbiyi, (who we have been teaching since he was 9 wins a Silver medal in the Tanto Junanahon with fellow team mate Natuley Smalle (who started at the age of 7). Not easy for 'big' players to win in events often dominated by smaller, faster players. The icing on the cake, we've since worked out that they are the first 'black' pairing to win at this level. Particular thanks to Michael McCavish who spent hours helping.

I then find myself in the final of the Open Embu with my uke, Scott Pearce, (who we have been teaching since he was 6). We win Gold. A proud moment. Even more special as Scott's was one of our first ever junior student. His first class was our first junior class, back in the day.

Then came the Kongo. In the final, Rigby and Sarah, myself and Scott do our best but we are edged out of the Goshin No Kata. Laura Beardsmore (3 times individual World Champion which warrants an article all of its own, who started aikido at the



age of 11) wins the Tanto avoid-ance. Doyin wins the Kyogi and then up steps the enigmatic Fredrick Kamara (who we've been teaching since he was 9). Fred goes on to win his Randori bout against the current Japanese Individual National Champion to secure the team victory. We are now Kongo World Champions. So today, 2 Golds and 1 Silver, a great day but it gets better.

Day 2. The women's team comprising of Natuley, Laura and Sarah Fletcher (who also started when she was 11) beat a very strong SAUK Team of Maggie, Gemma and Louise. This was the first time we had seen an all British Women's team final. What an amazing legacy this could instil.

Laura and Natuley took Gold and Silver in the Individuals with Jermaine Liburd (you've guessed it, someone who started as a junior) managed to avoid his bad habit of being thrown for awesome Ippons in finals, fulfilled his rightful destiny and won Gold. Worthy champions and superb role models to us all. The fact that Natuley went on to win gold in the Women's Individual a few months later at the TAIN International and now joins that most special cadre of Aikidoka (an Individual World champion) is awesome and much deserved.

But unquestionably the high point of the Championships came in the final event, the Men's 5 Man Team Tanto. Although I'd been here five times before, this was the most stressful. So myself, Scott,



Fred and Doyin plus Paul Carr from Leeds comprise the A team. We've trained together for 2 years and we've managed to get through all the previous rounds and find ourselves, in the final, facing the determined and very strong Japanese A team. Judgement day has arrived. The noise from the crowd is deafening. Fight or flight mode has kicked in, the adrenaline values are on full. Despite fighting out of their socks, Fred and Paul lose their bouts. We are two nil down with three fights to go. It's now 'sudden death'. One more loss on our side and it's all over. One win for the Japanese and they pick up the crystal bowl trophy. Enter Scott Pearce. The smallest player in the team but arguably the biggest heart. Not only does he get ahead on points, in the last five seconds he throws his opponent out of the area with an Ippon-scoring shomenate. Scott jumps up and punches the air, the crowd goes mental! We are back in the game. The problem with sudden death is that the pressure builds and gets passed from one player to the next. I'm so happy for Scott; he's delivered, he's proved his critics wrong and all his hard work and dedication has payed off.

But the spectre of public humiliation and the fear of failure is trying to settle on my shoulders. I'm next up and really not looking forward to the prospect of having to fight Joe Adams. A man mountain who for the last 3 years has been training full time at Hombu Dojo as a Deshi. I try not to think that I am twice his age and half his size. I'm thinking Rocky 3! Thankfully at times like this experience somehow just kicks in. I win, thank god, the crowd goes crazy.

I see a sea of blue tracksuits and red board shorts. I look at my

team mates and the folk crowded at the edge of the mat, there is joy and ecstasy on their faces but also fear! Why? Well it's two all, we are now down to the last man, winner takes all, and the stakes could not be higher. A lifetime of training, the last two years of sacrifice now come down to these 3 minutes. Team Captain, Higashi San (a highly experienced former All Japan Individual and multiple Team World Champion) steps up for Japan; he stamps his feet and shouts a battle cry, Doyin calmly walks to his mark. His moment has arrived.

They are both big strong players who love throwing but if you were betting man, you'd have to put your money on Higashi San winning with the Tanto, every time. We witness a very tech-

nical, physical and close quarter's bout. Against all the odds Doyin cleverly and skilfully manages to dominate and build a slim lead. I look at the clock. 42 seconds left. Higashi San has the Tanto and if Doyin stays away, he will win and we become World Champions. This is the event we want to win. The crowd are now on the point of hysteria. People of all nationalities are screaming and shouting 'back up', 'avoid' 'taisabaki' 'run away' etc etc. Equally the Japanese contingent is urging Higashi San on. Even Nariyama Shihan and the visiting dignitaries are on their feet.

The air crackles with tension. Doyin ignores the advice, he starts switching postures and goes forward and continues to go forward. What are you doing I











**Nariyama Sensei with Dave Fielding**

hear someone scream. I nearly have a heart attack! Jermaine has his head in his hands, he can't watch. Michael McCavish is beside himself whilst trying to video it. People are screaming, some are praying, some are stunned into silence. I count the seconds down; 41, 40, 39...it feels like time has stood still. Everyone is counting down the clock. But what a ploy, this 'counter intuitive' set of moves makes Higashi San cautious, he backs up, thinking Doyin is going all out for a 'glory throw'. Because everyone knows you come near a British first team player and you'll get thrown. A proud reputation maintained by successive generations. 20, 19, 18... what the! What is he doing!

I can't hear myself think. Doyin skilful avoids a number of strikes and comes forward again, OMG end this now.... 4, 3, 2, the whistle blows. The referee calls time. Doyin wins. Boom! The crowd erupts. Union jacks flying, cheers, chants, screams, whistles, hugs, laughter and tears of joy abound. We are 5 Man Team

World Champions!

The five of us bow deeply and respectfully, we shake hands and hug our superb opponents. We walk off backwards, perfectly synchronised. We know the Aikido world is watching and we've done good! Really Good!

To win Gold at the World Championships in the Men's and Women's Team events, the Individual events, the Open Embu and the Kongo, is simply unprecedented. This was the best set of results ever. Hence why so many happy faces. I've only mentioned medal winners but great teams comprise of lots of other talented and dedicated players, family and friends. You'll all get a mention next time!

I was at the very first International in 1989. I've been part of many great teams over the years but winning 3 Gold Medals with 'our kids' is by far the most rewarding. Aikido is for life irrespective when you start. Every club can and should have a junior class. Children and young people are our sports' lifeblood. Parents play a crucial role. Teaching juniors is great

fun and highly rewarding. Ok at times it's hard work and over the years Vanda and I have seen lots of tear-ups, tears and tantrums.

But we've also seen 'our kids' grow into adults and world class Aikidoka. The kind of Aikidoka we are very, very proud of. And truth be told, if it wasn't for the camaraderie, banter and challenge this generation of players has given me, week in, week out, I'd be a retired 4 time World Champion. Instead, I'm a 48 year old; 7 times World Champion who has now won 20 International medals, and is contemplating how we retain our titles at the next Aikido World Championships which will be held on 17<sup>th</sup>-20<sup>th</sup> August 2017 in England. We will all be there. I hope you will be too.

Wishing you and yours all the very best for the New Year.

With thanks and respects

*David Fielding MBE*

*Tanseikan Aikido Club*



# 11th TAIN International Aikido Festival and World Championships



Fiesch, Switzerland

## The Championship

### Switzerland 2015 with a general introduction

**Bob Jones**

Historically, competitive Aikido is a relatively recent innovation; Aikido Randori was established in the early 1960s just prior to Judo entering the Olympics in 1964. The British Aikido Association was founded in 1966 and the first British National Champi-

onships took place in 1968 at the National Sports centre, Crystal Palace. A club from Epsom and Ewell were crowned club champions. Incredibly this was two years before the first All Japan Aikido tournament that took place in 1970. This

makes the development of Sport Aikido unique in the world of martial arts, in that it was the UK that held the first domestic championship and not the Japanese. The BAA currently supports three annual national senior competitions.



**BAA Medal Winners, Fiesch, 2015**





# Kata Embu

## Toshu 17-Hon (Kyu Grade)

1. Morgan Murphy & Chris White (UK-BAA)
2. Kate Bolton & Edward Gander (UK-BAA)
3. Milly Bolton & Ellie Gander (UK-BAA)

## Tanto 17-Hon (Dan Grade)

1. Vakhtand Sikharulidze & Ivan Bibilashvili (Georgia)
2. Keina Matsuoka & Mana Yada (Japan-JAA)
3. Jo Tada & Flavio Alexandre Ribeiro (Brazil)

## Koryu no Kata Dai San/Koryu Goshin no Kata

1. Makiko Mita & Hanako Okubo (Japan-JAA)
2. Erika Ono & Ayumi Furata (Japan-JAA)
3. Misato Akimoto & Minako Takaku (Japan-JAA)

## Open Kata

1. Ryuta Kudo & Mayumi Kainami (Japan-JAA)
2. Masaki Kamada & Momoka Matsumoto (Japan-JAA)
3. Ayumi Furata & Saya Ono (Japan-JAA)

## Kongo Dantaisen

1. Japan Team-JAA
2. ITAF Team-Russia
3. Waseda University Team (Japan-JAA)



# Randori

## Women's Team Event

1. Cosmos Team (Japan-JAA)
2. ITAF Team (Russia)
3. Meiji University (Japan-JAA)

## Men's Team Event

1. Japan National Team (Japan-JAA)
2. BAA 4 (UK)
3. L-Team (Japan-JAA)

## Individual Women

1. Natuley Smalle (BAA-UK)
2. Erika Ono (Japan-JAA)
3. Masaka Kamida (Japan-JAA)

## Individual Men

1. Norohiro Shimada (Japan-JAA)
2. Yuta Kodera (Japan-JAA)
3. Scott Pearce (BAA-UK)





Fiesch, 2015





The inaugural Junior National Championships was held by the British Aikido Association in 1977 providing demonstration events that young Aikidoka could safely perform. Great care was taken in developing a format that would allow dynamic performance but minimise the risk of injury to young joints. The event has grown over the years and is now one of three regular and popular events in the Association's calendar

International tournaments; The first British presence in Japan was in 1985, when a team representing Leeds took a silver medal in the men's team randori competition at the All Japan Aikido Championships. This act laid the foundation of the British National team started in 1987 by Bob Jones.

