

# Aikido Times

THE OFFICIAL NEWSLETTER OF THE BRITISH AIKIDO BOARD



October 2015



Welcome to the October issue of the Aikido Times. I have to apologise for the delay in publishing this issue which was due to a major computer “crash” which spread across all my Mac machines.

It also affected 2 out of 3 of my back up drives so now I am also sending files up to the cloud! Just shows that you can never

have too many back up options!

The next issue will be published in January 2016 and quarterly thereafter. So this means issues will cover: January, April, July, October. I will send out emails as usual inviting submissions, and if you have events that need publicising in between issues then these can be done via our Email News on a monthly basis.

I am sure you will all have lots of things planned for 2016 so send in the details and we can help you spread the word!

Brian Stockwell, Editor

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*“We cannot teach people anything .....*

*we can only help them discover it”*

*Galileo Galilei*

## RIGHT TO REPLY and LETTERS

*HAVE YOUR SAY HAVE YOUR SAY HAVE YOUR SAY HAVE YOUR SAY HAVE YOUR SAY*

Do you want to respond to any item in the Aikido Times?

Do you have your own perspective on any of the issues covered?

Maybe you have something really positive to say about a particular item that you found helpful or interesting. If so then please send in your comments and we can publish these in the new “Right to Reply” section

Email address for submissions (articles, letters posters etc): [mediaofficer@bab.org.uk](mailto:mediaofficer@bab.org.uk)

Also see submission guidelines on page 11





## News from the Executive Committee

### Keith Holland, Chairman

The Executive Committee continue to take action to ensure the BAB remains fit for purpose and recent action, not reported elsewhere includes

#### *Coaching*

##### ***Association Tutors***

Following the development of a new Coaching Syllabus for Association Tutors the Coaching Development Officer reported that 10 Instructors had completed the initial training and of these 6 had already undertaken the necessary mentoring and had now been approved as full Association Tutors. Arrangements are in hand to provide the mentoring for the remaining instructors. This valuable addition to the BAB's Coaching resource will result in an increase in the provision of more local courses for members.

#### *Club Instructors*

A recent audit of clubs confirmed that all clubs currently registered on the BAB website have a qualified instructor.

#### *Member's Grants Scheme*

Certain geographical areas such as Durham do not have a Coach Tutor available within some 125 miles, meaning that provision of courses for those in such areas are much more costly to facilitate. Recognising that the Board needs to respond equitably to all its members it was agreed that the additional cost of a course for the Durham area, (currently about £100) should be met by a grant from the Board's new Grants Fund.

#### *Aikido in Schools*

There are a number of Associations, particularly from the Tomiki and Shodokan disciplines who teach aikido in schools either as part of the schools main curriculum or as an out of hours activity and this is an obvious area for development.

The Committee have therefore set up a Working Group to gather and assess data on this area and in particular will be looking at how these activities are run; how they are financed; the relationship between the schools and the Associations; how student insurance is dealt with and the impact of the current venue insurance policy.

From this exercise we hope to develop a strategy to increase the provision of aikido within schools, under the umbrella of the national governing body, and to provide guidance to Associations on how to approach/work with this sector.

Grev Cooke has agreed to lead the Working Group and a number of Association Heads have already offered to participate.

#### *Equality & Equities Officer*

We are still seeking an Equity & Equalities Officer to oversee this valuable area of work. If you have experience in this field or work within human resources and feel you could help in some way then please contact the Chairman via the Website.

## **Insurance**

### ***Membership Certificates***

At the time of membership renewal a new Membership Certificate will be issued which has been modified to meet the requirements of the Financial Services Agency and whilst replacing the old insurance certificate will still include reference to the appropriate insurance cover.

When account was taken of the natural need for replacement of slip, as stocks diminished, the initial additional cost to the BAB was about £900. However we welcomed the kind offer from Endsleigh, our Insurance Brokers, to make a contribution of £500 towards these costs.

### ***Use of Mats – Risk Assessment***

Endsleigh are currently undertaking a review of our Insurance Guidelines to ensure compliance with FSA requirements.. One particular area of concern, already highlighted, was that clubs/associations need to undertake a proper “Risk Assessment” to ensure that mats do not slip during practice., something that is already highlighted in the coaching courses.

### ***Accident Reporting***

The Insurance Officer has stressed the importance of all accident claims being reported to Endsleigh however minor the accident, though in a number of cases this was not being done. The correct accident report forms can be downloaded from the website.

