

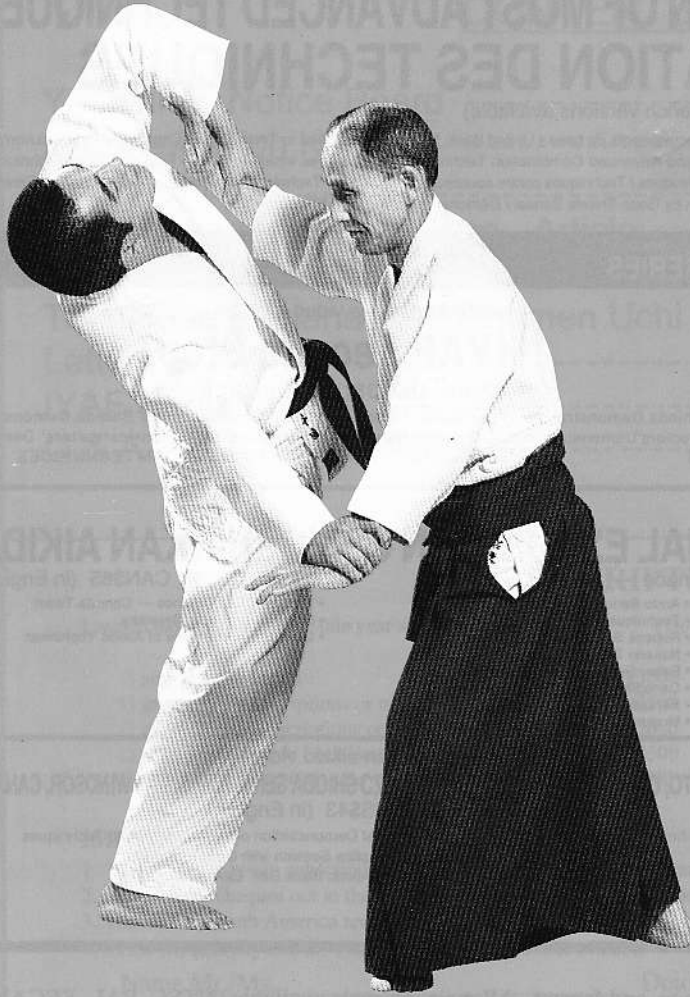
# AIKIDO YOSHINKAN

INTERNATIONAL

Vol. 6 No. 6

April 1996

IYAF INTERNATIONAL YUSHINKAI AIKIDO FEDERATION



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# GOZO SHIODA: AIKI DIVINE SUBTLETY



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- Ando Sensei — Japan
- Techniques Set #2 — Canada Team
- Rubens Sensei — Israel
- Nakano Sensei — Japan
- Baker Sensei — New Zealand
- Canadian Yondans
- Karasawa Sensei — Canada
- Muguruza Sensei — France

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- Nagano Sensei — Germany
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**Editor:** Hitoshi Nakano

**Staff:** Darren Friend

Michael Stuempel

Michael Kimeda

Nic Mills

Matthew Murray

Estela Carvalho

@1996 AIKIDO YOSHINKAN

2-28-8 Kamiochiai, Shinjuku-ku Tokyo 161, Japan

Tel: 81-3-3368-5556 Fax: 81-3-3368-5578

Email: iyaf@jac.co.jp

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"Aikido Yoshinkan International Magazine is committed to the presentation of true technique and spirit to those who love Aikido."

Gozo Shioda

Special Thanks to Akira Yagiu

Shigeru Sakamoto

## CONTENTS

Yoshinkan Notice Board -----	2
Interview - Itoh Kenji -----	3
Aikido Shugyo -----	4
Significance of the Hakama - Article -----	5
Stephens Returns to England -----	5
Technique Explanation - Shomen Uchi Kotegaeshi 1 -----	6
Letters to AYI -----	8
IYAF Registrations -----	11
Q & A -----	12

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# NoticeBoard

## **Kimeda Sensei in Germany**

Takeshi Kimeda Sensei from Toronto will be the guest instructor for a two day clinic in Trier, Germany (near Luxembourg) on June 22-23 1996. All guests are welcome.

For details please contact:

Karl-Heinz Pohl  
Grawerstr. 30  
54316 Pluwig  
Germany  
Phone: +49-6588-7678  
Fax: +49-651-2013944

## **Chida Shihan in Vancouver**

The Sowakan Dojo will host Chida Shihan for a series of clinics June 28-30.

For details please contact:

Keith Taylor  
1410 Toronto Pl.  
Port Coquitlam, B.C.  
V3B 2T7

## **Chida Shihan in Germany**

Celebrating the 10th anniversary of Aikido Yoshinkai in Germany, Nagano Sensei is hosting Chida Shihan and Itoh Jokyo for a series of clinics and a demonstration September 19-22 1996.