The first recognised World Championships took place in Nara, Japan in 1989. Since then the World Championships have been held on a regular basis and have provided an opportunity for Aikidoka from all over the world to compete and test their technique in a friendly yet competitive spirit.

1989 Nara, Japan,



1993 Katsuura, Japan

1997 Imabari, Japan

2001 Osaka, Japan

2003 Leeds, England

2005 Katsuura, Japan

2007 Vandalia, USA

2009 Kyoto, Japan

2011 London, England

2013 Kawasaki, Japan

2015 Gold Coast, Australia (SAF) and Fiesch Switzerland (JAA)

After visiting Japan in 1985 with a team from Leeds and winning silver in the Men's Team Randori, the BAA decided to form a

National team and for my efforts, I was made Manager in 1987 and remained so until 1997. During that time the British Teams achieved 6 Gold, 7 Silver and 8 Bronze medals at international level. This was surpassed by Vanda Fairchild and David Fielding - managers (1997 to 2005) with 5 Gold, 12 Silver and 8 Bronze. Building on this Mick Pratt and Danielle Jones (managers 2005 to 2013) amassed 12 Golds, 12 Silver and 15 Bronze, illustrating the growing strength of British Aikido.

The three-day event took place high in the mountains of Switzerland at a purpose built outdoor centre in Fiesch. It is a three-hour drive from Geneva along the lake to the east into ski country, the scenery is breathtaking.

Day one started with the Embu competition. The four demonstration events are Kyu and Dan Basic Kata, Koryu Dai San and Open Kata events. The Tomiki system has seventeen basic techniques; the Kyu grades demonstrate open handed and the Dan grades demonstrating with Tanto (Knife). Most of the British entrants were eliminated in the Dan Grade basic kata early on, mostly by meeting each





other during the eliminations! The gold medal was eventually taken by the Georgian pairing of Vakh-tang Sikharulidze and Ivane Bibilashvili. However the GB team won all three medals in the Kyu Grade basic Kata with Chris White and Morgan Murphy providing a breathtaking performance to take gold.

The Koryu Dai San was won by the Japanese pair Makiko Mita and Hanako Okubo and the Open Embu gold went to Ryuta Kudo and Mayumi Kainami also of Japan.

Standards were high in all events but due to some inaccurate seeding, many of the top players met each other in early rounds or quarterfinals. This did lead to some uneven matches in the finals, notably a very one-sided Women's Randori final dominated by GB's Natuley Smalle. Natuley had beaten, twice world champion, Gitte Wolput, from Belgium, in an earlier round.

The Randori events were dominated by Norihiro Shimada World Champion from 2013, his

bouts were decisive both in the team and individual competition. The Japanese three-man team was very lucky in their semi-final against the Russian team. The difference between the two was one dubious technique; judges had to confer and gave a Waza-ari on a majority decision. The Japanese team went on to narrowly beat the British first team in the final. The Individual randori was won by Shimada with GB's Scott Pearce won a very creditable third place.

The greatest disappointment for the GB team, was an early exit from the Kongo-Dantaisen event. The high hopes of a medal disappeared in the second round.

Overall the event was good for Great Britain, especially the up and coming new members of the team, the overall result 1<sup>st</sup> Japan, 2<sup>nd</sup> GB, 3<sup>rd</sup> Russia.





# 11th TAIN International Aikido Festival and World Championships



## The 'Seminars' Switzerland 2015

### Paul Wildish

Since the first International Aikido Festival and World Championships held at Tenri University, Nara, Japan in 1989, seminars led by senior Japanese aikido teachers have been a feature of the 'festival' element of the get together. Seminars have provid-

ed the opportunity for aikidoka of all participating nations to train together, making contacts and friendships not consequent upon competitive rivalry in shiai. It has also provided opportunity for the JAA to use the teaching time to introduce innovations

and changes to the curriculum and practice that they wish adopted by the Tomiki Aikido community worldwide. In days past, before the current schism between the JAA and the breakaway Shodokan Aikido Federation (SAF), the two shihans Fumiaki



Senior grade 'private' seminar

Senior world Tomiki Aikido teachers with Masako Tomiki, Tetsu Ehara, Fumiaki Shishida and Tadayuki Satoh





Shishida and Tetsuro Nariyama gave virtuoso demonstrations of basic techniques and variations, consolidating what was then the JAA's technical orthodoxy. With that rupture in the Tomiki Aikido family has come a new dimension to these seminars as the JAA is conducting a comprehensive revision of its practice and the abandonment or relegation of the training system we have come to associate with the Shodokan.

On the world stage Nariyama sensei has most closely identified himself with the name Shodokan, believing that not only did Tomiki Shihan give the name 'Shodokan' to his dojo in Osaka but wished 'Aikido Kyogi' to be also known as Shodokan Aikido. We are now witnessing the fallout from Nariyama's conviction that the 'Shodokan system' represents Tomiki Shihan's technical last will and testament and that only he, Nariyama sensei, is continuing Tomiki's true legacy. Naturally, this is disputed by the JAA under Masako Tomiki and serves to remind us that there were deep seated tensions on matters both technical and philosophical

between senior teachers in Japan, mirroring a rivalry between 'Waseda' and 'Shodokan' since the death of Ohba Shihan, Tomiki's successor and the 2<sup>nd</sup> Chairman of the JAA.

That the Shodokan system or more properly the 'tsukuri training system', came to be so closely identified with Nariyama sensei is the product of his many visits to countries outside of Japan and the mastery of his practice. The reality is more complicated as you will understand by reading Shishida's lecture in this magazine. The 'tsukuri training system' was a close collaboration between Shishida and Nariyama, both complementing each other's strengths. Shishida with his academic background and knowledge had the theoretical perspective and Nariyama the superb technical skills and insight to give it shape in practice. This partnership worked until one of the 'two shihans' started doubting the premises on which the tsukuri training system was based. As Shishida narrates in lecture, "I felt, however, something strange several years lat-

er. WUAC's students who practiced seriously did not always become greater practitioners by following the system. They continued to win at the students' championships without using the training system, so it was apparent that the training system is not always crucial." As an academic of high standing who has championed the importance of Tomiki's 'scientific' methodology of aikido practice and analysis, Shishida sensei could not ignore the evidence and he put the whole system to scrutiny. This re-examination of practice and the JAA's current re-evaluation of what Tomiki and Ohba actually did, rather than what the 'two shihans', the young guard successors to the technical leadership of the JAA, thought they did. This is Shishida's brave admission that he was still young when he devised the system and upon reflection it did not meet the outcomes expected of it. This is the burden of the schism, for now we have two competing technical interpretations, one renouncing the previous training orthodoxies and the other (Nariyama Sensei) defending them.

These seminars, following on from Kawasaki in 2013, put before us the JAA's new shape to the junanahon and the koryu dai san (koryu goshin no kata), recast in the quest for real kuzushi through simple and direct execution. Spurned are flamboyant techniques performed for their point in generating and cloud pleasing in kata competition. The famous leg up your back as in the eighth technique of the dai san came in for particular scorn and now we can go back comfortably to our older pre-Shodokan practice and just control the leg effectively as we always did. In effect we are seeing



a promoted revival of practice, closer to Tomiki and Ohba's own presentation that, within the BAA and other Tomiki Aikido organisations worldwide, never went away. The BAA's own recent history is a testament to this reality, for while a number of clubs adopted 'Shodokan practice' and our BAA Squad attuned itself technically to the orthodoxy that won embu medals, the majority continued to practice as they had always done. Ironically, at a time when disagreements arise out of the future administration and organisation of worldwide competition, the BAA now finds itself in technical accord with the JAA more closely than at any time since the death of Hideo Ohba.

What was outlined by Satoh sensei in the 'private seminar' for senior grades (4 dan and above) although differing in certain technical respects from what I (the author) learnt from Loi Lee, Lesley Hepden and others was of the same school. This was Tomiki and Ohba's aikido restored and reformed with an emphasis on real kuzushi and humanity of execution. One of Tomiki Aikido's pillars is the physical education aspect of its practice. Techniques and the force required to subdue an opponent with them must be tempered by concern only to use sufficient force to control, not to gratuitously inflict pain or discomfort. Both Shishida and

Satoh emphasised the need to control the excessive use of force in the application of 'kime', particularly in kata where uke is controlled and subdued. It could have been Lesley Hepden sensei reiterating the same message to me all these years. So excessive hard 'kime' is out and plain, controlled 'kime' is in without any noisy banging of the mat by uke in painful submission.

Of course, the other factor that brings the BAA and the JAA back in closer technical accord is the recognition now given to Ohba Shihan's koryu no kata. Largely abandoned by the JAA in their curriculum and thought non-essential by the Shodokan, the koryu no kata are now enjoying a revival of interest within the JAA. This aspect of the seminars was undertaken by the three European JAA shihans, Eddy Wolput, Frits Van Gulik and Ken Broome, who took a joint session introducing different sequences of the koryu kata, alas restricted by time from giving more than an overview of the techniques. It is in this area there is much for the BAA to give to those wanting to research Ohba's koryu kata, for since Ohba sensei's introduction of his forms to the BAA, they have been consistently practised and formed part of the dan grade examination system ever since. Few teachers practising now have the connections to Ohba Shihan's direct teaching but fortunately for the BAA's development, both Loi Lee and Lesley Hepden studied with Ohba in Japan and with Takeshi Inoue, a close student of Ohba, when he lived and taught in the UK. From this lineage, unbroken in practice, the BAA is a repository of expertise in the performance of these kata and is more than willing to share its knowledge with



the JAA and colleagues worldwide.

It is still true however, that while research and practice of the koryu no kata is now encouraged, it does not represent the central thrust of the JAA's direction for the future. It is the junanahon, the basic<sup>17</sup> and the koryu dai san (goshin no kata) and their translation into randori, particularly toshu randori that formed the components of Shishida and Satoh's message throughout the seminars. Particularly important was Shishida Sensei's message that kata should be performed with the intention or 'mind' of randori. That they should have a budo based practicality ensuring a link to self-defence reality. The primary concern of the study and practice of both kata and randori should be how to establish the effective kuzushi necessary to the application of individual techniques, case by case. Suggesting that there is no 'system' or 'method' that can be applied uniformly to every technique that can be a substitute for what we learn on our own account from our practice of randori and kata and their constant feedback. The joy and empowerment of Tomiki Aikido is the direct practical experience that randori gives us, allowing us the room to experiment, test and develop, the key aspect of 'scientific' practice.