### ***Insurance Review***

The Chairman and Insurance Officer would be meeting with Endsleigh regarding the renewal of our policy for the next 3 years and consideration would also be given to other interested Insurance Brokers, prior to the renewal date of 1st March 2016.

## **Safeguarding**

The review of training related to safeguarding is now complete. The Lead Safeguarding Officer (LSO) has worked closely with the Coaching Development Officer to create a new training workshop called “Safeguarding Children in Aikido” and this is being trialled at the Coach Tutor Day in November.

An additional tutor (Tre Worsley) has been approved by the Child Protection in Sport Unit to deliver specific training for Club Welfare Officers and the LSO is now finalising the training materials ready for launching this programme in 2016.

These new initiatives along with our existing training programmes, mean that we now have a comprehensive training plan in place for Coaches, Club Welfare Officers and Association Child Protection Officers (ACPOs). As well as face-to-face training we have also incorporated on line training into the plan to ensure that our training is as widely available as possible.

The LSO is currently researching into a Safeguarding “Conference” Day, canvassing the views of ACPOs. By taking on board this feedback we can ensure that as far as possible our events meet our members’ needs





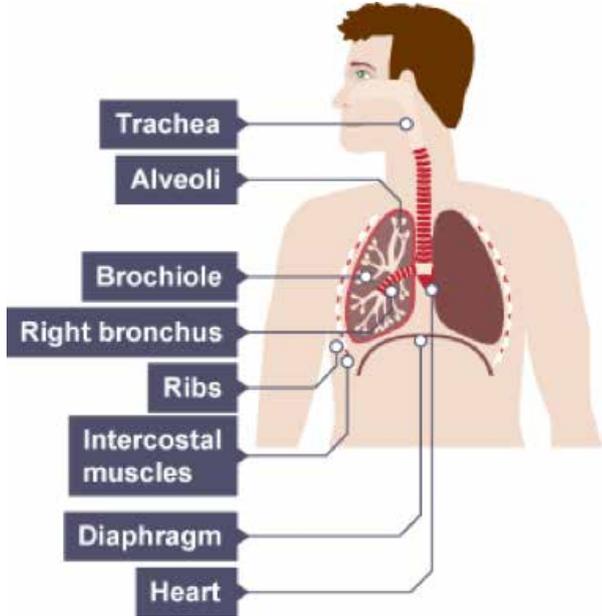
## Breathing

Mark Hardwick

When speaking of physical development and the maintenance of physical health through exercise, it is common to think of two aspects in particular – the muscles and the circulatory system. Other physical aspects seem to be less well understood, and one of these is the respiratory system. Although other exercise activities will produce benefits to the respiratory system, the martial arts place a deeper significance on the control of breathing, which means that it is possible to advance spiritual as well as physical abilities and health status.

The respiratory system provides the means by which we take oxygen from the atmosphere and place it in our blood stream, so that it can circulate to the body's tissues where it is needed. It starts at the nose or mouth, from there air is taken through the pharynx, down into the trachea (windpipe), after which the system splits into two bronchi (left and right) which enter the lungs. Within the lungs, the bronchi branch off into smaller and smaller bronchioles, and these terminate at the alveoli. The alveoli are the vital tissues which enable oxygen to diffuse into the blood stream ready for circulation.

With training which falls within the 'aerobic zone' (i.e. prolonged moderate intensity training - please see the article 'aikido and cardiovascular health' in the previous issue of Aikido Times for an explanation of this), several physiological changes



occur which mean that more oxygen can be extracted from the air and delivered to working muscles and tissues. One of these changes is that more alveoli can develop, thereby increasing the volume of oxygen available to the blood stream. There is also a corresponding increase in the number of red blood cells, which take the oxygen from the alveoli and deliver it to the working muscles and tissues. This combination of factors reduces strain on the heart and reduces blood pressure. It also causes an increase in available physical energy.

The breathing process is mechanical, and results from the muscular action of the diaphragm and intercostal muscles which surround the lungs. As these muscles contract and relax, the pressure within the thoracic cavity (chest) changes, forcing air to move into the respiratory system from the external atmosphere, and then back out again. With training, the efficiency of these muscles can be improved, resulting in a more powerful mechanical action.

