





**The Secret Weapon of Aikido**  
**“Tegatana”**  
**The Tomiki Way**

**by**  
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7th dan Aikido  
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Private Edition

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**for improving my English**

# Foreword

This is not a book for beginners, although they can find here a lot of information to develop their aikido.

This is a book about basics for advanced students.

After many years of copying the movements of important aikido teachers, there is a time for everyone to take responsibility for your own aikido. By studying the origin of our aikido, we can understand the underlying principles.

Kenji Tomiki and his lifetime Uke and assistant, Hideo Oba, laid down the principles for Randori Aikido through the way of Kata.

This book is not a sequence of all the techniques in the kata, but it is a search for the underlying principles.

## 富木謙治を巡る人々

People around Kenji Tomiki

### 嘉納治五郎

Jigoro Kanoh  
(1860 - 1938)  
講道館柔道創始者  
Founder of Judo



### 植芝盛平

Morihei Ueshiba  
(1883 - 1969)  
合気道創始者  
Founder of Aikido



### 八田一郎

Ichiro Hatta  
(1906 - 1983)  
元日本アマチュアレスリング協会会長  
Former Chairman of  
Japan Amateur  
Wrestling Association



### 大庭英雄

Hideo Ohba  
(1910 - 1986)  
日本合気道協会第二代会長  
Second Chairman of JAA



### 山本秀雄

Hideo Yamamoto  
(1911 - 1991)  
元早稲田大学柔道部師範  
Former Shihan of  
Waseda Judo Club



### 富木房枝

Fusae Tomiki  
(1913 - 2001)  
日本合気道協会第三代会長  
Third Chairman of JAA



### 永光傳

Den Nagamitsu  
(1913 - 1975)  
早稲田大学合気道部初代監督  
First General Manager of  
Waseda Aikido Club



### 和崎正義

Masayoshi Wazaki  
(1916 - )  
日本合気道協会副会長  
Vice Chairman of JAA



### 大沢慶巳

Yoshimi Ohsawa  
(1926 - )  
元早稲田大学柔道部師範  
Former Shihan of  
Waseda Judo Club



### 内山雅晴

Masaharu Uchiyama  
(1923 - 2006)  
日本合気道協会副会長  
Vice Chairman of JAA



### 角田昭三

Shouji Tsunoda  
(1927 - )  
警察大学逮捕術  
名誉師範  
Honorable Shihan  
of Taihojutsu Police Academy



### 山田専太

Senta Yamada  
(1924 - 2010)  
富木合気道創成期の高弟  
Disciple in the early days of  
Tomiki Aikido



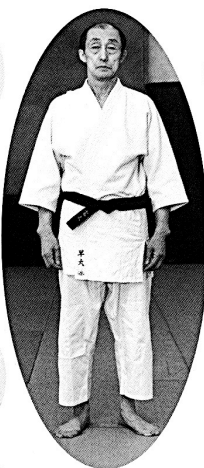
### 小林裕和

Hirokazu Kobayashi  
(1929 - 1998)  
元合気道大阪本部師範  
Former Shihan of  
Aikido Ohsaka Honbu



### 三宅綱子

Tsunako Miyake  
(1926 - )  
富木合気道創成期の高弟  
Disciple in the early days of  
Tomiki Aikido



# Introduction

In the old style jujutsu (koryu jujutsu), the art of atemi-waza (striking the opponent with fist, handblade, elbow, foot and knee) is an important step toward victory in a fight. In our aikido, the art of atemi-waza has a different meaning. We are not looking for an attack on a physical weakness of the body, but we are looking for the weakness in the stability of the opponent, and this gives us the chance to control his movement without physical damage.

Tomiki Aikido is a way to educate people how to function in society without using violence.

This way of thinking seems for many people very utopian, but we have many examples of people who used non-violence to express their ideas. Many of those remarkable people used the **dialogue** as a tool to avoid fighting.

A dialogue is a social device to resolve conflicts or to express ideas.

But a dialogue is more than only words.

*“It is a tool to learn and understand other people, based on respect and equality.”*  
(Paulo Freire - Brazilian educationalist)

In 1966 a book was written by J.A.W.

Wilkinson with a very inspiring title :  
Aikido : A Dialogue of Movement.

