

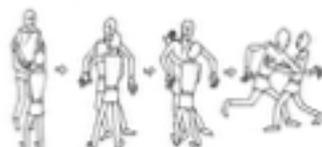
1. Shemen tite



2. Mjunge tite



3. Tahiru tite



4. Jempit variasi tite



Creative Randori

by

Tim Wolput

5. Tahiru tite -> gyalite gyalite tite



6. Niki otoshi & wakidatama



7. Niki otoshi -> surugi otoshi



8. Niki otoshi -> shimen tite



9. Yae otoshi & wakidatama



10. Yae otoshi -> godan tite



Edited by Eddy Wolput

How to start with randori.
How to create your own movements.

by
Tim Wolput

uke : Gitte Wolput

produced by
Eddy Wolput

Creative Randori

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Introduction

Randori is one of the characteristics of Tomiki Aikido. There is the “Basic Seventeen Kata” to introduce the techniques for the randori. This kata is not providing the necessary elements for “modern” randori in Tomiki Aikido.

We have 2 forms of randori :

unarmed randori : toshu randori

armed (with tanto) randori : tanto randori

This book will cover how to start with toshu randori. After studying the movements and techniques in this book, you are ready to create your own movements.

Basics

Before you can start studying the movements and techniques of this book, you need to know some basics.

- Unsoku - movement patterns usefull for avoidance and body shifting
- Tandoku undo (tegatana dosa) - hand/arm movements togheter with some unsoku patterns
- Togatana awase - how to keep distance from the opponent, and moving together with opponent
- Junana hon no kata - basic 17 techniques

This list is not exhaustive and should be handled with the necessary flexibility.

How to start

Sometimes a picture says more than words.



Because this book is about “creative” randori, we will try to bring you a “practical” approach” and after studying many “randori” we found this situation is very common. Maybe there is some judo influence, but this is quite understandable because the origin of Tomiki Aikido is in the art of Morihei Ueshiba (Aikido) and Jigoro Kano (Judo). In Judo we seize the dogi to start with randori. In aikido we start by touching the arms.

Even in wrestling we have a similar approach :



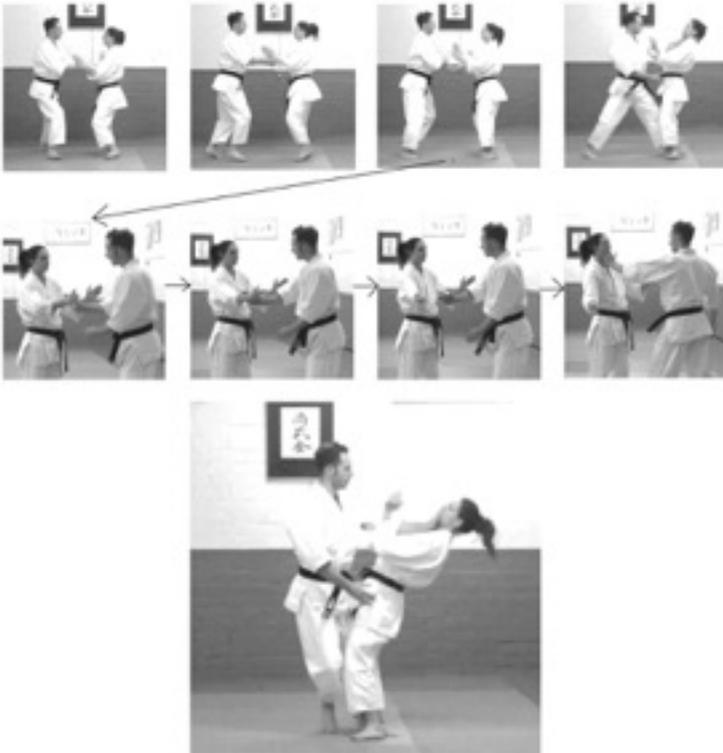
Shomen ate

Tori and uke moves sideways, on the 3rd movement, Tori applies the tsukuri movement