Another key theme of the seminars was the promotion of toshu randori once again as a primary method of understanding the translation of kata into randori practice. The TAIN meeting endorsed a forthcoming change in the kongo dantaisen procedures to bring in new rules for toshu randori, designed to inhibit close

contact and grappling. However, when questioned by the writer, it is not in Shishida or Satoh Sensei's minds that toshu randori should replace tanto randori for international competition in any immediate future. Rather the methodology introduced through toshu randori and the understanding of distance, maai, movement positioning and balance breaking, kuzushi, can make aikidoka more effectively apply these principles when practising tanto randori. There is no doubt that this study



has been neglected over the years and this toshu randori focus can be of great benefit to all Tomiki Aikido players. It will be interesting to see if this research focus is matched by SAF in any way?

Not directly part of the seminar agenda but certainly that of TAIN was the agreement that the women's 'tanto avoidance' element of kongo dantaisen be replaced with women's tanto randori bout. This is long overdue and we in the BAA have long thought that this was a discriminatory anomaly that need-

ed changing on the basis of equality. It's my belief that this should also be extended to introducing a women's toshu randori to kongo dantaisen. Although this would may the competition longer, if there are benefits to be gained by men performing toshu randori then equality demands they should also be enjoyed by women.

In conclusion I can say for myself I found these seminars invigorating, not just because some of the techniques and approaches demonstrated an affirmation of

the practice of technique as I first learnt it, but also in the new insights into kuzushi being shown. While the technical demonstrations had the flavour of a revalued past they also represented an inventive, reinvigorated future. We now can begin to see the assertion of what I will call a coherent JAA 'Waseda' style, much closer to judo, in contradistinction to that of Nariyama's Shodokan.

Tomiki Aikido always based on the physical education principles of scientific research, experiment and positive teaching has always been

the major strength of Tomiki's interpretation of aikido. Tomiki Aikido never stands still and is always inventive. Such is the advantage of a randori based system, where practical outcomes in randori and shiai always force a constant re-examination of orthodoxy. What was once 'new' and on the cusp of progressive practice can after time and the examination of the test of shiai seem conservative and moribund, such is the ruthless test of randori. At the moment the JAA seem to be the source for a Tomiki Aikido renaissance.



# 11th TAIN International Aikido Festival and World Championships

## Koryu-no-kata and the Key Thoughts of Aikido Produced by Kenji Tomiki

### Fumiaki Shishida

Aikido Lecture & Seminar at the 11th TAIN International Festival / 2015 Aikido World Championships Thursday October 22, 2015.

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3. The difference between kata and embu or embukyogi

#### 1. What are Tomiki's basic thoughts on katas?

The aikido that Professor Kenji Tomiki produced was comprised of two parts: 1) Tomiki's thoughts

on martial arts and 2) combative sports and his training system. Each of the parts that follow includes the following key points:

#### Practicality

Tomiki thought that practicality in a real fight, kata and randori is indispensable to aikido following Jigoro Kano's way of thinking (See, Shishida, 2010, 2011), so he emphasized the ability to completely defend against any attacks in practice, and showed a little criticism to Morihei Ueshiba's showy demonstrations after Ueshiba's success in Tokyo in pre-war times, though he respected his excellent skill. Because the practicality of jujutsu/judo/aikido is realized just by kuzushi (balance breaking) or tsukuri (two factors of kuzushi), Tomiki emphasized its im-

portance to aikido a few years before his death. That is why I hastily constructed the training system of tsukuri while consecutively asking him about the sequence of the training system at the summer training camp of Waseda University Aikido Club (hereafter WUAC) in 1978. Mr. T. Nariyama also joined the camp at that time. The training system of tsukuri was composed of two training systems, that of atemiwaza and kansetsuwaza. The two Shihans (Nariyama and Shishida), as Tomiki's two successors in those days, made an effort to diffuse the system all over the world. I felt, however, something strange several years later. WUAC's students who practiced seriously did not always become greater practitioners by following the system. They

continued to win at the students' championships without using the training system, so it was apparent that the training system is not always crucial. I have not denied this, but I do not force students to practice it.

Long afterward, I gradually realized our misunderstanding. I understood that the training system of kansetsu-waza was not always real kuzushi but only method to break balance at some specialized situations. I also noticed that the training system for atemi-waza included only half of what was needed for tsukuri. Thanks to Master Tadayuki Sato's instruction, I saw the importance of acquiring the skill of how to follow an opponent after initially touching him with a palm. [See, Shishida, 2015 a, b] The people who left the JAA later in 2012 seem to have had a strong belief that the training system is complete. Since around 2007, they promoted the belief that Shishida rejected the tsukuri training system, instead of promoting that Shishida studied how to improve our system in a scientific way. On the other hand, I thought that kuzushi is not a method in itself, but it is something delicate that lies hidden behind the method, namely, the power of balance breaking.

We should understand that it is impossible to determine a criteria or a fundamental method unless we improve skills through a scientific process with a humble mind. We have to study kuzushi according to each technique, because the training system of tsukuri is one of several methods that may appear in several different occasions.

### Controlling / No wounding

The basic 17 was created as the kata of Toshu randori. Once



thinking of the 5 elbow techniques or 4 wrist techniques, you can understand that the spirit of each technique has a consistency, which means controlling without injury. Atemi-waza was originally a major part of jujutsu techniques that strikes on a vital point, so it injures an opponent. But Tomiki changed it to a palm or an arm for the sake of safety. You will be able to understand if you learn a correct zanshin of the way of kote-gaeshi, for example. Some instructors emphasize the form of kime (to apply a technique piercingly) after pressing the uke down on a mat by kotehineri at the kata of the basic 17. It comes from ignorance about Tomiki's basic thoughts on the basic 17.

E.g., In Kotehineri, Kotegaeshi, Tenkai-kotehineri, or Tenkai-kotegaeshi

### Ido-ryoku<sup>2</sup>

The previous two Shihans of the JAA believed that Ido-ryoku is the ability of a flash movement to an opponent. So one of my friends translated it as a locomotive power, and everyone

practiced it a lot, based on that description. But now I can define Ido-ryoku as the effectiveness of physical movement that works even without a locomotive power in a mutual relation between two practitioners. I think that the reason why this misunderstanding happened to us was due to the limited knowledge of the two Shihans those days. They did not know, for example, Tomiki's important instruction about how to move with gradual steps and its theory. Tomiki mentioned, "A straight line has unlimited dots. Try to move on all dots in the line", according to Mr. Tadayuki Sato. It is the basic practice that we have to practice in the way of slow and steady movement.

E.g., In Oshitaoshi, Udegaeshi, Hikitaoshi, Udehineri, or Ushiroate

## 2. The meaning of Koryu-no-kata

### The spirit of Koryu-no-kata

The spirit of Koryu-no-kata is not the same as the kata of randori or the basic 17. This kata was formed while referring to the spirit and form of katas in the Kodokan Judo with the Japanese behav-



journal pattern of assuming the conditions of a real fight. So if necessary, a practitioner can show the form of kime while careful to avoid injuring one's partner. Tomiki hates ostentation, or to show strength by applying kime too much, such as when a partner shows his defeat by tapping the mat strongly.

### Behavioural patterns

The behavioural patterns are determined by Tomiki and his senior student Master Hideo Oba, while referring to the way of the Kodokan and various Japanese martial arts. The behavioural patterns are also influenced by the samurai code. However, since around 30 years ago, the behavioural patterns in the Koryu-no-kata (Koryu Daisan) in particular has been gradually changing far from the original that Tomiki & Oba had created.

### As a significant tool to improve your practical ability

The Koryu-no-kata is not a tool to demonstrate at a grading test or embu-kyogi but to improve your skill, so we have to be keen to study the balance breaking of each technique after having acquired the method of practice.

### 3. The difference between kata and embu or embu-kyogi

Tomiki had never referred to embu in his life. Judging from my long experience in aikido and study, the word embu (to practice martial arts) was used as a part of the name of a training field or room (embu-jo) in early modern times. Embu-jo also came to mean demonstration of martial arts at a field or a room. Since in around 1973, embu-kyogi started to be held as a public event at the student championship of Tomiki Aikido. Master Oba seems to

have added embu-kyogi (embu) to the randori event in the all Japan student championship in 1971. He seems to have wanted to encourage students in the Kansai area who only practice kata. According to Mr. T. Sato, Tomiki mentioned only the fact to him with dissatisfied look when he visited Tomiki to report that he joined the embu-kyogi with Koryu-Daigo-no-kata. Judging from the common sense of Japanese martial arts, embu-kyogi is out of the question to him, because it is impossible to avoid that practitioners come who want to exaggerate their performance to make a false show of power. Exaggeration is at the opposite end of the practicality in aikido that Tomiki pursued. On the other hand, kata is a tool to improve practical skill, the power of scientific investigation, and character building, compared with embu that is just a display of power. We have to understand that Tomiki's goal are those above mentioned through kata and randori, and that he has no concept of embu for realizing his goal.

With consideration based on the facts, we should improve the way that embu-kyogi should be. The spirit of evaluation methods of embu-kyogi will be considered as follows:

Not to value the exaggeration and affectation by a showy demonstration, so to deduct points for them.

To value a simple and refined demonstration. An air of austere elegance.

Not to decide the outcome of a contest if two demonstrations are dis-

parate in elegance. The affirmation of a draw in a contest.

So we have a responsibility to train good sommeliers who can distinguish the delicate difference between similar performances through our own study and practice with a beginner's heart, if we want to keep up this event with the spirit of Tomiki's basic thoughts.

<sup>1</sup> Professor, Dr., Faculty of Sports Sciences, Waseda University, Japan. Shihan of the Japan Aikido Association.

<sup>2</sup> Precisely, Ido-ryoku is not included in the category of Tomiki's basic thoughts in katas but in the basic category of thoughts on techniques.