For details please contact:

Nagano Hiromichi  
Aikido Yoshinkan e.V.  
D - 80469 Munchen  
Germany

## **Honbu Dojo News**

### **Inoue Shihan Joins Honbu**

Inoue Shihan retired from the Tokyo Metropolitan Police Department in March, and has joined the Honbu Dojo. Given the title Dojocho, Inoue Shihan is now official head of the honbu dojo. He has begun teaching regular classes, and has restarted instructor classes previously taught only by Kancho Sensei.

## **New Quest Release**

Quest has released a new video of Kancho Sensei's kurobikai (black belt) classes. Gozo Shioda Special No. 7 is the latest installment in the 10 part series. Only available in Japanese, the video is ¥8 800 for IYAF members.

## **Instructor Course Ends...**

The eight members of the Fifth International Instructors Course graduated February 28, 1996 after completing their final test the day before. All members received their instructors certificate and Stephen Ohlman was awarded his sandan.

## **...New Course Begins**

The Sixth International Instructors Course began on April 2, 1996. Five trainees from Australia, Canada, Germany, Japan, and the United States began the rigorous eleven month program designed to promote Yoshinkan Aikido world wide.

This years participants are:

**Richard Diehm:** A 24 year old former truck driver, Richard has studied Yoshinkan Aikido for three years with David Dangerfield in Australia.

**Hirofumi Nobeta:** Nobeta is also a former truck driver with two years experience at the Honbu Dojo. He is 31 years old.

**Dawn Rusch:** Dawn is a 25 year old Canadian who began training at the Honbu Dojo one year ago. She has sailed across the Atlantic Ocean and taught sailing in Scotland.

**Andreas Scholl:** Andreas was a carpenter in Germany, where he studied aikido under Nagano Sensei for five years. He is 26 years old.

**Jason Weisser:** Originally from Alaska, Jason has most recently been living in the Philippines. He is 19 years old and started training aikido while living in the Philippines.

## **All Japan Yoshinkan Aikido Demonstration**

The annual demonstration will be held on Monday September 16, 1996. International members who are interested in participating should contact the IYAF staff at Honbu.

# Honbu Dojo

## Itoh Sensei Interview



*Kenji Itoh Jokyo is a full time instructor at the honbu dojo. Now 27 years old, Itoh Sensei recently graded to fourth dan, and was promoted to Jokyo.*

**AYI.** When did you begin aikido?

**Itoh.** I began Yoshinkan Aikido at Kyoto Sangyou University in April 1988.

**AYI.** When did you enter the honbu dojo?

**Itoh.** I entered the honbu dojo in March of 1992 and undertook the senshusei course. I completed it in December of that year and became uchi deshi shortly after.

**AYI.** What does it mean to be an uchi deshi?

**Itoh.** To be an uchi deshi is to accept a role or precedent that began sometime ago with Kancho Sensei, to look after him, obey him and have aikido handed down to me.

**AYI.** As an uchi deshi how did your approach to aikido change?

**Itoh.** General members come to the dojo to be taught aikido. The sense or feeling of being an uchi deshi is of course to learn aikido, but also, and this is my own idea, we should search for the essence of aikido. We should be always be thinking what is aikido.

**AYI.** What are the duties of an uchi deshi?

**Itoh.** Well there are so many (Laughs). In the beginning it was just to train aikido, obey the dojo and teachers and to be a leader in the dojo for the other students. Gradually from this my duties have increased.

**AYI.** You were Kancho sensei's last driver, how was that experience?

**Itoh.** At the time I became Kancho's driver he had been told by his doctor to stop aikido. I tried as best I could to look after him by driving him and preparing meals for him. I also had the chance to ask him questions about aikido while we were traveling. I didn't ask specific or detailed (waza) questions, but rather questions relating concepts within aikido. It was a great experience. Also being around the other teachers I was able to ask them questions, but just watching is most important.

**AYI.** There are people who are unable to come to the dojo everyday. What advice can you give to these people?

**Itoh.** Well there are some people who come regularly to the dojo and train for a one or two hour period. After that period is finished they think that was good and stop training. They think they don't need to do anymore aikido. They have just taken special time out of their day to train aikido. If they do only this I don't think they can become good at aikido. On the other hand people who constantly live aikido can become skillful.

**AYI.** You mean they should always think about aikido?

**Itoh.** Yes. People who don't strive in daily life won't become skillful in aikido. On the other hand if a person is thinking that they want to become skillful in aikido they should also approach all daily life with the idea that strong and firm are best. It is not just the dojo that should be used (for aikido training) but all daily life.