The idea of using a martial art as a tool to learn and understand other people is not new. It was Jigoro Kano’s (founder of Judo) who used the words *“Mutual Welfare and Benefit”* to introduce Judo as a method to educate people.

Tomiki Aikido is one of those martial arts with a message : “non-fighting in a fight is the key to victory”.

This book is an introduction to the “non-fighting” system of aikido.



*“Happiness exists on earth, and it is won through prudent exercise of reason, knowledge of the harmony of the universe, and constant practice of generosity. He who seeks it elsewhere will not find it for, having drunk from all the glasses of life, he will find satisfaction only in those.”*

**José Martí**

**Cuban Statesman, Poet, and  
Journalist (1853-1895)**

## Tomiki Aikido : a balance between kata and randori

Before World War II, aikido was a rather chaotic martial art. Practitioners had to remember the many techniques which Morihei Ueshiba performed in the dojo. After the war many prominent followers of Morihei Ueshiba setup their system and tried to systemize the many techniques.

It was Kenji Tomiki, who studied judo under supervision of Jigoro Kano and aikido with Morihei Ueshiba, who created a unique system of aikido based on the “Judo Principles” of Jigoro Kano’s and the intuitive teachings of Morihei Ueshiba.

Kano’s Judo Principles :

- The principle of natural posture
- The principle of breaking the posture
- The principle of gentleness

*Kenji Tomiki (Judo and Aikido)*



### The creation of “Judo Taiso” (Judo Gymnastics)

Around 1950-1952, Kenji Tomiki developed a training-system for the many aiki-jutsu techniques. It was called judo taiso or judo gymnastics. This training-system was created according to the judo principles, (Judo Taiso 1954 by Kenji Tomiki) and includes 11 solo exercises (Tandoku Undo) and 8 partner exercises (Sotai Undo)

What is Judo Taiso?

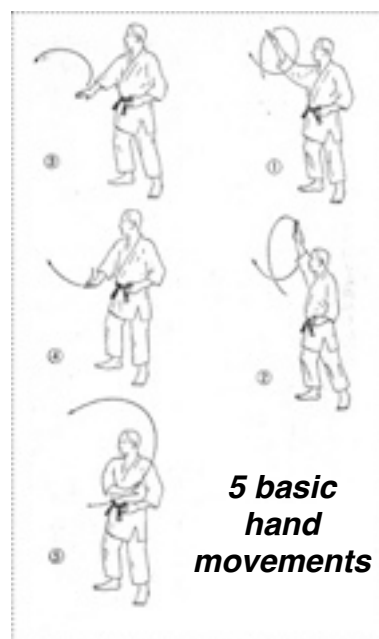
Judo taiso is a modern gymnastic training-system to learn atemi waza (striking techniques) and kansetsu waza (joint techniques). These fundamental movements are the expression of the power and rhythm in atemi waza and kansetsu waza.

The Tandoku Undo are exercises to develop good posture and balance. The judo principle shizentai-no--ri (principle of natural posture) is clearly expressed in these exercises. In these exercises the use of the handblade is a reflection of the many aiki-jutsu atemi-waza and kansetsu-waza learned from Morihei Ueshiba.

The first 3 movements are foot movements using tsugi ashi (shuffle). The next 8 movements are foot movements (unsoku ho) combined with hand movements (teगतana soho).

The Sotai Undo are exercises which uses the kuzushi-no-ri principle of judo (breaking balance principle). In these exercises the use of good posture, proper balance, correct movement and use of the handblade are further explored. Basically we can say the sotai undo are balance breaking exercises using the handblade.