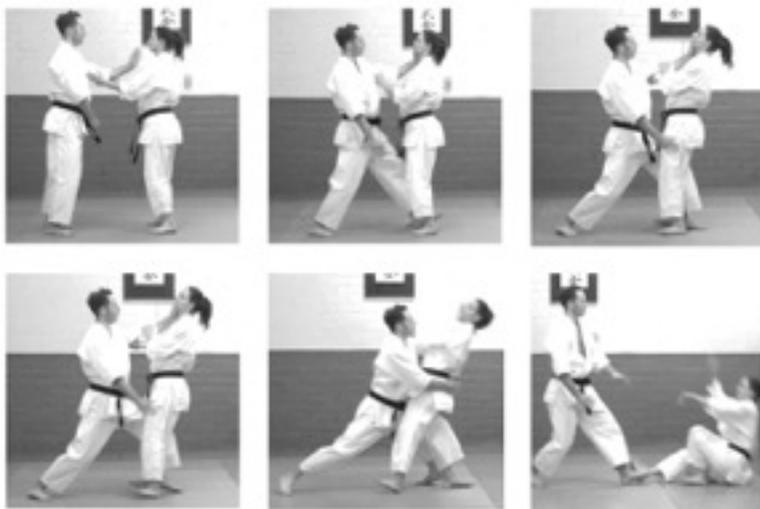
After the first shomen ate tsukuri, you start again until you feel you can throw your opponent easily.

Keypoints

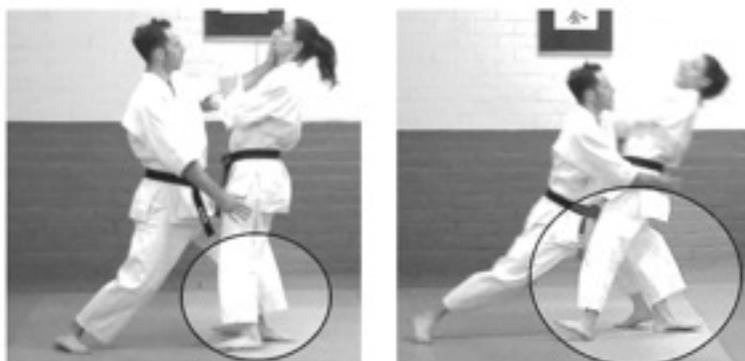
- Use one arm to push away opponent's arm, and use the other hand to attack the chin.
- When you move to the left, use the right hand to push the arm away, move to the right use the left hand.
- Notice the place where you put the foot when you touch the chin



How to throw with shomen ate?



Without the footmovement, the shomen ate will result in pushing away the opponent. Please study the result of stepping deep in between the legs of the opponent.



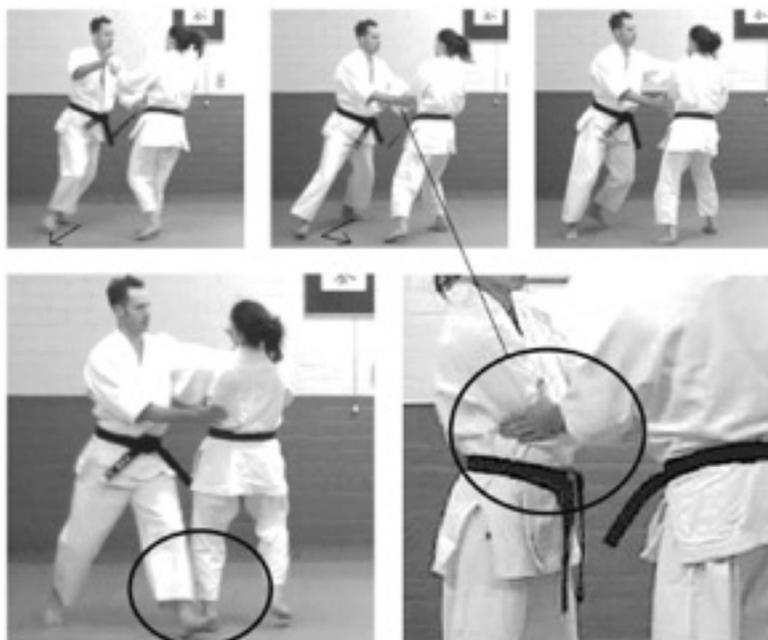
Aigamae ate

As in the shomen ate movement, Tori and Uke are moving sideways. Tori is applying the tsukuri movement on the 3rd foot movement.