**AYI.** In the four years you have been in the honbu dojo, what has been your greatest experience?

**Itoh.** Well of course that would be meeting Kancho sensei and the time I spent with him. Also it has been a great honour and privilege to serve the dojo, to go to different places teaching aikido and meeting people.

# Aikido Shugyo

Twentieth Installment, continued from Vol. 6 No 5

## NO NEED FOR COMPETITION IN AIKIDO

There is no need for competition in aikido. Many people are doubtful about this, but personally I think that competition is not necessary in aikido. To put it better; to include competition would be of no benefit to the progress of the student.

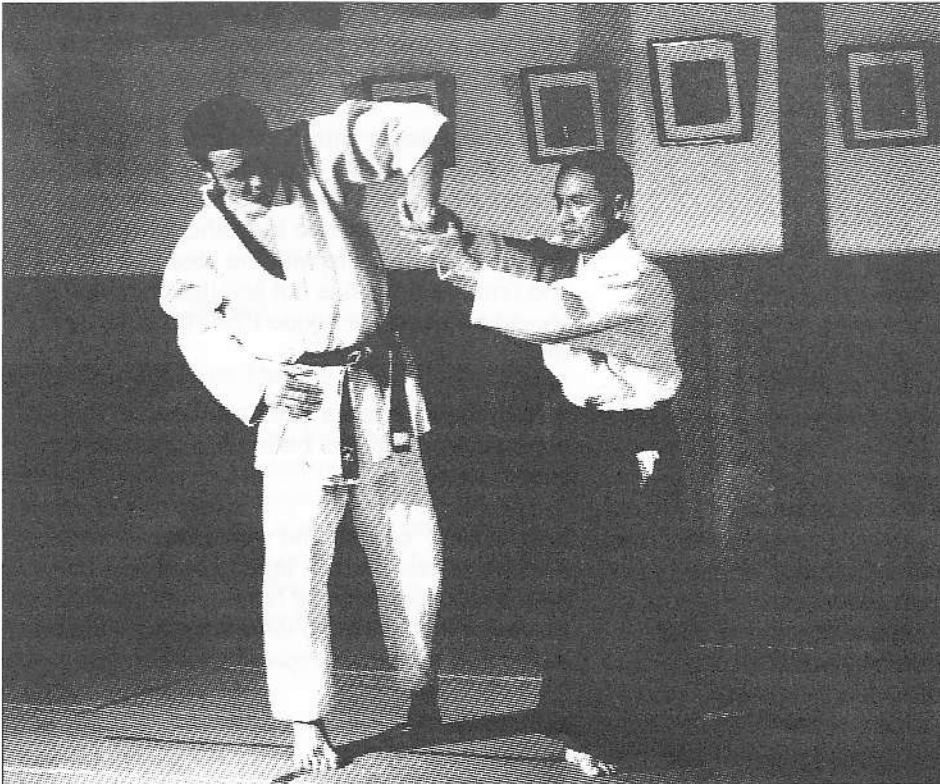
As I have explained the attitude and intention of students when they face each other earlier in this book, I think the readers already understand this. Aikido techniques are not made to compete against each other for a victory, and it is impossible to fight each other while training together. It is not the confrontational state between two persons that people expect or imagine. Aikido makes the best use of human emotions and natural instincts. Opponents approach us with the intention of causing injury, so we should use this emotion to make it possible to turn it to our advantage in a technique. At this point the purpose is not to think about fighting the opponent or to compare strength. The point is whether we can defend ourselves or not, which is different than a competition.

In a competition, two people face each other on the start line and wait for the command to begin the fight. This means that the ups and downs of human emotion, and the different situations according to each case are ignored and taken away and the competition concentrates only on the confrontation of techniques. Even if it is supposed to reflect a real fight, it is in fact just an imitation and merely gives an idea of what a real fight could be. If we make two aikidoka face and confront each other in the same condition, maybe one would move to initiate the attack., but if they are both devoted to aikido and its logical structure the more they would be committed and the more they would not fit with the competition spirit.

If they were made to fight the logical structure would be neglected and it would be only a form which looks like aikido but would not be aikido. It would become just a game to compare strength, using the form of aikido. I personally think that there is no need for someone who learns aikido to commit himself in a competition to compare strength. Instead of that, I consider trying to master through every day practice of techniques the feeling of harmony and togetherness and belonging with the universe

which emanates from the logical structure while training with a partner to be more important.

Also, competitions are submitted to a lot of regulations; to avoid dangerous injuries a lot of rules are made. In aikido there are no rules, which it is why it is efficient as a means of self-defense. Emphasizing only the competition aspect takes away the true effectiveness of the technique. There is some evolution and progress as a sport but as a bujutsu it is not complete.