(Judo reference material by Teruo Fujiwara - 2005 - former student of Kenji Tomiki)





### Tandoku undo - 11 solo exercises

Nr	Name	Explanation		
1	Zengo	forth and back shuffle	unsoku 1	
2	Sayu	left and right shuffle	unsoku 2	
3	Irimi hiraki	forth and back turn and shuffle	unsoku 3	
4	Kihon no kamae	basic posture, concentration on tegatana, unified power posture	tegatana soho 1	
5	Uchi mawashi	change tegatana from omote to ura, inside sweep	tegatana soho 2	
6	Soto mawashi	change tegatana from ura to omote, outside sweep	tegatana soho 3	
7a	Soto modoshi	outside turn with tegatana	tegatana soho 4	(*)
7b	Uchi modoshi	inside turn with tegatana	tegatana soho 5	
8	Uchi mawashi tenkai	inside sweep (5) with turn (demawari)		
9	Soto mawashi tenkai	outside sweep (6) with turn (hikimawari)		
10	Ko mawashi	small turn, compact form of 5 and 6		
11	O mawashi	big turn, change forth and back	tegatana soho 6	

\* Soto modoshi and uchi modoshi also called uchi gaeshi and soto gaeshi

### Sotai undo - 8 partner exercises

Nr	Name technique	Grip to wrist (*)	Movement of tegatana
1	Ai gamae ude hineri	Ura dori	Uchi modoshi (7b)
2	Gyaku gamae ude hineri	Omote dori	Soto mdoshi (7a)
3	Ai gamae ude gaeshi	Omote dori	Uchi mawashi (5) (10)
4	Gyaku gamae ude gaeshi	Ura dori	Soto mawashi (6) (10)
5	Ai gamae tenkai ude hineri	Omote dori	Soto mawashi tenkai (9)
6	Gyaku gamae tenkai ude hineri	Ura dori	Uchi mawashi tenkai (8)
7	Ai gamae tenkai ude gaeshi	Omote dori	Uchi mawashi tenkai (8)
8	Gyaku gamae tenkai ude gaeshi	Ura dori	Soto mawashi tenkai (9)

\* Omote dori : grip to wrist on inside - Ura dori : grip to wrist on outside



### **The birth of randori and kata**

After the creation of “Judo Taiso”, Kenji Tomiki devised a set of 15 techniques from which a new randori method was devised. It was Jigoro Kano who made a randori method for the throwing and holding techniques of the old jujutsu schools, and it was Kenji Tomiki who made a randori method for the atemi waza (striking methods) and kansetsu waza (joint techniques) using the judo principles. In his book *Judo and Aikido* he described the basic aikido techniques according to judo principles. He also added a set of 15 techniques which he called : New Methods of Randori.

These 15 techniques (jugohon no kata) consist of ;

- 3 atemi waza (striking technique)
- 4 hiji waza (elbow techniques)
- 8 tekubi waza (wrist techniques)

(Judo and Aikido 1st edition 1956 - 9th edition 1970 by Kenji Tomiki)

Kenji Tomiki spent his lifetime on the development of Tomiki Aikido, and is rightfully credited as an outstanding innovator in the field of martial arts. What many don't know is that in the shadow of this great educator stood another, Hideo Ohba, who worked alongside Kenji Tomiki as his lifelong assistant, and whose own studies in weapons arts also contributed to Tomiki Aikido.

Around 1960 the 15 techniques were replaced by the 17 techniques (junanahon no kata):

- 5 atemi waza (striking techniques)
- 5 hiji waza (elbow techniques)
- 4 tekubi waza (wrist techniques)
- 3 uki waza (floating techniques)

In July 1961 Hideo Oba wrote to the students of Waseda University, where Kenji Tomiki was a professor in the Physical Education Department :

*“The junanahon no kata has been organized by Tomiki Shihan. Now, we all should do our best to study the openings and kuzushi (balance-breaking) in the limitless variations of atemi-waza (striking techniques) and kansetsu-waza (joint techniques) in order to make the techniques effective, (from a passage*

*written by Ohba to the students of the Waseda Aikido Club, July 1961; Kyogi Aikido Soseiki no Ayumi; Ohba Hideo Sensei o Shinobu (The Early Days of Competition Aikido; with Recollections of Ohba Sensei), Tokyo: Nihon Aikido Kyokai, 1987, p. 1)”*



Those students were in the beginning all members of the Waseda Judo Club and Kenji Tomiki introduced them to aikido with the help of Judo Taiso. In 1958 Waseda Aikido Club was created. The Board of the University approved this creation on condition that aikido can be done in a competitive way.

Together with the members of the Waseda Aikido Club, Kenji Tomiki devised a competitive sparring form with an attacker using a dagger and a defender using aiki-techniques.