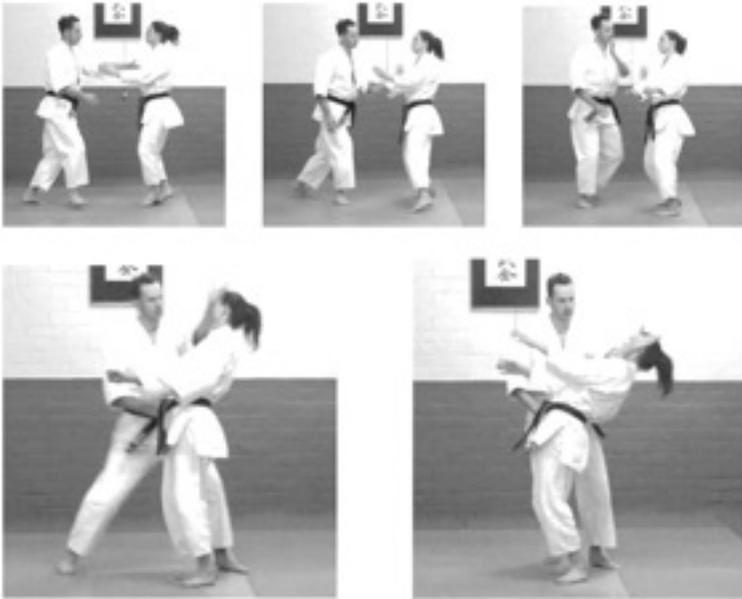
After the first tsukuri movement, start again until you are satisfied.

Keypoints



Gyakugamae ate

As in the shomen ate movement, Tori and Uke are moving sideways. Tori is applying the tsukuri movement on the 3rd foot movement.



Alternative version



Because the subject of the book is about “Creativity” we included some alternative version. In this case Uke’s palm is up, in the basic kata it is different.

Keypoints



- After pushing the elbow, use a straight forwarded movement of the arm.
- Make bodycontact with the opponent.

Gedan ate

As in the shomen ate movement, Tori and Uke are moving sideways. Tori is applying the tsukuri movement on the 3rd foot movement.



After the first tsukuri movement, start again until you are satisfied.

We also can see 2 forms of gedan ate, depending on which foot the bodyweight is.



Keypoints



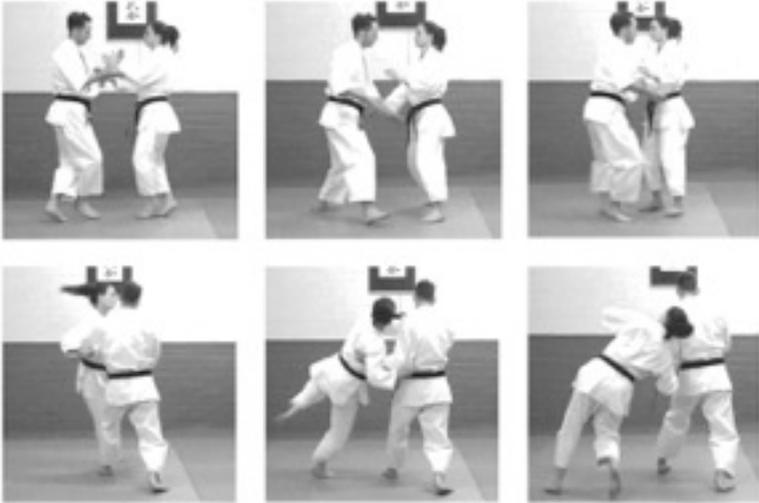
We always have to consider on which foot the bodyweight is placed. This is a very important facet of randori aikido.

We have to adapt our technique according the placing of the bodyweight.

Ushiro ate

As in the shomen ate movement, Tori and Uke are moving sideways. Tori is applying the tsukuri movement on the 3rd foot movement.

After the first tsukuri movement, start again until you are satisfied.



The hand is going under the opponent's arm and is placed on the shoulderblade of the opponent.