## Significance of the Hakama

Takeshi Kimeda Sensei

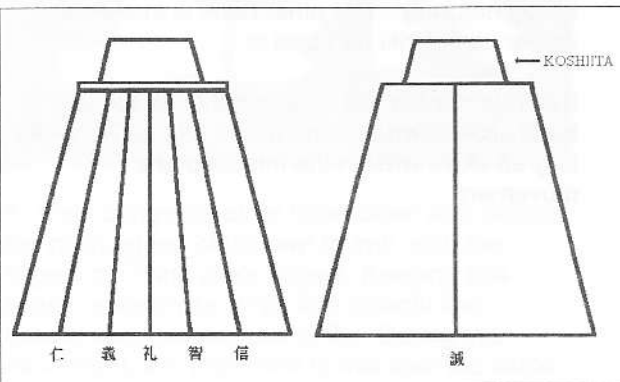
In Japanese martial arts, including aikido, senior students and instructors often wear hakama. Classically the hakama was worn to hide the legs from observers, but it has more significance than just that. The hakama helps to improve your posture, and serves to remind the wearer of the values one is trying to maintain in the Bushido life. The parts of the hakama itself have meaning that relate to our practice of aikido, and to the way we should strive to live.

The basic purpose of the hakama is to camouflage the legs. The legs and hips are said to be the source of technique, so the hakama keeps observers from stealing your techniques. An observer is also unable to see which of your legs is forward under the hakama and so does not know which side you will attack from.

The hakama is worn below the belly button, not high over the hips. Worn in the proper position, the hakama helps to keep your feeling low and your weight down. The *koshishita* (see picture) also helps you to maintain correct posture. You should always feel it against the small of your back, if you can not, your back is not straight. It is my idea that all black belts should wear a hakama to get this feeling, and improve their posture.

The front of the hakama has five folds in it. Each of the folds has a meaning that relates to the attitude we should maintain in the practice of aikido. These are called *GOJO*, the five cardinal virtues. They are:

仁 jin - compassion, humanity  
義 gi - justice, loyalty



礼 rei - manners, courtesy  
智 chi - wisdom, logical thinking  
信 shin - fidelity, trust

Each pleat has a second meaning relating to *GORIN*, the five morals in human relations.

君臣の忠 kunshin no chu - loyalty to ones lord  
父子の孝 oyako no koo - filial duty, respect to ones father  
夫婦の別 fuufu no betsu - relationship of husband and wife  
長幼の序 choyo no jo - respect to seniors  
朋友の信 hoyu no shin - faith to friends

The pleat on the back ( 誠 sei ) means sincerity.

The hakama is not just a symbol of rank, or a fancy decoration. It is symbolic of the ideals and goals of budo, and wearing it obligates one to focus on these higher goals.

## Stephens Returns to England

*Paul Stephens has recently returned to England after four years at the honbu dojo. Paul graduated from the second instructors course, and since has been working in the dojo, and teaching the Kokusai (international) class. Paul has been the driving force behind much of the IYAF work over the last few years including IYAF tours and the International Gasshuku. His commitment, dedication, and hard work on and off the mats has been an inspiration to us all. He will be returning to London with his wife Eva, where they plan to start a dojo.*

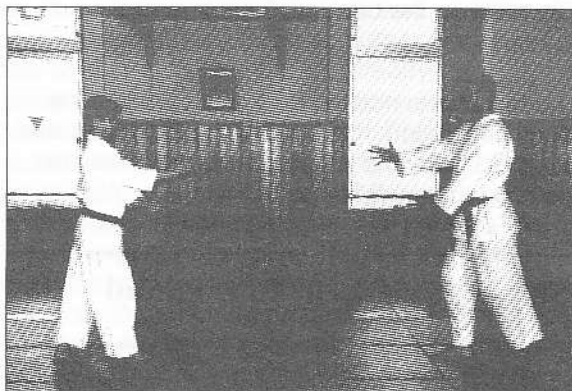
When I came to Japan I thought the "never give up spirit" was all you needed to learn aikido. In my four years in Japan I have come to realize that this is only one of the basic ingredients needed to begin studying aikido. As essential as strong spirit is, it must be sensitive and adaptable enough to harmonize with uke from the first Kamae. As a big person, my natural reaction to an attack is to compete with physical strength. Aikido has shown me another path. The longer I stay in Japan, the more I appreciate how much I don't know and the more interesting aikido gets. Aikido is of course an expression of life, but Yoshinkan is the jewel of aikido because of Kancho Sensei's spirit which is reflected in the teaching of the present instructors.