Today these aiki-techniques are limited to the techniques found in the Junanahon no kata (17 techniques kata).

According to Fumiaki Shishida, professor at Waseda University and Shihan of the Japan Aikido Association, Kenji Tomiki established the basic seventeen techniques not for Tanto-randori, but for Toshu-randori. Toshu-randori is the randori

method in which practitioners apply techniques with bare hands. It was developed not only as a randori method of aikido, but also as a new randori method of judo to develop techniques in the Rikaku-taisei. Rikaku means keeping a distance of Tegatana-awase and Taisei means a situation of fighting. Tomiki thought that aikido techniques should be applied in the distance of Tegatana-awase." (Shishida 2008).

At this moment there is a tendency amongst Tomiki Aikido practitioners to study again the original concept of Kenji Tomiki and incorporate grappling judo in the aikido training.

This idea is not new to the aikido world because in 1930, when Admiral Takeshita was training with Morihei Ueshiba, he took some interesting notes about judo and Ueshiba's aiki-jutsu (which later became aikido).

Professor Shishida wrote an essay about this fact :

*Counter techniques against Judo: the process of forming Aikido in 1930s*, clarifying the process of forming aikido in 1930s through analyzing Ueshiba's 147



Admiral Takeshita

counter techniques against judo. This analysis is based upon Takeshita's notes Kon, which were written between spring 1930 and winter 1931. The Kon is a 252-page set of notes which contains 1,095 techniques classified into 39 forms of fighting. The study focuses on 147 techniques described as "Tai judo" or counter techniques against judo.

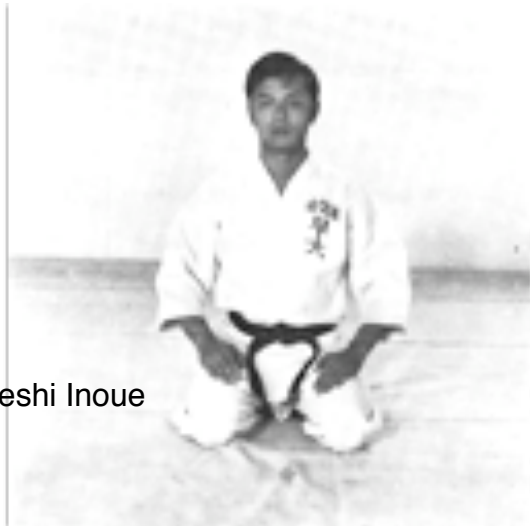
### **Kata and Tomiki Aikido**

The development of the competitive sparring style of aikido founded by Tomiki, and its unified organization, the Nihon Aikido Kyokai (Japan Aikido Association) went on parallel with another interesting development in Tomiki Aikido : the creation of Kata with the purpose to preserve old techniques which were too dangerous to use in randori

Takeshi Inoue, who knows in detail the background of the creation of the kata of the present Association wrote:

*In about 1958, we practiced mainly the unsoku, tandoku undo, yonhon no kuzushi (the original version of the present nanahon no kuzushi) as well as the jugohon no kata (fifteen technique kata). In around 1960, the junanahon no kata (17 technique basic kata) and the roppon no kuzushi were created and then the dai-san no kata was devised as a kata of classical techniques. During the mid-60 Ohba Sensei and others worked on the creation of the kata forms of the dai-ichi (first) to dai-roku (sixth), which we presently practice as the koryu no kata, in order to work on techniques for demonstrations and for purposes other than randori. What Ohba Sensei particularly stressed in formulating these kata was the organization of different techniques in such a way that students could learn connections between techniques easily and naturally. After he had organized the techniques to some extent, Ohba Sensei reported to Tomiki Sensei and demonstrated what he had done for him. He received some advice from Tomiki*

Sensei and then added corrections to the kata. ("Bujin Hideo Ohba," *Kyogi Aikido Soseiki no Ayumi; Ohba Hideo Sensei o Shinobu*, p. 67)



Takeshi Inoue

### The origins of Koryu no kata (old style techniques)

#### Judo Taiso Movie

In an old film (around 1950) of Kenji Tomiki and Hideo Ohba we can clearly see the prototype of the koryu no kata, especially the koryu no kata dai san (number 3).