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# Coaching Young People Part 4

## Teaching and Learning Bob Jones



Understanding the overarching principles of coaching can provide valuable insight, improving a coach's ability to deliver and improve young people practising Aikido. This article will outline the broader concepts of teaching, learning styles and young people's motivational attitudes toward sport.

### The Principles of Teaching and Learning

Over time the terms used in the teaching of Aikido have changed. In the early years Aikidoka were known as "Instructors" or "Trainers", the term Teacher has been used but not with any last-

ing prominence. The current term used is however "Coach" which has been the standard terminology for over a decade as the main label. The definitions of each provide an insight into the focus of each of the four descriptors.

**Instruction** takes the form of a series of commands and forms the basis of drill or repetitive practice. This form of practice was standard in martial arts especially Aikido. Repeating the same movement of technique hundreds of times. As long as the model practised is sound it is a good way to perform, how-

ever, any inaccuracies in practice will reinforce bad technique. Great care has to be taken to ensure that repetition follows good technique. Another aspect that will influence "instruction" is the fitness of the participant. As repetitive practice continues the energy levels of the participant's falls, leading to inaccuracies through tiredness. Inaccuracies, which can then be embedded, into a student's performance.

**Training** is the acquisition and improvement of skilful performance and has a focus on developing consistency of practice. It enables young people to develop more complex movements and adaptations for individual circumstances. It is concerned with efficiently maximizing effectiveness of movement and technique. It is usually associated with a specific outcome such as competition.

Teaching is the development and communication of broad concepts that can be adapted to different circumstances. It provides the broadest range of information and guidance and is not just confined to the technique themselves but also the practice environment.

**Coaching** involves all the other delivery techniques with additional distinctive elements. It is not simply about skills and performance but provides a holistic approach to improving student's potential, aspirations and achievements. Coaching takes account of the whole person, their environment and their physical, social and mental develop-



ment. It is the development of the whole person.

Whatever the approach, **'practice makes permanent not perfect'**. Different "Coaching" methods are required to get the best out of young people. The best approach is to use a wide range of techniques to engage, enthuse and embed skilful performance.

### Teaching Styles and Learning Styles

Young people and adults learn through a variety of teaching and learning styles. A main reference for this work comes from research undertaken and documented by Honey and Mumford. They identified four clearly defined approaches Activists: Reflectors: Theorists: Pragmatists. Other researchers have given the four approaches varying names. The value is to understand that each person has a preferred learning style, which will determine the effectiveness of the learning.

*Learning Styles* – four major learning styles can be identified

*Enthusiastic (Activists)* – involve themselves fully and without bias in new experiences

*Imaginative (Reflectors)* – Like to stand back to ponder experiences and observe them from many different perspectives

*Practical (Pragmatists)*– are keen to try new ideas, theories and techniques to see if they work

*Logical (Theorists)* – adapt and integrate observations into logically sound theories

It is also important for the coach to understand their preferred learning style, as this will in part determine their teaching approach. The key is to understand the variety of approaches and ensure that coaching sessions

are varied and, provide a variety of different activities.

### Stages of Learning

Depending on previous experience and age young people learn at differing rates. Before they can learn anything, they must clearly know what they are trying to achieve in both short term (individual movement as part of a technique) or long term (technique as part of a Kata). During the cognitive phase it is important that coaches fully explain the intended outcomes. During the associate phase existing movement and experience should be built on and coaches should focus on suggesting to young people how to improve on previous experience. The autonomous phase highlights that

## 'practice makes permanent not perfect'.

young people have control over their movements and can adapt and be self-critical, gathering information from several sources to self-improvement.

### Stage 1 Cognitive

Young people are just getting to grips with how their limbs coordinate and perform an action

Coaches should encourage young people to focus on external cues rather than process.

### Stage 2 Associative

Young people now have to think less about the movement and can shift attention to adapting the movement to the conditions.

Coaches should provide effective feedback to help children adjust their movements

### Stage 3 Autonomous

Young people have mastered the full pattern of movement producing consistent, dynamic and fluid movements

Coaches should allow young people to identify and correct their own errors.

Compared to adults, young people are limited in their ability to take in complex information, make quick decisions and evaluate their own performance. It will take years for a coach to develop these skills within young people - so start early!

### Motivational attitudes for Sport

The motivation for engaging with Sport is complex but forms the basis of both young people's engagement with activities and the ability to retain participants. Through investigation and analysis, the top six reasons why young people engage in sport are: -

1. Fun and Enjoyment
2. Development of Self-esteem and Self-Image
3. Learning
5. Coach
6. Winning

The overriding factor is the enjoyment of the activity, thus sessions should include an element of games, which support the learning process (This will be explored further in the next issue) and add fun and enjoyment. Games should be a fun way of extending skills as a means to an end and are not an end in themselves. Young people can gain self-esteem through the learning process, providing them with confidence and wellbeing. A coach must always provide positive reinforcement to young people and ensure that they comment in a positive manner. Small



things are very important and a simple comment from the coach can either destroy or build a young person's confidence and self-esteem.

Despite popular image young people do like to learn (as do parents on their children's behalf), a structured class leading to the demonstration of improvement (no matter how small) shows the impact of the session. When appropriate young people should be asked to demonstrate what they have learned to promote their self-confidence and illustrate to others that progression and learning are taking place.

Friendship with others in the class and camaraderie are ranked fourth with professional

relationships with a significant other, the Coach is ranked fifth. Coaches need to be themselves and offer a safe, supportive and professional environment, for learning. Young people value a good coach and often see them as someone they trust, who is knowledgeable and helpful.

Finally winning, surprisingly not very high on the scale of drivers for engagement in sport. We must remember that for every winner there are many losers. Not winning has a detrimental effect on the motivation of young people. An over concentration on the results eventually drives young people away from sport. Sport and competition should be used as a personal test of ability, to compete with

one's self and as a personal stimulus to training and learning. Let winning come from natural ability and training but not be the main focus.

Hopefully by further exploring these concepts and ideas will help coaches develop better delivery techniques, improve standards and motivate young people to stay in Aikido.



# Analysing Static Postural Balance

Pete Coia

## Introduction

Static balance is the kind of balance you need when you are stationary in one of the many possible postures or stances in aikido.

Being able to analyze static balance can be useful in understanding what makes a particular posture stable or unstable.

It is also useful in understanding the stability, or otherwise, of aikidoka while they are moving as their movement is a series of linked stationary postures.

The analysis of static balance can, in principle, be applied in 2d on paper or in 3d in real time.

A paper based 2d example is analysing static balance based on a series of 2d photographs or drawings of a kata technique to understand how tori is breaking uke's balance, and by how much, while maintaining their own.

A 3d real time example, is understanding how tori actually senses imbalance in uke in real time while actually doing aikido – particularly free play.

This article is concerned with two methods of analysis. The standard and “new” methods.

## Analysing Static Balance - the standard and “new” methods.

The standard method of analysing static balance is talked about in aikido books and articles. It is



based on an aikidoka's center of gravity and base of support.

Interestingly, the key steps in finding a human body's center of gravity are never set out. It seems to be assumed that people know how to do this. I wonder if this assumption is correct. Furthermore, I wonder whether any aikidoka actually does calculate, or even guess, the correct location of the body's center of gravity – even if they know how to do so.

The “new” method is based on symmetry – the relationship between two parts of an aikidoka's body. This method is new in 2 different ways.

It is new, in the sense that, as far as I'm aware, it has never been written about before.

It is “new”, in the sense of requiring inverted commas because it seems so obvious, and so obviously much closer to what we actually do in aikido – even if we do it without

thinking or realizing we are doing it.

Both the standard and “new” approaches, when used analytically, reach the same answers about balance – they just get there in different ways.

This article will try to outline the steps used in both methods clearly, one step at a time, using simple shapes before considering the human body. This outline is meant to be detailed enough that you can decide for yourself which method you would use – or already use.

## Key Ideas (simple shapes)

### Base of Support

A body's base of support is the area in contact with the surface it

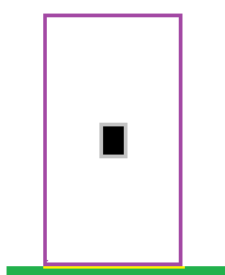
is standing on. For an aikidoka, standing in a dojo, their base of support is the area of their feet on the mat and the area between their feet.

The bigger the base of support, relative to the height of the body, the more stable the object is. For example, the aikidoka sitting in seiza, or lying on the mat after having been thrown, is much more stable than when standing.

### The Standard Centre of Gravity and its relationship to the Base of Support

The centre of gravity is a mathematical simplification it is an abstract concept. There are 2 main steps in calculating where the centre of gravity is located.

First, we need to locate the shape's centre of mass. For all simple regular shapes, which are made of the same stuff throughout, the shape's centre is the centre of the mass. So for simple shapes, we can see where the shape's centre of mass is.



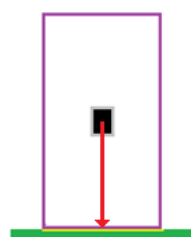
Second, we do the mathematical simplification. We pretend that all the stuff the shape is made of is concentrated at its centre - nowhere else. So it's only the very centre of the shape that can weigh anything – it weighs as much as the whole shape would have without the simplification. Weight is the effect of gravity pulling mass down. As there is only a single point with mass, the



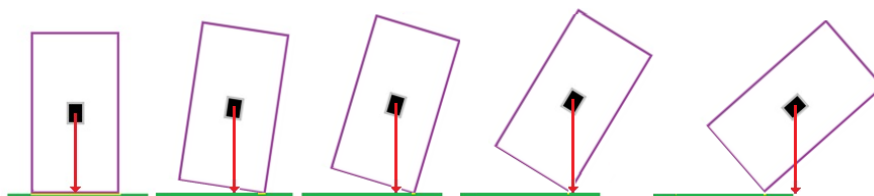
Base of Support

centre of mass, there is only a single point that gravity is pulling down. This point is the centre of gravity.

Gravity always pulls straight down – the direction of gravity is shown by a gravity line.



Based on these steps, including drawing the shape and its posture, we can see whether the gravity line falls within or outside of the shape's base of support.



If the gravity line falls inside the base of support, the 2d shape is in a stable posture. If it was a real 3d object, it wouldn't topple, or rotate downwards, by itself.