- Paul Stephens

# Technique Explanation

## Shomen Uchi Kotegaeshi Ichi

In *kotegaeshi* shite throws uke by locking uke's wrist, elbow and shoulder and then applying pressure to the wrist joint. To do this shite turns uke's wrist upward and then back towards uke's elbow, locking the arm into a circular shape.



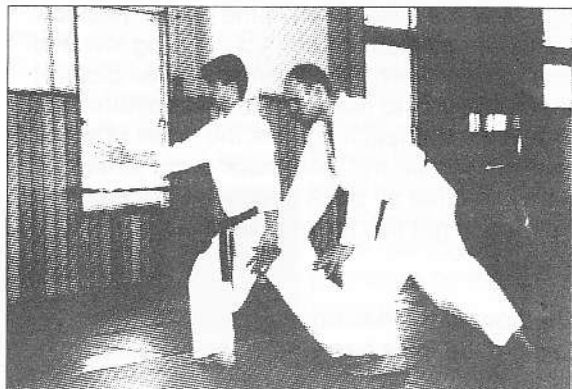
1. Shite and uke face each other in *migi ai hanmi kamae*.



2. Both shite and uke move into striking range. Shite then attacks uke by raising both hands above his head and striking strongly for uke's forehead. Uke blocks using his right arm. Shite cups uke's elbow with his left hand, holding firmly but not tightly. At this point shite should have a strong *kamae* position with the arms relaxed but strong.



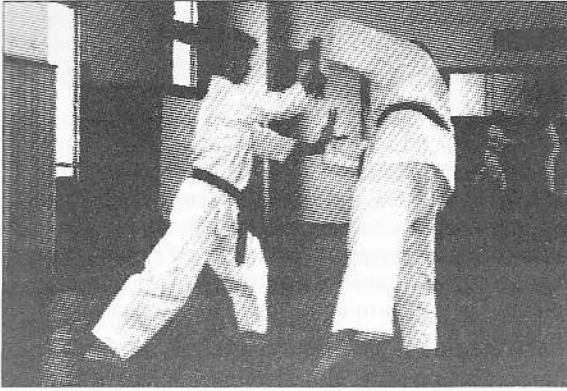
3. Using the power of uke's block, shite brings the front foot back over 180°, dropping his own weight down and bringing uke's weight forward onto his front foot. The hands stay in the same relative position to uke's arm, holding the elbow lightly with the other hand on top of uke's wrist in *kamae* shape.



4. Keeping a strong center, shite shifts his weight onto the other foot as in *hiriki no yosei ni* (elbow power number 2), turning to face the other direction. The hand on the elbow slides down uke's arm until reaching the hand, where it stop naturally. The other hand is in shite's center as in *hiriki no yosei ni*.

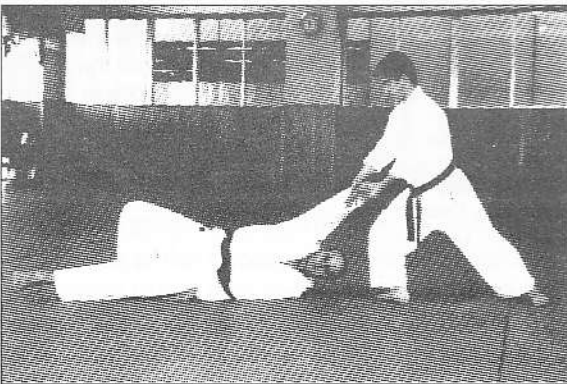
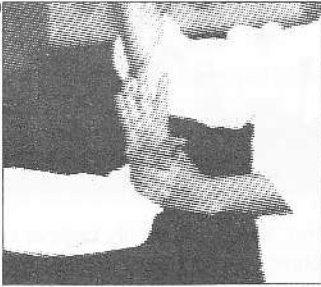
It is important in this movement to let the left hand slide down the arm until it stops. Do not try to grab uke's wrist in the middle of the movement.





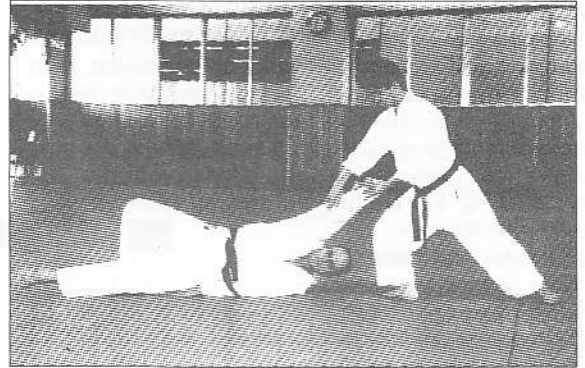
5. Shite then shifts back toward uke while shuffling slightly forward and to the side. At the same time shite makes a small circle with his left hand, turning uke's wrist upwards and backwards towards uke's elbow, keeping the wrist in his center. This is the kotegaeshi lock. The other hand comes back to shite's ear and strikes uke strongly to the face.