It is quite easy to damage the respiratory system, and so care must be taken to avoid risk. The greatest risk is smoking, which can cause a number of airways diseases including emphysema, bronchitis and lung cancer. Smoking increases the



risk of infection and circulatory diseases as well. Polluted environments also carry risk to the airways, and so care should be taken to wear the correct protective equipment if you work in environments which might be excessively dusty or sooty. It is also advisable to avoid urban areas with heavy traffic where possible, and care should be taken to address the causes of damp in dwellings.

Learning to control breathing should be an important part of any martial arts class, and indeed of each technique. An acquired control of breathing results in conservation of energy, improved technique, reduction in fatigue, and control of stress. Any unwarranted tendency towards tension causes more rapid breathing and unnecessary muscular contraction, and thus it interferes with the fluidity of movement. It also causes maladjustment of internal physiological conditions.

A good example of this is attempting a breakout from an opponent's hold. A relaxed and well executed technique will ensure that the breakout is smooth and fast, and requires less physical effort. Muscular tension can then be applied when it is needed, that is once the breakout is achieved and you are able to apply your own lock or throw with power. Even then, this can be accomplished with minimum tension.

This does assume of course that technique is efficient and that you are able to relax. Sometimes this is easier said than done, and in a self defence situation where everything is confusing and stress hormones are elevated, relying on physical strength might be a good option. In general though, we are trying to achieve the perfect technique, and this ultimately requires minimum force.

To gain the benefits of breathing control, it should be emphasised and practised during training, along with relaxation. There are several methods that can contribute to this control, but just being aware of your breathing is a good starting point. Other methods include the use of specific techniques (such as those similar to yoga and tai chi) which your instructor should be able to demonstrate.



The practice of breathing control can improve health by reducing strain on the heart and by helping to reduce everyday stress. This will result in an increased life expectancy as the associated reduction in blood pressure and stress related hormonal activity will reduce the chances of suffering from a heart attack, a stroke, or other circulatory event. It can also prevent accident and injury, as the general biomechanical performance of the body is improved due to greater control of muscles and joints. Control of breathing will also improve martial arts technique by ensuring that muscular power is applied at the correct time, thereby enhancing movement and the effectiveness of technique.

There is another dimension to breathing control which applies to the martial arts, and that is the possibility of spiritual advancement. Breathing control can be used to assist in the cultivation of ki [chi] energy...indeed it is a prerequisite for this. Exercises involving control of breathing can be implemented so as to develop this elusive internal energy. These usually take the form of meditative exercises in which the breath is used in such a way that ki [chi] is first generated, and then directed around the body.

It is not the intention to mislead any readers who might assume that this is an easy thing to accomplish. It is only the most advanced of martial artists who might be able to utilise their ki energy to any significant degree. The rest of us just keep plodding away, trying our best...

***Mark Hardwick is a Lecturer in Health Sciences, Kung Fu instructor and Chair of the North Devon Martial Arts Forum***

Reference: <http://www.cdc.gov/tobacco/campaign/tips/diseases/copd.html>

## BAB Insurance FAQs

### Vincent Sumpter, BAB Insurance Officer



*Q. I already have insurance for my Association – do I have to take out the BAB's insurance?*

A. Neither Associations nor their member can “opt out” of the BAB Insurance “package” as it is a membership benefit.

*Q. This policy does not cover all of our activities – can the BAB policy be extended to cover them?*

A. The BAB arranges insurance with the intention of accommodating the generic needs of Associations. The BAB is not authorised or regulated to arrange or advise on insurance matters. The BAB will accept requests to investigate additional benefits however, if it is deemed that the benefit would not aid the majority of the membership, you will need to contact Endsleigh to discuss your specific needs.

*Q. If my Association resigns from the BAB, are my Instructors, students & clubs still covered?*

A. No. All cover hinges on the Association to which the club, instructor or student is registered being members of the BAB. Unless your members or clubs re-register with another BAB Association, their cover will be invalidated.

*Q. I own the property which is also the Club venue. Do I still need the BAB venue cover?*

A. Yes, because the BAB venue policy gives employee (volunteers / officers) third party liability cover as part of the BAB's total insurance package.

*Q. Am I covered for hire of property or against damage to my own property?*

A. The Civil Liability insurance includes cover in respect of claims directly or indirectly due to damage to premises rented to you for which you would not be liable other than by the lease or other agreement in place. Your “Club” property (e.g. mats, gis, weapons, etc) is covered up to a maximum of £1654 per claim, with a £250 excess which you will bear.