If the gravity line falls outside the base of support the 2d shape wouldn't be stable – it would topple by itself. Of course, it is not really toppling by itself – it is being pulled over by gravity.

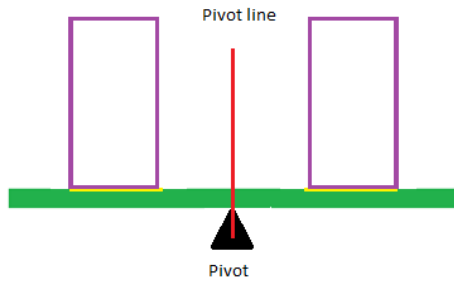
The relationship between the gravity line and the base of support also show which way the shape would topple - it would be pulled down on the side of the gravity line. Put another way, the object pivots around its own fixed base of support in the direction of the gravity line.

### Symmetry – Simple Levers

The key to the symmetry method is the pivot - and pivot line.

If you know about levers, you will know what a pivot and pivot line are. The pivot is the point, sometimes called a fulcrum, were the bar of a lever balances.





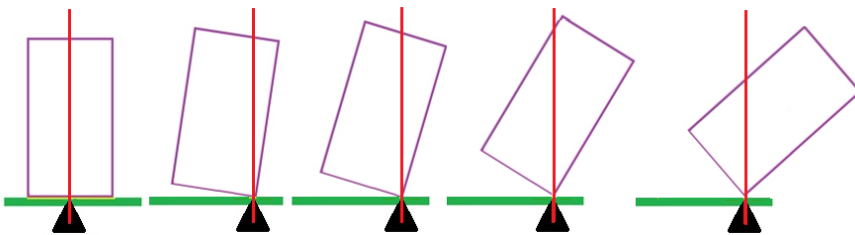
In this simple lever, you can see the symmetry on either side of the pivot line. For example, this lever is balanced. If these shapes were real 3d blocks of concrete the lever would not rotate around the pivot – because both sides are the same.

I want to emphasize this point about the relationship between 2d size and shape (area) and 3d weight. When 2d size and shape (area) accurately represents 3d weight, then what happens on paper in a 2d model accurately predicts the 3d behaviour of the real object. In this sense, analysing a 2d photo of a posture will accurately predict what happens to the 3d original aikidoka.

## Symmetry – are both sides of the pivot line the same?

In the symmetry approach, the shape is divided into 2 parts by the pivot line and these parts are compared – to see if they are the same (symmetrical) or not (asymmetrical).

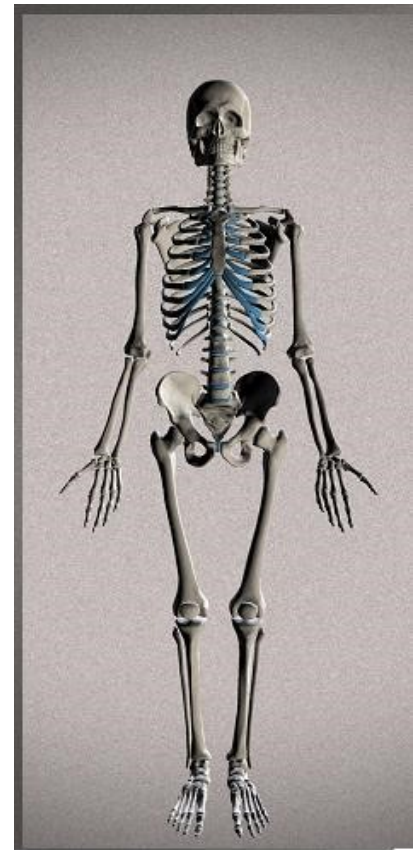
The pivot is placed under the middle of the base of support. This creates a kind of visual lever on paper in 2d, based on shape and size (area), which predicts weight in the real 3d world.



If the parts of the shape, in this case the left and right sides, look the same size, then the posture is stable. If the sides are obviously different sizes, then the shape will rotate downwards on the larger side.

## The Standard & “New” methods – the human body

The human body is not a simple, single shape – it’s much more complicated. It’s made of rigid bones held together by muscles and fascia – here’s some of the bones in their standard anatomical posture.



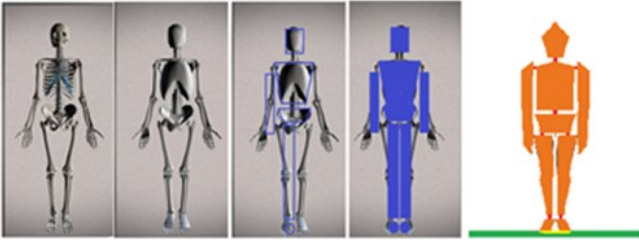
## The Standard Centre of Gravity for the human body

The standard centre of gravity for the whole human body is calculated in two basic ways.

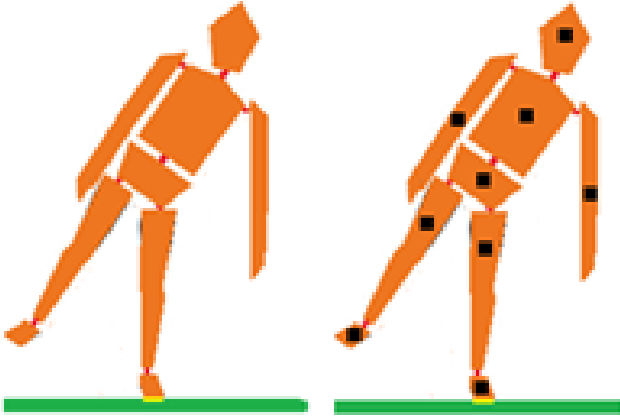
One method actually involves balancing the human body on special equipment. This is used in biomechanical and medical settings. As this balance method is not referred to in aikido books, or talked about by aikidoka, it will not be outlined here.

The other method is based on actually finding the centres of gravity of the individual bits of the human body using two mathematical simplifications.

The first mathematical simplification is to divide the human body up into a manageable number of segments and assume that each of these segments is made of the same stuff throughout.



The location of each segment's centre of gravity of each segment is then calculated.



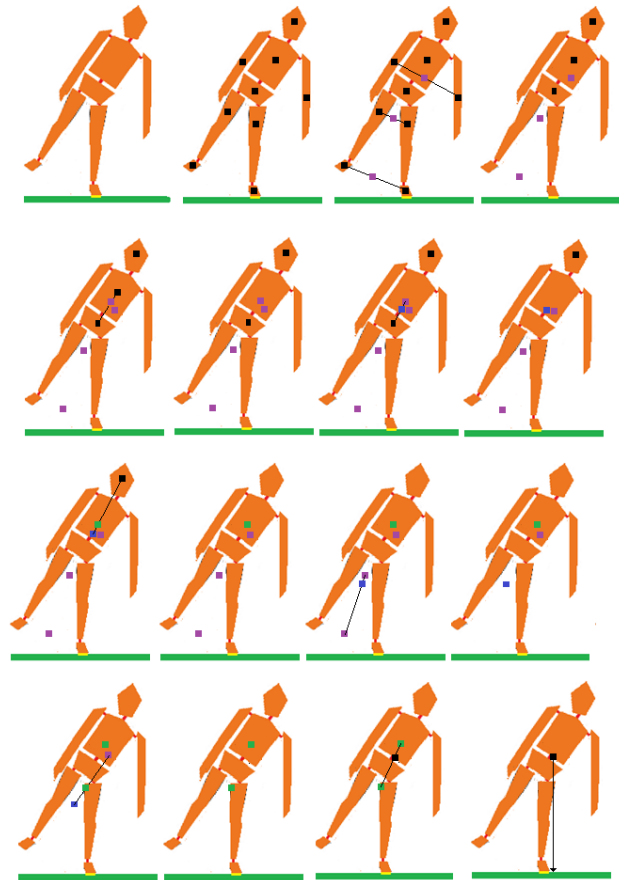
The second mathematical simplification is to assume that all of the segments are the same except for their 3d weight – or 2d size and shape (area). Specifically, that one body segment is just as dense as any other. In reality of course this is not true. For example, the thigh segment is denser than the chest because the thigh is made of muscle and bone while the chest contains the lung cavity.

This second simplification allows the centre of gravity for the whole body to be calculated as the average location of each individual segment's centre of gravity. This average takes into account both the relative weights, and locations, of the each individual segment.

The basic calculation method is to join the centres of gravity of two segments with a straight line and find their average centre of gravity. The average centre of gravity always lies on this joining line.

If the segments are the same 3d weight, or 2d size and shape (area), then their joint centre of gravity will be exactly halfway along the joining line. If the segments are different, their joint centre of gravity moves away from the midpoint of the joining line towards the heavier, or bigger, segment – how far it moves depends upon how much heavier, or bigger, the segment is.

This joining of 2 segments is repeated until there is only one centre of gravity left. The visual stages of this calculation are shown in the following diagram for a single posture.

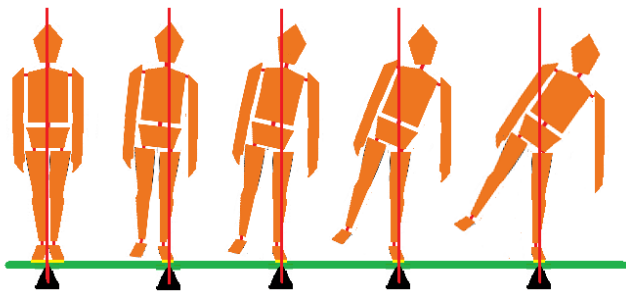


Unfortunately, every time the posture changes, the positions of the segments relative to each other changes, and the overall whole body's centre of gravity needs to be recalculated.

### Symmetry – are the amounts of body on either side of the pivot line the same

In the symmetry method, finding the centre of gravity is not required. The key is to see if the amount of human body on one side of the pivot line is the same, or different, from the amount on the other side. Judging visual asymmetry is something people are very good at naturally – they do it automatically without thinking and they can also do it deliberately.