The kotegaeshi grip is applied by turning uke's wrist up and back towards his own elbow until his shoulder, elbow and wrist are locked in a circle. Uke's thumb is placed between the 3rd and 4th knuckle of uke's hand. The fingers are wrapped around the fleshy part of uke's thumb with the baby finger lying along the wrist crease.

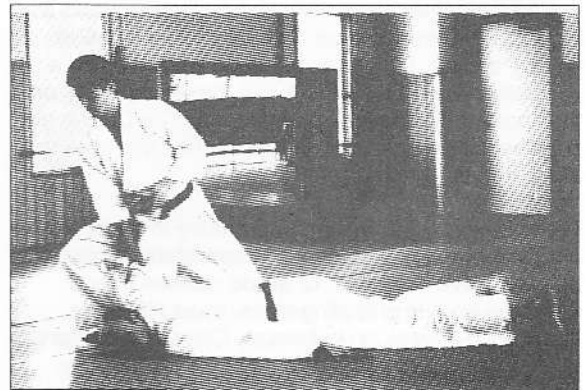


6. Shite brings his other hand down and places the palm on top of his own thumb, with the fingers covering uke's fingers. Keeping this shape, shite cross steps in a straight line behind uke, causing uke to flip. During this movement, it is important to maintain the same

shape of the arms at all times. Do not use only the hands or arms to initiate the throw. It is the power of the body behind the arms which causes uke to flip. At the end of the movement shite should be holding onto uke's wrist in the same position as before the throw.



7. Shite brings his right arm down along uke's arm to the elbow in preparation for turning uke onto his stomach. The thumb should be pointing up uke's arm, towards shite, with the palm cupping the side of uke's elbow. Shite then pivots his back leg around while keeping his weight on his front leg, keeping uke in front of him all the time. As he does this, shite uses the force of his pivot to push in a circular fashion into uke's elbow and turn uke onto his stomach. Uke's arm should be held straight up in the air at this point, with the left hand still holding the kotegaeshi grip and the right hand on uke's elbow.



8. Shite then turns his right hand over so that it is cupping uke's elbow, with the thumb pointing down uke's arm and into his shoulder. Shite then drops his weight, applying pressure into uke's shoulder, pinning him to the ground.

# Letters to AYI

## Seiwakan Dojo

July 1st, 1995 - Grand Opening of the newly renovated Seiwakan Dojo. Much has happened since our last mention in AYI (Vol. 1 No.4). Allow us to boast a little; after 4 1/2 years of fundraising, hard work and much sacrifice, we have a full-time Yoshinkai Dojo. Taking an industrial unit with a square footage of 3 200 sq. ft and turning it into a clean fresh Dojo was, to say the least, a major undertaking. We are thankful to Greg West Sensei

who runs his own renovation business. West Sensei coordinated the lease, put together the first drawings, later to be finalized and drawn up by an architect and then put his talents to work over 10 weeks. With the primary assistance of Alan Burnett, one of Seiwakan's newest Shodan recipients

and several other members, the Dojo turned out beautifully.

We now have change rooms with showers and washroom facilities, a handicap accessible washroom, a small kitchen with a viewing window into the Dojo, an office with a side washroom and shower (excellent for visiting Honbu Sensei), and a large open entrance area. The Dojo itself is 1,600 sq. ft. - approx. 90 tatami, although we are using a specially made mat that is 4' x 8', designed to lay on the floor without having to be sprung. The Dojo is air conditioned and has ceiling fans in the Dojo area to move the air.

We hope everyone has an opportunity to come to our Dojo one day and train and see what we have achieved. We now offer 12 aikido classes over 5 days and an Aiki grappling class. In addition, we focus once a week on bukiwaza. Classes are offered to kids starting at age 6. We have an introductory adult class to allow prospective adult members the opportunity to try aikido for one month. This class also serves to prepare them for regular classes. We are looking into starting daytime classes later this year. Our membership is steadily growing and our aikido kids get stronger each class. After all, the aikido kids will be the aikido of the future.

Instruction at Seiwakan Dojo is looked after by Greg West - Yondan, Chris Snowden and Alan Burnett - Shodan. Recently we have been joined by Rod

Rhem and Tim Webb - Sandan. All these individuals make for a well balanced Instructional staff, each bringing their own perspective to teaching and training. In addition, the instructors and seniors get together once a week to practice with each other and to look at their own aikido and where it's going. We truly believe, no matter what level you are and what your status is, you must continue to physically train to develop to a higher level.