*Q. I sometimes teach Aikido abroad, will I be covered?*

A. Yes. However, you are only covered for professional indemnity cover. You are advised to take out appropriate travel insurance to provide cover for flight cancellations, emergency medical expenses etc.

*Q. We sometimes have visiting instructors from overseas. May we sell them/do I need to sell them BAB insurance?*

A. If they are only visiting the UK (e.g., they are not a permanent resident or do not have a work or study permit), they cannot be covered by BAB insurance.

*Q. I sometimes teach self-defence, am I covered?*

A. You are only covered to teach Aikido. If you teach Aikido as a form of self-defence, you will be covered.

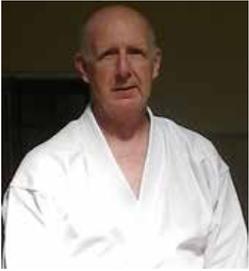
*Q. When new students come to practice for one or two nights but then do not come back, are they covered for insurance if I have not processed Association/Club membership for them?*

A. The short answer is “No”. That is, they will have no “member to member” third party civil liability insurance, nor will they have any personal accident insurance in the event that they are severely injured or worse. They could, however, still

make a claim against the instructor, Club, and/or Association/BAB. Your registered Club members could make a claim against the “uninsured” student but were the claim to be successful and the negligent party (the new student) had no other personal liability insurance then the likelihood of any monetary compensation would be negated. The only “safe” position is to ensure that ALL new students join from the first day of training.

*Q. Am I covered for third party and personal accident insurance if I am practising with a “non-BAB martial artist” at their Club or if they are visiting my Club?*

A. Your third party liability cover and personal accident cover remain valid. Check that the “non-BAB martial artist” has proof of insurance through their martial art (probably a letter or sticker in their membership book – similar to what would be the case for a BAB member. If they have their own insurance then all should be well – you are both covered. Where no insurance cover can be verified then the position is likely to be as described in the question and answer, above.



## Aikido workshop for Aiki Peace week in North Devon

### Richard Small 4th Dan TIA Europe

To celebrate the ethos of peace through Aikido and with respect to the founder’s own dreams of reconciling the world, a number of teachers gathered to share their skills and knowledge in Bideford, North Devon.

Saturday 26th September 2105 drew Aikido enthusiasts from Dorset, Somerset and far parts of Devon to share their experience and skills.

Huw Collingbourne of Hartland Aikido is a Ki stylist and through various exercises taught about the power that exists in non conflict. Pete Blayney’s session looked at application of technique through blending, sensitivity and whole body use. Sensei Geoff Flather of Banyu Hatén demonstrated a range of weapons applications and an awesome series of knife defence applications. Minimum fuss, maximum effect. At the mid time break, a lady called Gill served home made chocolate cake and served teas etc. Refreshments were free to all students. Suitably refreshed, we continued with Mark Allcock of Wellsprings Aikido Club in Dorset who chose to teach the hasso series from Jo suburi with emphasis on calm and again whole body coordination: being one with self. Richard Small of TIA Europe taught aiki ken (this has differences as well as similarities with sword arts.) The class experimented with the 3rd kumitachi and looked at some simple henkas. Finally, everybody had a go at cutting the bamboo with a wooden sword. It was a happy event filled with the spirit of cooperation and friendship. Just what the doctor ordered for peace within self and what O-Sensei always hoped we would find. The seminar raised £95.80 for Aiki Extensions. Peace could be found throughout all teaching and practice. A good day in life indeed.



## The origin and purpose of solo practice in aikido (Part 2)

### Guillaume Erard

*To help me add substance to this article, Ellis Amdur, famous author and Shihan in two koryu, Toda-ha Buko-ryu and Araki-ryu, was kind enough allow me to include elements from some of our private conversations about budo. For clarity, his words will always be explicitly presented to differentiate them from my own interpretations.*

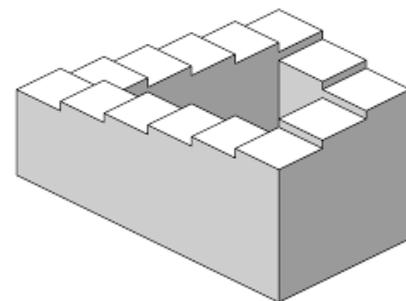
### What mechanisms does solo practice put it into action, and why bother?