The use of the knife, sword and spear is a part of this kata.

#### Detail of the movie

No. 1 'Judo Taiso (Judo Gymnastics)	No. 3 Shinken no waza (Applied techniques)
• solo exercises	Suwari waza
• paired exercises	Hanza Handachi
No. 2 Aiki no waza (Basic "aiki" techniques)	Tachi waza
Osae waza (2)	Sejou
Tekubi waza (3)	
Tenkai waza (2)	
Ushiro waza (3)	

### Budo Renshu by Morihei Ueshiba

This book is a technical manual for those who already have some proficiency in the art. It is a collection of line drawings of some 200 waza, the drawings and the introduction both made by students: the drawings by Takako Kunigoshi and the introduction by the 'brains' of the dojo, Kenji Tomiki. (The introduction is required reading for those who believe that a sophisticated martial art like aiki-budo or aikido is of no use in a 'real' situation.) The book appears to be the result of one of those intensive training sessions called gasshuku, much loved in Japan for their focus and 'spiritual' intensity. It was made with Morihei Ueshiba's approval and he even held special training sessions to make sure that the waza depicted were correct. The book was hand-bound in traditional Japanese style and circulated privately. An English translation was made when Kisshomaru Ueshiba was the second Doshu and this edition, with the translation alongside the original handwritten Japanese, is now a rarity.

(Peter Goldsbury, Professor at Hiroshima University, teaching philosophy and comparative culture.)



In this training manual only unarmed techniques are covered and there is a strong resemblance with the unarmed sections of the koryu no kata.

## 6 Koryu no kata

- Koryu no kata dai ichi : traditional aikido techniques which resembles the techniques of Budo Renshu.
- Koryu no kata dai ni : an extension of dai ichi
- Koryu no kata dai san : a shorter version of the old Kenji Tomiki film. Includes defenses against knife, sword and spear techniques. The spear is used as a vehicle to explain aikido techniques. Introduction to swordsmanship. (Has a resemblance with kendo no kata, japanese swordsmanship formal training)
- Koryu no kata dai yon : advanced study of the original judo taiso sotai undo.
- Koryu no kata dai go : a very dynamic and fluid demonstration of aikido techniques.
- Koryu no kata dai roku : a study of different kind of speed in training, different combination techniques when the opponent tries to resist or escapes.

## Conclusion

Sometimes we have today the impression that Tomiki Aikido is all about competitive sparring with a dagger (Tanto randori). During Tomiki Aikido tournaments most of the time is spent on tanto randori. But Tomiki Aikido has a lot more to offer.

“The spirit of Aikido”, a book written by Kisshomaru Ueshiba gives an interesting view upon Japanese martial arts :

*The training and discipline common to all the Ways, martial or cultural, consist of three levels of mastery: physical, psychological and spiritual. On the physical level mastery of form (kata) is the crux of training. The teacher provides a model form, the student observes carefully and repeats it countless times until he has completely internalized the form. Words are not spoken and explanations are not given; the burden of learning is on the student. In the ultimate mastery of form the student is released from adherence to form.*

*This release occurs because of internal psychological changes taking place from the very beginning. The tedious, repetitious and monotonous learning routine tests the student's commitment and willpower, but it also reduces stubbornness, curbs willfulness, and eliminates bad habits of body and mind. In the process, his or her real strength, character and potential begin to emerge. The spiritual mastery is inseparable from the psychological but begins only after an intensive and lengthy period of training.*

Jigoro Kano view on martial arts is similar :

*Judo is a study and training in mind and body as well as in the regulation of one's life and affairs. From the thorough study of the different methods of attack and defense I became convinced that they all depend on the application of one all-pervading principle, namely: "Whatever be the object, it can best be attained by the highest or maximum efficient use of mind and body for that purpose". Just as this principle applied to the methods of attack and defense constitutes Jiu-jitsu, so does this same principle, applied to physical, mental and moral culture, as well as to ways of living and carrying on of business, constitute the study of, and the training in, those things.*

The view on martial arts by Kisshomaru Ueshiba is “only kata”, Kano’s view is kata and randori. However both are stressing the training of “body and mind” and for some of us also “spirit”.