We would like to take this opportunity to thank the members of Seidokan Dojo, who hosted the Gozo Shioda festival last summer. We met fellow Yoshinkai practitioners from all

over the world and gained new insight into aikido technique and fellowship. The main attraction of the festival was Payet Sensei, whose obvious exposure to the Yoshinkan Honbu and Kancho Sensei for many years was demonstrated by his ability to move uke with little or no

effort. We could easily believe uke was doing the technique and Payet Sensei was just along for the ride. It was quite spectacular. To Payet Sensei and the overseas instructors, we wish you all the best and hope to meet and train with you again someday. OSU!

From Greg West Sensei ...an open challenge: share something about your Dojo or an experience in aikido. I'm sure everyone has a story to tell or even a funny incident and that the AYI magazine would be honoured to print it. The AYI magazine and the IYAF will only be as strong as the support it receives. OSU!

Seiwakan Dojo  
c/o Greg West  
3295 Mainway - Unit #4  
Burlington, Ontario  
L7M 1A6 Canada

Ph (905) 335-6988  
Fax (905) 332-4356



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## Yoshinkan Aikido on the Tibetan Border

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January 1996- 4th International Instructors Course graduates, Robert Twigger and Benjamin Forster, together with Christopher Ross from the Honbu Dojo visited the Northern Indian town of Mussoorie in the shadow of the Himalayas. Making contact with the local Japanese martial arts community lead to an invitation to visit the mountain training headquarters (combat wing) of the Indo-Tibetan Border Police (ITBP). The ITBP is an elite force charged with policing the border between India and the Chinese territory of Tibet, in some of the least hospitable landscapes on Earth. Following our observation of unarmed combat training, the Yoshinkan group was asked to stage a demonstration the following day. Robert Twigger and Benjamin Forster gave a spirited demonstration of Yoshinkan Aikido in front of the ITBP acting commanding officer, ITBP officers, Indian army special forces and commando unit officers, and the ITBP unarmed combat instructor corps. The demonstration included kihon dosa, kihon waza and jiyu waza. Techniques were explained and demonstrated on volunteers from the audience and were very well received.



Yoshinkan group with the ITBP Combat Instructors  
As a result of the successful demonstration the Yoshinkan group was invited to teach a two day seminar for ITBP unarmed combat instructors, most of whom held dan rankings in Goju-ryu karate and judo. The ITBP senior unarmed combat instructors, Inspector Ram and Sub-Inspector Singh, both yondan Goju-ryu karate, generously joined the classes and trained. Day One was devoted to sankajo variations and arrest techniques and was taught by Christopher Ross. Day Two, taught by

Robert Twigger and Benjamin Forster, ranged over shihonage, nikajo variations and yonkajo, including defenses against someone trying to take away a policeman's holstered pistol.

The Goju-ryu stylists of the ITBP commented that they were very impressed with the effortless and effective techniques of Yoshinkan Aikido and very much hoped to be able to continue to study at some time in the future.

We wish to thank the ITBP for the opportunity of showing Yoshinkan Aikido and plan to return to explore the possibilities of establishing Yoshinkan dojos in Northern India in the near future.

RT, BF & CR

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## The Path

Leslie Mills, Shuwakan Dojo, USA

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We talk about being on a 'path' as we study and practice aikido. After a while, we begin to see what it means. It includes walking the walk instead of just talking the talk. It includes thinking through who we are and whom we want to be, staying true to the ethics and mainstays that we are learning, and being consistent on and off the mat. The longer we stay with our aikido study, the more 'the path' has meaning for us. The more we see opportunities for applying our studies in our lives outside the dojo. Following the path is a personal decision that each of us makes. And we know it affects us deeply.

Our following of a path affects others in our lives as well. Naturally as we grow older, we also grow wiser because at any moment, we are the sum total of all that we have been through. But being on a path is not the same as simply aging and growing wiser.

Our growth is not random. It is not subject to the arbitrary whims and ways that befall us as we age. Our path is deliberate. We have selected a particular 'filter' or 'viewpoint' and we review the course of our lives through it. We study aikido techniques and philosophies like blending and keeping our energy forward; we examine how we fit into this structure physically and mentally. We adjust and grow and change, and deepen our understanding of the path we are on. Then we adjust and grow and change some more. This dedication is visible to all - to

some more. This dedication is visible to all - to our families, our friends, our co-workers. And this visibility should command some of our attention.