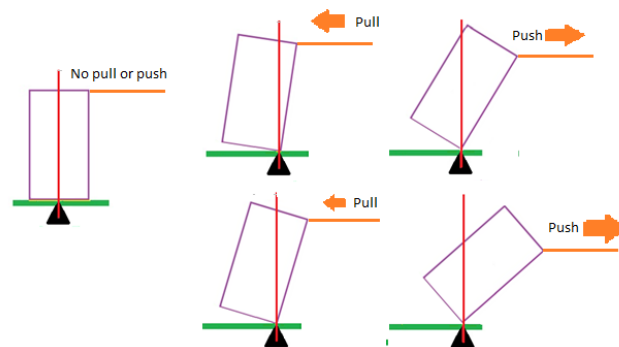




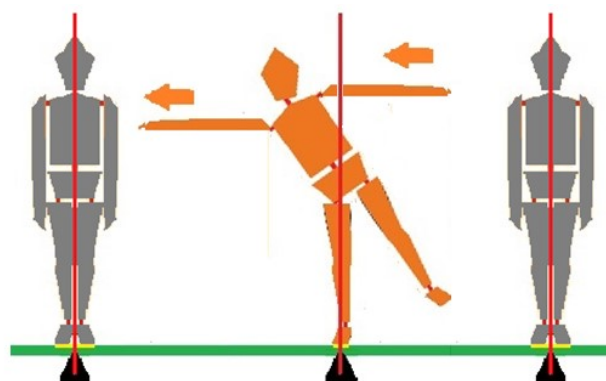
When analysing real aikido postures, the pivot is usually the outside edge of a foot, toe, or heel that is pinned to the mat during an early stage of applying a technique.

Sometimes the pivot is really under a line that joins parts of both feet. For example, the line joining both heels when tori is breaking uke's balance directly to the rear.

Usually, if the amount of human body on both sides of the pivot line is not obviously different, there won't be any effective imbalance in the posture. In part this is because of the body's muscles and fascia – which can hold the posture against small weight asymmetries (minor imbalances) but not against large, more visibly obvious, weight asymmetries.



In the same way, we can imagine ourselves as tori holding onto uke lightly by their arm, and feeling how their posture changes the muscle tension in our arm. Exactly what we would feel depends upon many factors but 2 key ones are uke's weight symmetry (asymmetry) and where we were relative to uke.



Symmetry – theoretically *kuzushi* and *kake* both begin and end in balance

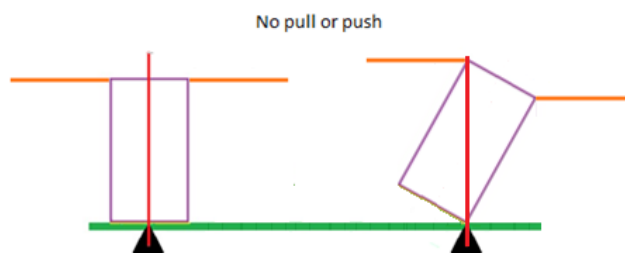


### Symmetry – seeing size, and shape, in 2d – feeling weight in 3d

As mentioned earlier, what we see in 2d, as size and shape, we can feel in 3d as weight – so visual asymmetry represents 3d weight asymmetry. Like seeing visual asymmetry, people are naturally able to feel weight asymmetry.

If the weight is asymmetrical on either side of the pivot line then the object would be unbalanced and rotate about its pivot point. On paper in 2d, we'll have to use our imagination a little to be able to feel weight – so imagine holding, lightly, on to the end of the orange bar attached to the purple shape. What would you feel?

Weight symmetry occurs when the posture is balanced – so the posture does not produce any relative pull, or push, on anything holding that weight. This apparent weightlessness of perfect balance occurs in 2 different positions.



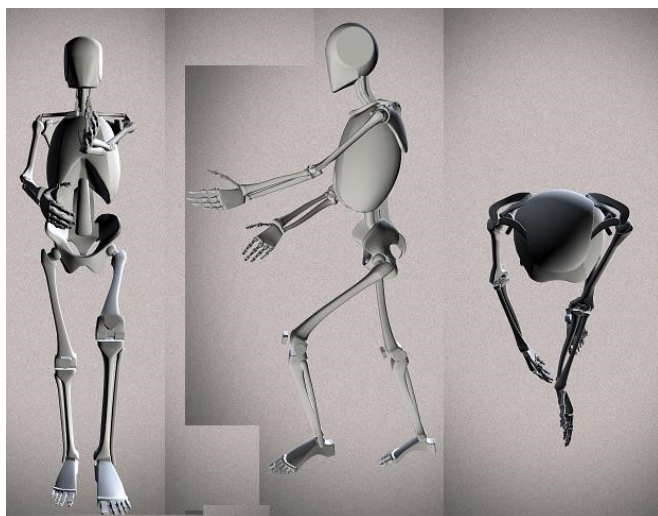
The first position is when the shape, or human body, is on a wide base of support. At this stage in an aikido technique, uke is considered to be balanced – there is no *kuzushi* or balance breaking.

The second position, is when the shape, or human body, could fall in any direction – it is literally balancing on a point. At this stage in an aikido technique, uke's balance is broken – there is *kuzushi* but no fall (*kake*). Aikidoka often say they can feel uke "... *go light...*" at this point of maximum kuzushi (broken balance) just before uke starts to actually fall.

## Symmetry – viewpoints

To keep things as simple as possible, this article has largely used a single view – looking at 2d shapes, or the human body, from the front – or occasionally from the side. In 3d reality, there are an infinite number of directions from which we could look at an object.

In practice, people use 3 standard views when analysing the symmetry of an irregular 3d object – and the human body certainly is an irregular 3d object. These standard views are from the front (or back), the left side (or right) and from above (or below).

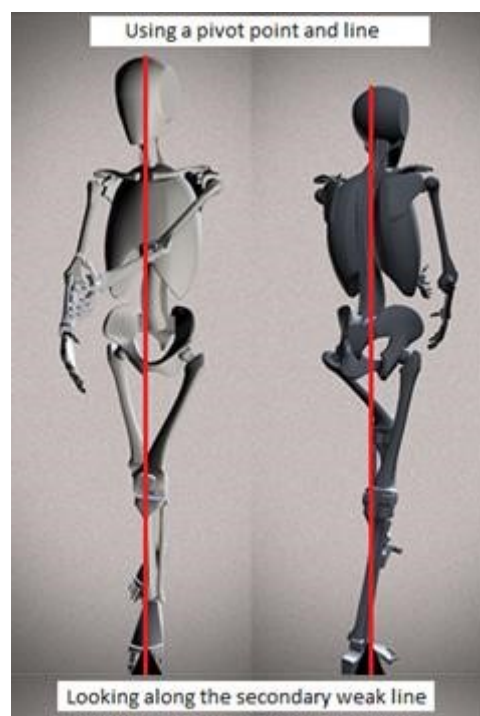


In aikido however, we don't really want to analyse the symmetry of the posture for its own sake. What we really want to know is: Is the posture stable, and if it's unstable, which way will gravity pull the body.

We can do this from any viewpoint that allows use to see the pivot line and judge how much of the body is on either side it. We can also feel our partner's weight asymmetry when we hold onto them, or they hold on us, from wherever we are. If we're actually doing aikido, we can't always chose our viewpoint – but we can when we are coaching.

I find it useful to look, and to get students to look, at a posture along its secondary weak line and im-

agine a pivot at the end nearest to me. As this line is at right angles to the body's primary weak line, this view shows clearly whether the body is balanced, or not, across it's own primary weak line.

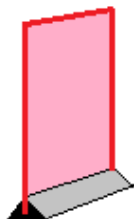


When demonstrating a technique, this viewpoint can help emphasize how a technique progressively creates asymmetry in uke's posture, along their primary weak line, prior to the fall itself. Hopefully it also demonstrates that this doesn't happen in tori's posture.

Strictly speaking, the pivot line in 2d on paper represents the edge of plane in 3d reality - the 2d pivot line is actually the nearest edge to you of that plane. In the same way, the 2d pivot point is one



end of a 3d triangular cylinder or 'Toblerone' shaped bar.



So in real 3d, the amount of body each side of the pivot plane is what is actually compared visually, or by feeling any relative pull or push.

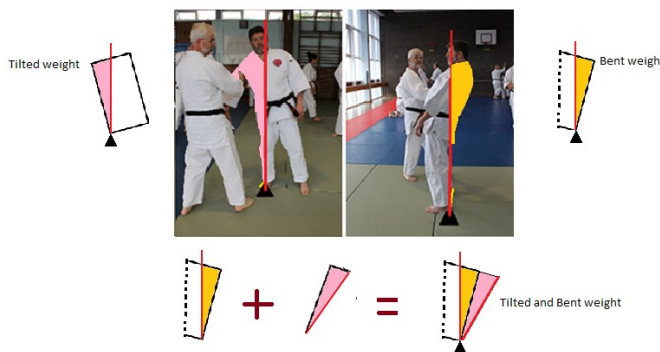
### Symmetry – tilt, twist, and bend *kuzushi*

Aikidoka familiar with the tilt, twist, and bend approach to balance breaking, may realise that symmetry is its theoretical base and that there are two key pivot planes in practice.

The tilt pivot plane show sideways asymmetry (tilt) while the bend pivot plane shows front/back asymmetry (bend) – neither asymmetry as shown in the pictures is enough by itself to cause uke to fall either left (tilt) or backwards (bend).



Twist effectively adds these two weight asymmetries together. For example, twisting the uke in the second picture clockwise adds the tilt asymmetry into the bend plane – increasing the *kuzushi* in the bend plane. This addition may be enough to cause uke to fall – if not a little more asymmetry can be added by tori.



### Analysing static balance – conclusion?

The standard center of gravity and the new symmetry method reach the same answers about balance, even though they get there in different ways. I prefer the "new" symmetry method as it seems easier to use and closer to what actually happens in aikido.