....Kenji Tomiki wrote similar words about martial arts :

„Mushin Mugamae“ as an educational concept of modern Budo

„Mushin“ is a state of mind unclouded by emotions. In this sense, it is not a negative, but a positive state of mind. „Fudoshin“, „Mujushin“, „Ku no kokoro“ are all synonymous of this word. The condition of „Mushin“ is the ultimate ideal, not only from the standpoint of Buddhism, and

including Confucianism and Shintoism, but also from that of good morals.

In a modern context, establishing a condition of contest through a tournament is the only way to learn „Mushin“. By controlling psychological conflict and transcending the concept of victory or defeat „Mushin“ can be attained. However, to hold a competition, certain restrictions must be put in place and the ideal may be lost through the degeneration of techniques. Training of proper kata is essential to the acquisition of „Mushin“. Budo does not exist without techniques. Today, Budo techniques develop through Kata and Randori training. „Mushin Mugamae“ is the ultimate ideal and this was attained by superior Japanese budoka.

(Translated by Itsuo Haba)

Summary we can say, Tomiki Aikido is teaching you :

### **Physical training :**

It is a fundamental principle of sports to carry out exercises in proportion to bodily strength. Aikido as a game belongs to the fighting games and so often assumes all the aspects of an intensive feat of strength requiring strenuous exertions. In the practice of Aikido, however, this fault can be averted by means of Kata (forms). That is, the kata enables the Aikido student to adjust the amount of exercise according to his bodily strength and age, and yet is fully effectual both in respect to interest and benefit.

Aikido includes the following three points in its objective on the physical side:

- Toughness (giving steadiness, elasticity and staying power to the muscles)
- Flexibility (giving mobility to the spinal column and other joints together with full elasticity of the muscles)
- Adroitness (quickenning the function of the motor nerves and making movements both nimble and steady)

### **Courtesy**

Courtesy is the formal manifestation of the spirit of respect. With the spirit of respect we recognize the dignity of another's personality. In other words, it is the spirit of living in harmony with one another in social life. In a Aikido contest the contestants should face each other in the proper posture, looking properly at each other and using moderation in their actions. Thus they are in a state of harmony in which they are never disrespectful toward each other and maintain their dignity.

### **The principle of victory in self-defense**

In all situations of fighting (controlled by rules or not) the secret to gain victory is to unite mental power, technical skill, and physical strength. The mastery is brought into play in the form of various techniques, and although there are a large number of them, they may be summed up and resolved into one word *sen* (initiative or lead).

### **The principle of gentleness**

The application of the principle of gentleness is well manifested in basic kata and the 6 koryu no kata. The application of force and the movement of the body are effected quite naturally without causing any strain, and enable the contestant or defender to control the opponent without acting against his force. The movement creates a magnificent and beautiful rhythm. From olden times the principle of gentleness has been symbolized by a willow branch or a bamboo, which is flexible and not easily broken. The term *aiki* as used in the *aikijujutsu* or *aikido* signifies after all "gentleness."

### **A last word by Yves Klein, French artist**

"I always thought that it was much better to smash down doors rather than waste time looking for the key, and through lack of calm and coolness, to fail to even find the keyhole.

When I arrived in Japan I ridiculed the Katas and of all the secrets that were supposed to be hidden there.

I thus thought only of smashing doors with even more power and force, to “smash best,” more and more quickly, while I saw around me innumerable quantities of keys which seemed able to open doors without damage, without deploying useless power. It took me a good six months in Japan, of sensational and unchained brawls, alongside wise and erudite Katas, before I came, exhausted, tired, and annoyed, to a final door that was too thick for me to break down. Finally, angrily, I took the key, that had been there all along, from one of the gently smiling old masters. And I opened the door by quite simply turning the key in the lock.”



**The “key” to success in  
Tomiki Aikido  
Tegatana  
or  
Sword-hand**

In kenjutsu (swordsmanship), attack and defense is done with a sword. In sojutsu (spear-fighting) it is with a spear and in naginatajutsu it is with a halberd. So what do we use in aikido, as we have only our bare hands? The answer is tegatana.

**from :  
Aikido,  
Tradition and the Competitive Edge  
by  
Tetsuro Nariyama  
and  
Fumiaki Shishida**