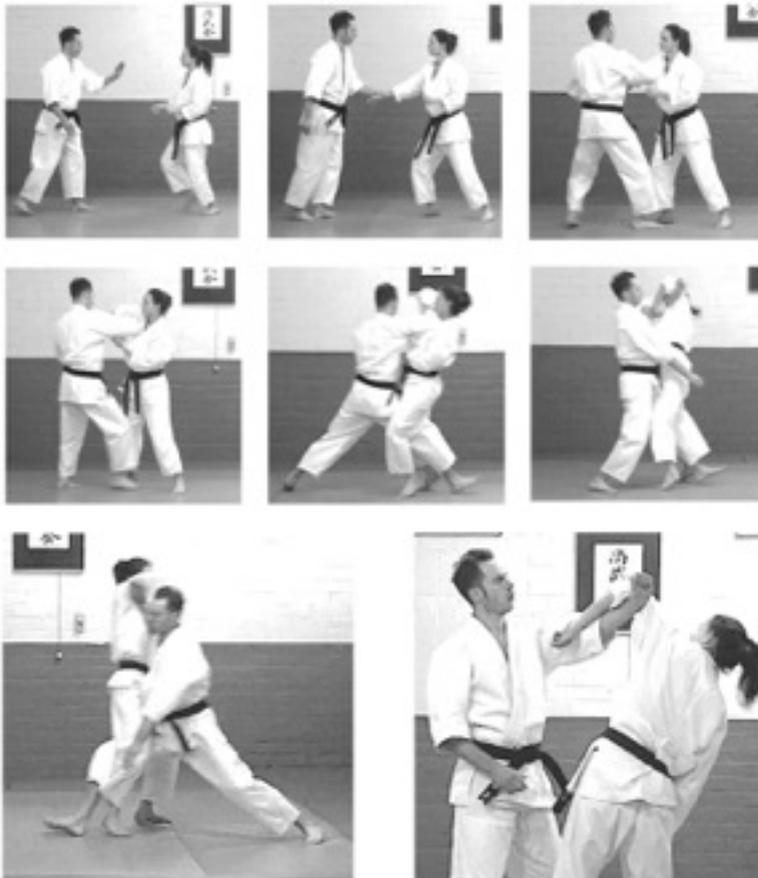
Keypoints



- Start from outside arm, above and slide via armpit to the shoulderblade.
- Bring bodyweight on one foot and change the bodyweight of opponent.

Alternative form of shomen ate

You can start from previous way of starting, or you can start when your opponent tries to stab or punch you.



Another way to start

In our basic kata we can see different ways of grasping the arm of the opponen.

Most grasping methods of the basic kata are done with a “natural” grip on the wrist.

In the kote gaeshi method the grasping is done with a “gyakute” grip. This kind of gyakute grip (see picture below) will be used as a starting point for some techniques. See also the grip on elbow.



As you can see this grip is not the basic way for kote gaeshi, but in the “old basic 15” we can find this way of gripping the wrist or hand.



Gyakute Ushiro ate



Keypoints



Gyakute gyakugamae ate

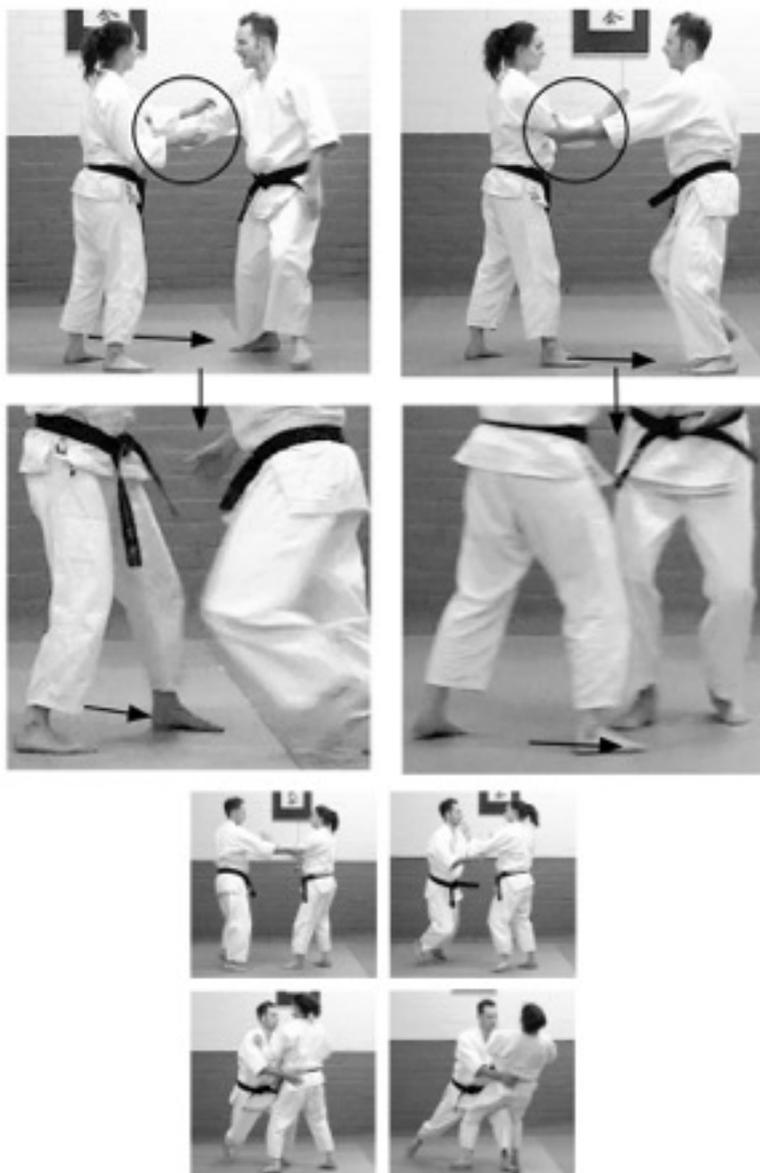
Starting the previous technique, but the opponent is resisting.