## 'Shiz' talk

the Editor Continued from page 2

The World Sports Aikido Federation is an initiative that has been launched with the support of Tomiki Aikido of the Americas, the BAA and the Russian Tomiki Aikido Federation, is an attempt to offer a neutral platform where both camps can come together to compete without compromising their technical differences. Whether this concept will gain traction in the wider world context will be before over the next four

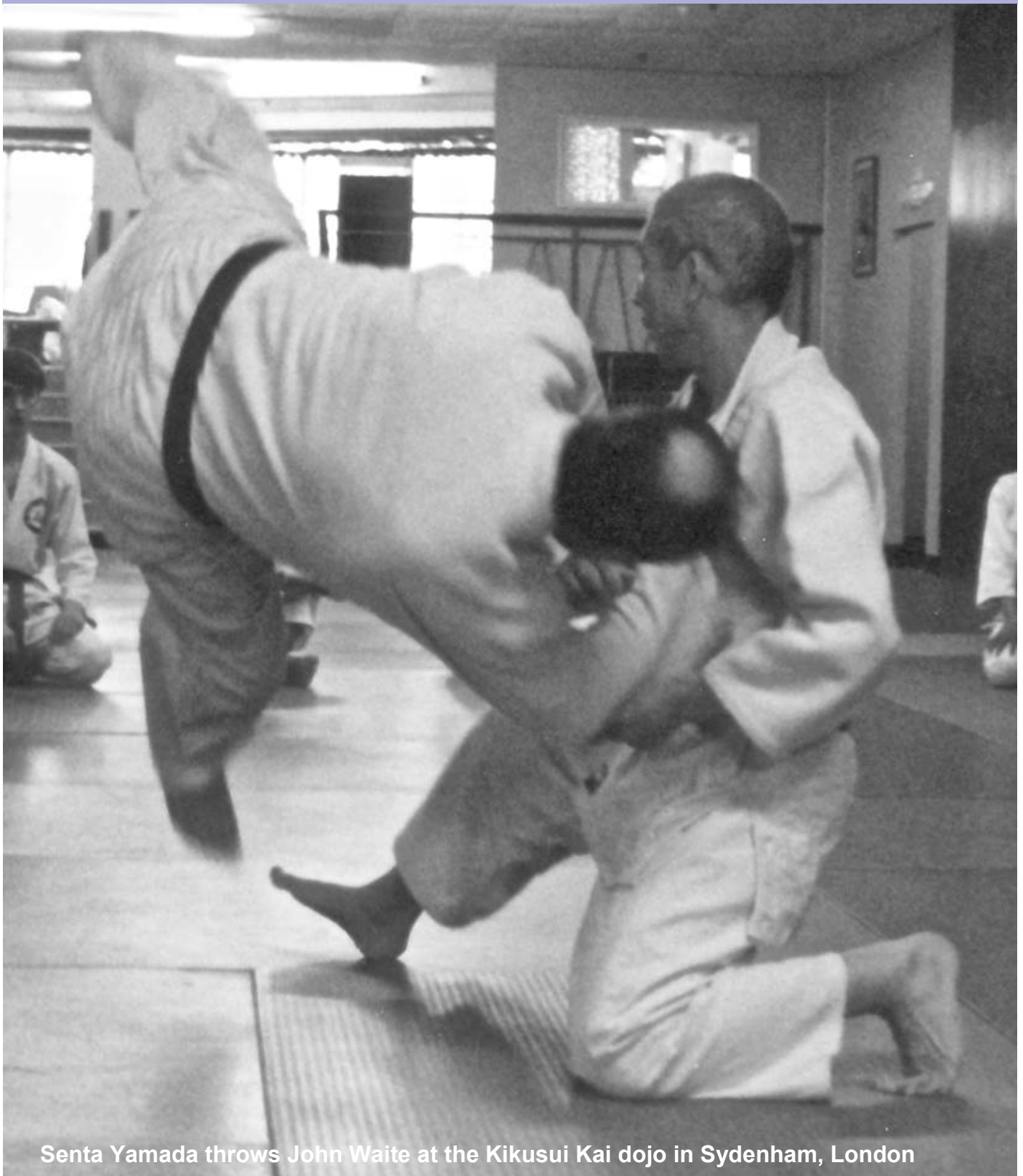
years building to 2019.

There are immense difficulties facing WSAF in persuading the Tomiki Aikido family that a non-partisan one world championships offers the best solution for competitors. The most difficult being the 'client' nature of the relationship between world Tomiki groups and the Japanese group they adhere to. For them the biennial championships are also the opportunity to cultivate relationships with senior teachers but also establish legitimacy at international dan

gradings. It is the endorsement of JAA and SAF dan grade certificates that they seek. Together with indications of the technical path that the respective Japanese 'mother' organisations are encouraging them to take.

The BAA and TAA, who offer their own independent dan grade certification are not in the same boat. This is an impediment to a unity championship that must be taken on board by WSAF if it is to succeed.

# **Senta Yamada: the ‘father’ of UK Tomiki Aikido** Paul Wildish



Senta Yamada throws John Waite at the Kikusui Kai dojo in Sydenham, London

**Senta Yamada: the  
father of UK  
Tomiki Aikido: Part 1**

Senta Yamada was the first exponent of Tomiki Aikido to come to the UK, to teach professional-

ly. Yamada, a 6 Dan in both judo and aikido, arrived in London with a training pedigree second to



Senta Yamada throws John Waite with mae-otoshi, London early 1960s.



none. Not only was he one of Kenji Tomiki's original students in the formative days of Tomiki Aikido's genesis but he had also spent nine months as an *uchideshi* (a live in student) of Morihei Ueshiba. As with Kenji Tomiki and Hideo Ohba themselves he had had the inestimable experience of learning directly from the 'Founder' of aikido without mediation or re-interpretation by others. Senta Yamada chose to continue his training in aikido with Kenji Tomiki, at that time Ueshiba's highest ranked student and is a testimony both to the quality of Tomiki's teaching and to Yamada's belief in the efficacy of the kata-randori training system he pioneered. That Yamada, a high ranking judoka, should be attracted to Tomiki's dynamic randori orientated approach to aikido training should surely come as no surprise as it was born of the same experiences. Throughout his lifetime of teaching Senta Yamada mirrored the unity of judo and aikido principles and practice both on and off the mat in such an exemplary way, that his achievements deserve greater recognition and celebration. It

is to this end that this article hopes to restore Senta Yamada's place in our collective memory as the father of UK Tomiki Aikido, without whom the British Aikido Association would not have come to be formed. Alongside the portraits of Kenji Tomiki and Hideo Ohba, Senta Yamada's picture deserves an honoured place on our dojo walls.

### **Senta Yamada: a budo life**

Senta Yamada was born in Fukuoka on the island of Kyushu, at the south western end of the Japanese archipelago in 1924. Kyushu, the historic home of the famous Satsuma samurai clan was fertile ground for budo training. Yamada began practising judo in middle school at the age of 11 and by the age of 16 had gained his 1<sup>st</sup> Dan. After completing middle school he went on to study at Kobe Marine University, at the same time continuing his intensive commitment to competitive judo training. He competed regularly in the famous Kodokan 'East-West' (red and white) annual contests, fighting at different times for both sides and had the

distinction of being chosen as a Team Captain. He was eventually awarded his 6<sup>th</sup> Dan after defeating five other 5<sup>th</sup> Dans in contest.

After graduating from the Marine University in Kobe, Yamada became friendly with Samata Ito, who was both an expert kendoka and skilled practitioner of aikidoka which he practised under the direction of Morihei Ueshiba himself. In 1948 this friendship brought about a dramatic change in the direction of Yamada's life. Ito introduced Yamada to Ueshiba O Sensei who agreed to accept him as an *uchideshi* and to live and study with him at his home in Wakayama Ken.

In his 1966 book, *'The Principles and Practice of Aikido'*, Yamada recounts what an uncompromising regime of physical and spiritual training Ueshiba required of his live-in students.

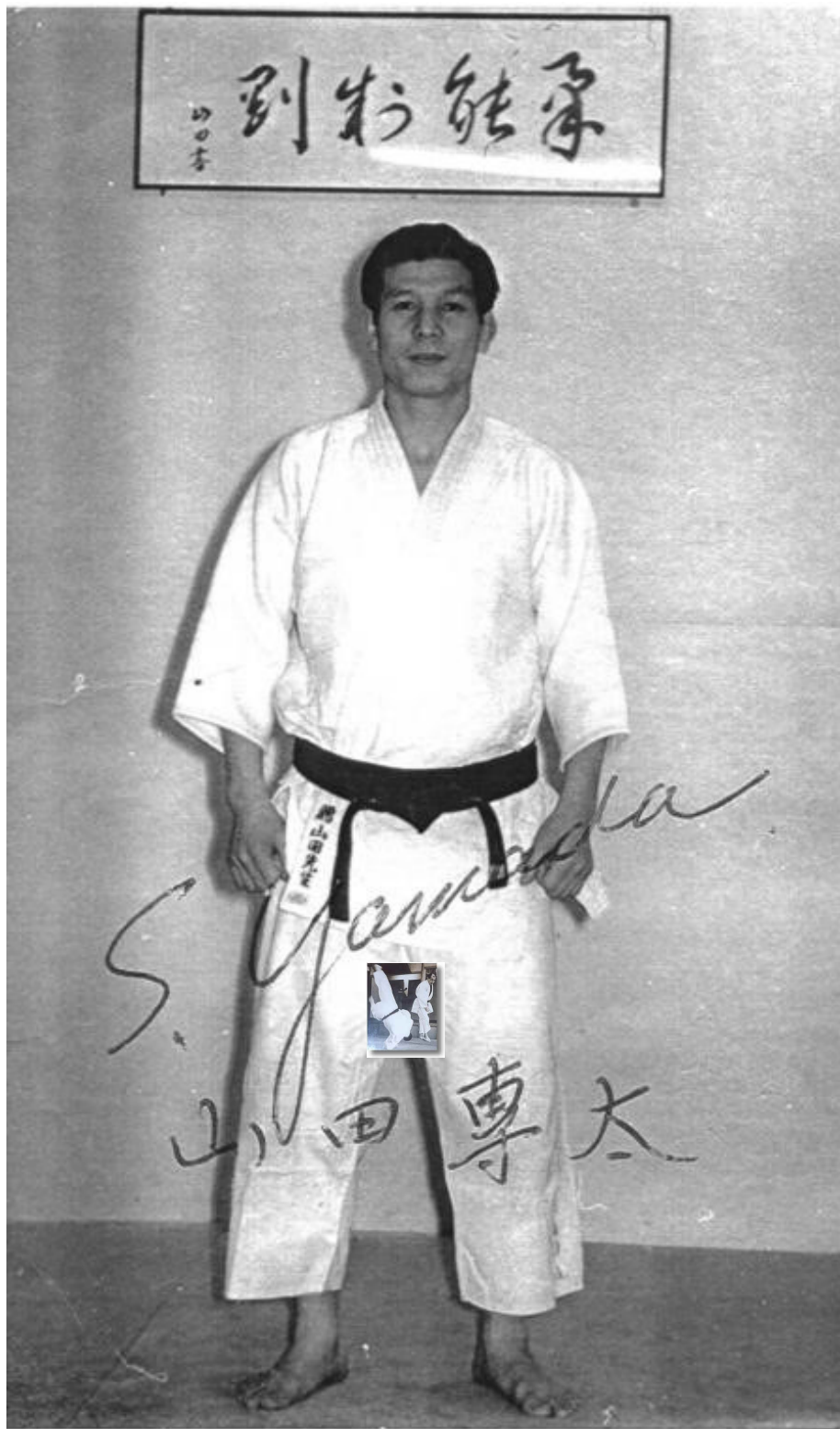
*"Every morning before daylight, I followed my teacher to a shrine at the summit of a small mountain and there we knelt, I a few paces to the rear, to pray. Sometimes we knelt for as long as an hour on the stony ground and I remember that my knees suffered a good deal of discomfort as we awaited the dawn. As the soft light expanded and the day grew beautifully alive, we would also pray to the sun, for Professor Ueshiba is a devout Shintoist and looks on the sun as the face of God.*