We are surrounded by people who have a much milder view of growth. People who are content with growing old and wise as life provides for them, as well as people who have chosen a different path of their own. We challenge our fears, learn about our selves, question our relationships and practice new behaviors. Side by side, we and they work and live in the same world. Our changes can be interpreted in many ways - both by us, and by those who don't participate in our activities. It is easy for us to misunderstand each other.

So what do we do so that being on a path doesn't drive a wedge between us and the people around us? So that we don't convince ourselves to abandon our dream for the wrong reasons? It becomes important for us to share what we are going through with the people who share our lives. We can't expect them to want to hear about a new interpretation of sankajo, or understand why we put ourselves through the rigorous training. We can't expect them to want to hurry to the dojo with us, much as we wish we could bring them. But we can't expect them to enjoy our victories and celebrate our growth if they don't understand what is going on. The alternative is not pleasant: we will grow and change and leave them behind. They will stay the same, growing on their own, and lose us.

Sometimes it is not important what we share, just that we share. That we tell people we are changing, and what we have discovered or simply that we are discovering things but we still appreciate them. It's the fact that we reach out at all that makes the difference. Then our friends and families are at least aware of our journey, and know we do not intend to leave them, or judge them for not joining us. Part of being on the path is not traveling alone.

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## The Constant Flow of Aikido

Robert Davids, Japan

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Before starting aikido there is always a desire; to study, to experience, or to do. As with all students of martial arts, there is a moment when this thought is born. It may be from something they heard of or read, something they saw or just from somewhere within. The exact moment or reason is not so important, that the beginning of a journey has started is the main point.

I started aikido with that desire to learn and experience. It was one of the reasons why I came to Japan along with the need for a job and an escape from the doldrums of life. After living in Japan and only making money for about a year, I quit a few of my unnecessary jobs, began a normal lifestyle and started training at the Yoshinkan Honbu Dojo. I had seen aikido in the U.S. a few times and I had also heard of and read about it. I had certain preconceived notions of what I should be like, but, I tried to go to the dojo with an open mind. Was I in for a wavy ride, or what?

I went straight into training, yet I was a bit cautious as not to step on anyone's feet. I followed directions and soon had a good relaxed comfortable feeling. Then it was time to learn breakfalls. I couldn't trust the tatami or myself to fall without being hurt. Although quite unnatural at first, by throwing myself and being thrown by others my confidence quickly increased and again I was strong in my mind.

After conquering the mat I had to then conquer my shoulders. As the teachers constantly demanded both relaxation as well as power, my shoulders lowered, but my confidence did too. My confidence was not only lowered but it was twisted, turned around, flipped constantly, and thrown on the mat in front of my feet. I hit many low points where I realized again that I knew nothing and that there was much to be learned

I tested for 3rd kyu, passed, and with my new brown belt I found a new passion for trying harder. I hadn't picked up my confidence yet, but I was at least dragging it along with me. I lowered my expectations, practiced the basics steadily and again learned balance and posture. Each time I did a new technique I felt better and better. Moves that were difficult in the past became easier to do and to understand. I again sank down into myself and captured my long

lost confidence and was again on the top of the world.

Now, as I prepare for the next class or my next grading I can look back at the learning process. Ahead of me, I see the challenge of learning jiyuwaza, relearning and starting all over again. Behind me there are waves of up and down, frustration fighting against confidence, a pattern that I know will always be there. It is the flow of aikido that many have come to know which inspires and pushes us to try to do our best.

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## Q & A

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*This section offers a dialogue between readers and the Honbu Dojo. You can direct questions to particular instructors and IYAF staff, or respond to comments and questions of other contributors.*

**Q. In katate mochi ikkajo osae ni, after taking uke's push to the side and off balance, then circling their arm up with a small pivot, what is the focus of the upper body in relation to uke's arm when doing the final pivot/shift to the mats. We have experienced that just as you finish, we lose uke's arm and end up dragging uke to our centre. Even if it is just a little. We have tried moving our arm up further on the movement before the pivot to try and create the feeling that we found in hiji mochi ikkajo osae ni. Please explain.**

**G. West  
Canada**

A. In any technique it is very important to maintain your centre line, keep your weight forward and move your whole body together and in relation to uke, not before. This is particularly true in a technique like katate mochi ikkajo osae ni, where it is very easy to get ahead of uke.

In addition to the basic premises above, there are a few other points to consider during the last half of this technique.

The first is the where shite's wrist contacts uke's hand during the pivot/shift. It is very important not to push against uke's thumb. You must apply the pressure into the V shape between the thumb and 1st finger of uke's hand as you pivot/shift.

The second point is to think about uke's elbow as you pivot/shift. You must actually push into uke to control the elbow and the shoulder, and not just move your own arm. This is the most common reason for losing uke at the end of the technique.

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