Keypoints



Starting with pulling the arm



Shomen ate after pulling

Pull the arm and apply shomen ate.



Or pull the other arm

Shomen ate to hiki otoshi

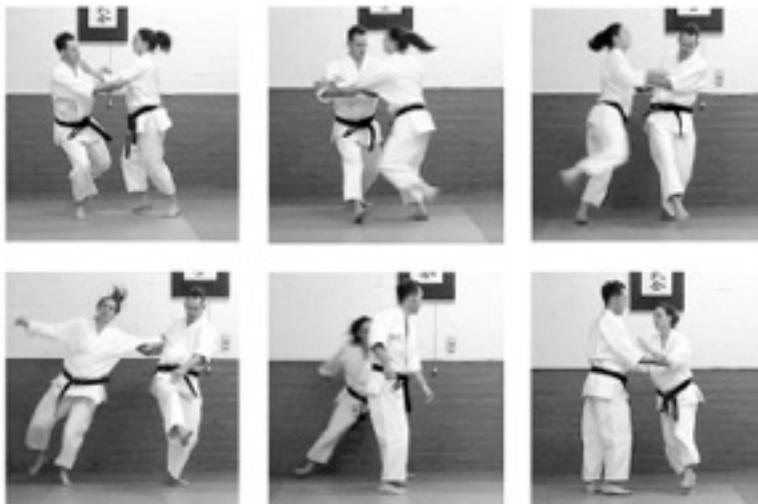


Hiki otoshi

Slap with your hand against the inside of opponents arm.
In this form you put the opposite foot backward.



How to practise this kind of hiki otoshi



Use the 3-step method to the side and don't throw the opponent. Perform this movement until you understand the mechanism. Next time, try again until it becomes a skill and apply this in your randori.

Ask your opponent feedback.

In the koryu no kata dai roku, we can find this "opposite foot" hiki otoshi.



Sumi otoshi



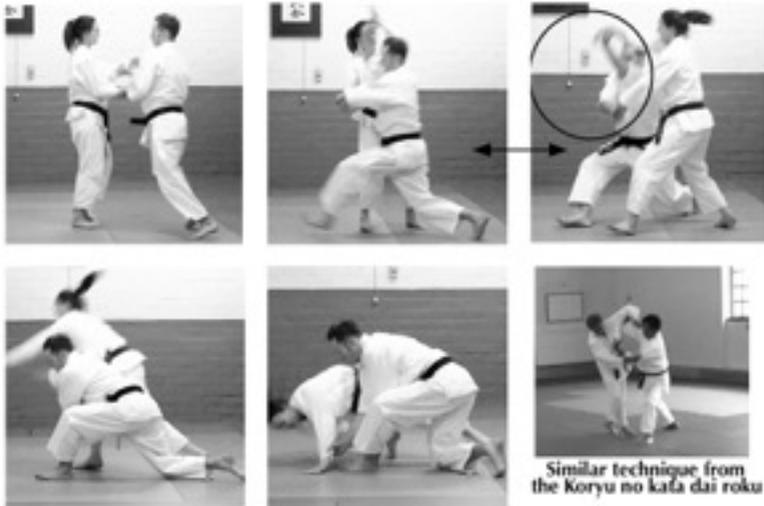
Keypoints



Alternative form of sumi otoshi

In the previous technique the manipulation of the opponent's bodyweight is the key to success. This manipulation we can find in this alternative for sumi otoshi.

There is also a resemblance with a technique from the koryu no kata dai roku.



The sumi otoshi (judo technique) is also very similar.



Mae otoshi



There was a time when mae otoshi was not allowed during competition. When competitors of a lower level are using this technique, they focus on the elbow and this can be very painful. But higher level competitors focus on the art of balance disturbing, but still this can be creating damage to the elbow.

Mae otoshi to gyaku gamae ate

When you try to use the mae otoshi, you will find many times the resistance of your opponent. In such a case your creativity has to be used. In the case of mae otoshi to gyakugamae ate the changing of the balance disturbing can create a chance to throw.



The “real” randori

The real randori is a game where the weaker person can create an opening in the defense of the opponent by using the art of balance disturbing.

The role of the opponent has to be “the guide” in this game and not “the one who never lose”.

Randori and competition are two different types of training. Both are using the same principles, in randori there is no winner or loser, in competition there is only one winner.