*Near the shrine was a small pavilion, a very simple place where I received my aikido instruction. There were no mats and for a period of about two hours I was obliged to take my falls on the hard wooden floor, so that by the time the lesson was over I was more than a little bruised and my wrist and elbow joints were quite*

*painful. However, that was part of my training, a minimum of spoken instruction and a wealth of practice.” (Principles and Practice of Aikido, Senta Yamada and Alex Macintosh, 1966)*

The rest of Yamada’s day consisted of domestic duties attending to Ueshiba Sensei’s everyday needs interspersed with further training. This daily routine continued for three months at Ueshiba’s home until O Sensei decided to go on a teaching tour across Japan. Yamada accompanied him, carrying his bags, making the travel arrangements and serving his needs as well as serving as his uke whenever Ueshiba O Sensei required. Eventually, Ueshiba and Yamada found their way back to Tokyo, where he continued to train at Ueshiba’s city dojo.

Yamada relates that once back in Tokyo he also returned to teaching judo in his own dojo and that through his judo training he met Kenji Tomiki for the first time. Kenji Tomiki was a prominent and well respected budo teacher, well known for both his technical skills and his budo scholarship. Tomiki had been instrumental in the Kodokan Judo revival after the Second World War, helping to shake off its association with the pre-war Japanese government’s drive to annexe budo to develop imperial nationalist sentiment. Initially banned for its past by the Allied Powers occupation administration, judo through the efforts of Kodokan senior teachers such as Tomiki, transformed itself into the modern sport orientated budo form that we see today. It was with this experience in mind that Tomiki set about developing an aikido system based on the equivalence of kata and randori in the learning and prac-



tice of aikido in a ‘scientific’ spirit of inquiry.

Yamada Sensei became a student of Kenji Tomiki both at the Kodokan for judo and at Waseda University where Tomiki Sensei as a Professor in the Sports Faculty was researching and developing what has become known in the West as Tomiki Aikido. Riki Kogure Sensei, a former Chairman of

the JAA, recalled in an ‘Aiki News’ interview with Stanley Pranin, that at that time, “Tomiki Sensei had three top students. They were Hideo Oba, Senta Yamada, and Tsunako Miyake Sensei. Yamada Sensei went to England and taught Judo and aikido there. I happened to be staying in England then and this is how we established the BAA [British Aikido Association]. This

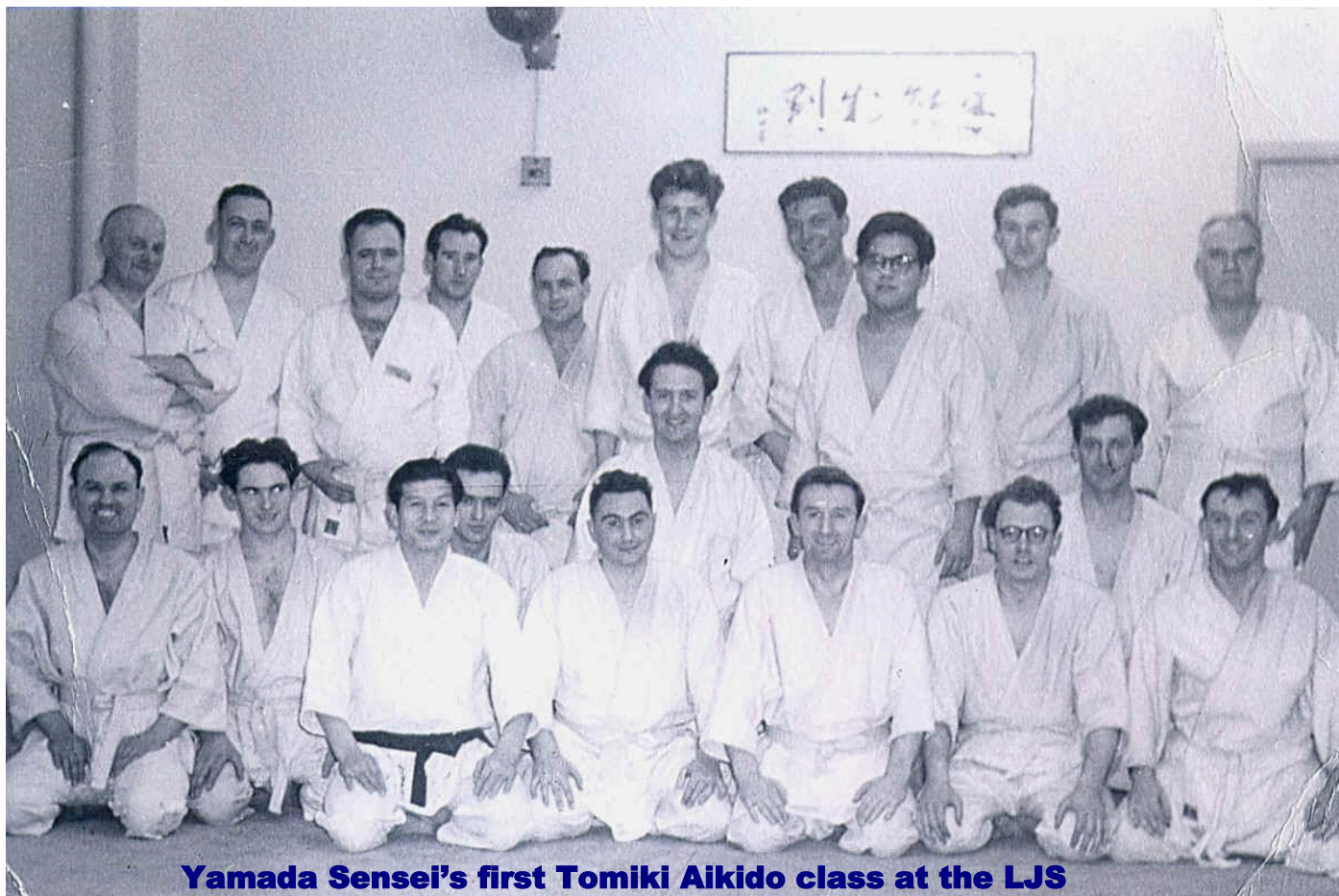


was the beginning.” (Aiki News #83 January 1990)

Yamada Sensei arrived in the UK in 1959 at the invitation of the London Judo Society where he was contracted to teach judo.

in 1959. Both Kenshiro Abe and Senta Yamada were judo and aikido teachers and in this way the LJS were instrumental in bringing aikido to the UK. Abe Sensei, after disagreements

Yamada’s teaching appealed to the LJS judoka and he soon had a thriving aikido class. Eventually in addition to his commitment to the LJS, Yamada Sensei was able to establish his own dojo in



**Yamada Sensei’s first Tomiki Aikido class at the LJS**

The ‘LJS’, originally called the South London Judo Society was founded by two famous pioneers of British judo, George Chew and Eric Dominy in 1946. At first located in the gym of a Metropolitan Police section house, Gilmour House, it moved in 1947 to St Oswald’s Place, Kennington. George Chew and Eric Dominy were very much partisans of ‘judo for life’ and set great store by encouraging the overall development of their students in the tradition of Kodokan Judo’s founder, Jigoro Kano.

The LJS brought two prominent Japanese judo teachers to the UK to teach. First Kenshiro Abe in 1955 and then Senta Yamada

about the character of training at the LJS and the lack of deference he felt he deserved from students, left to start teaching Aikikai aikido at his own dojo, affectionately known as ‘The Hut’ which was located behind a pub in Hillingdon, London. When Yamada arrived at the LJS to teach judo he soon came to realise that there was an interest in aikido among the members and began a class introducing Tomiki Aikido to the UK. All of his early students were LJS judoka, the first being John Waite and Terry Moulton\*. The similarities in training methods and the cross fertilisation of judo and aikido principles which were always characteristic of Senta

North London, where he taught judo and Tomiki Aikido until 1965.

**Our story of Senta Yamada will be continued in Shizentai 8**



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#### 6-7 BAA Winter School,

Harrogate, Yorkshire

<http://www.visitharrogate.co.uk/>

### April 2016

#### 2-3 BAA Rising Dawn

Dublin, Eire

<http://www.visitdublin.com/home/>

### May 2016

#### 28-30 BAA Spring School

Winchester, Hampshire

<http://www.visitwinchester.co.uk/>

### July 2016

#### 22-24 BAA Summer School

Leeds, Yorkshire

[Visit Leeds](#)

### November 2016

#### 5-6 BAA Autumn 'Euroschoo!'

Herne Bay, Kent

<http://www.visitkent.co.uk/destinations/canterbury-herne-bay-and-whitstable/6466>

**All other dates to follow in the next issue—Shizentai 8**

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