I have often wondered why modern budo (gendai budo) seem to incorporate a lot more solo exercises than koryu, and Amdur told me that it was because their goal was probably different. He explained that although many solo Judo kata developed by Jigoro Kano come from Tenshin shinyo-ryu, which, through Yoshin-ryu, has distant connections with the Chinese arts, it is clear when one reads his writings that their purpose was to convey very different concepts.[4] Indeed, the adoption of solo practice in gendai budo is largely due to the influence of Western learning methods. Gendai budo introduced mass training and it is more convenient to manage a large number of practitioners in a small space when all of these people practice solo kata or inline suburi.

In one of his articles, Amdur discusses the subject of solo practice, focusing on the influence of kata on the neurological organization.[12] One of his main arguments is that solo kata practice is by definition not a solitary rehearsal of real situations, but in fact, a purposeful learning of forms that are disconnected from reality in order to solicit the brain in a different way than other more concrete exercises, and therefore develop different patterns of responses. Let's see what this is all about.

### Climbing Stairs Backwards

It is not uncommon in Japan to see people walking or climbing stairs backwards. There is even a saying that goes "100 steps backwards are equivalent to 1000 steps forward". Having seen some practitioners, particularly elders, adopt this mode of locomotion at the Hombu Dojo, I of course asked them if it was part of their training, and I was often given an answer not unlike what Ellis proposed: it was to develop mechanisms and brain areas that were not normally solicited (in fact, I would say, differently solicited) during conventional locomotion. As a biologist, I immediately looked into the medical literature (and sometimes, due to lack of better sources, into pseudo-medical publications...) to see if there existed some data backing up these assertions.



Although some research has been done on the subject of backwards walking, it mainly investigated the rehabilitation of elderly patients, and benefits seemed more likely to be physical, through the lessening of certain loads on the joints, than neurological.[13][14][15][16] One study, however, discussed the fact that the balance of the whole body is mainly controlled by the knee and ankle joints in the forward downward movement, and by the hip joint in the backward descent,[17] suggesting the use of a different chain of neuronal controls.

Solo work of kata to develop counter-intuitive reflexes

A recent study in children with autism reported that the study of kata significantly reduced the occurrence of stereotyped behaviour in the group performed the kata compared to the control group.[18] A Chinese study suggests that the regular practice of Nei Yang Gong (traditional mind-body exercise) causes an improvement in autistic symptoms and improves mood and behavior control, most likely via an increased activity in the anterior cingulate cortex (a brain region involved in mediating self-control).[20] MRI studies have shown that Tai Chi Chuan practitioners had significantly thicker cortex in several areas of the brain compared to non-practitioners.[22] Another study also reports enlargement of gray matter

volume in Judoka in areas of the central nervous system in relation to motor skill learning.[23] In addition, the same study suggests that out of two groups of athletes, one composed of martial arts practitioners and the other of runners, it is the latter group that presented the most significant improvement in temporal lobe, despite the seemingly reduced variety of movements and techniques involved in the running compared to martial arts.

While it seems at best diffuse and non-exclusive, there seems that there could be a link between kata and neurological rearrangement. But what about what Amdur describes as the influence of a conscious and constant repetition of the same movement on one's instinctive response during an improvised and random opposition (e.g. sparring)?[12] In other words, does kata make one better by changing one's instinctive behaviour and if so, is it desirable for us aikidoka to repeat techniques and forms on our own?

### *Practicing scales to relax*

A parallel that I find interesting to help answering this question is music. A professional musician spends a lot of his time practicing alone, most often scales. Not only does the study of scales and their articulations between each other is a subject that can occupy a lifetime, it also provides the musician with an essential vocabulary that they need to express themselves, be they free-jazz improvisers or picky classical music readers.

There is within these solo exercises another secret that we martial artists, seem to have trouble finding. A muscle can exert only one action: pull. Therefore, any back and forth movement needs to use at least two antagonistic muscles (that is to say, muscles that pull in opposite directions). The key to mastery lies just as much in contraction of the muscle that is useful for movement as in the relaxation of the antagonistic muscle. Just like a fighter can react to a surprise aggression, this formulation also allows musicians to fall back on their feet when a beat was missed or a change of tonality made, all of this, almost unconsciously.

The question is therefore: why do musicians seem to understand this while martial artists seem to be beating around the bush without success? When I asked Ellis Amdur, he replied that it was a likely matter of feedback. A musician knows immediately when he is too tensed because he loses speed, suffers cramps, and the music does not sound good. He does not need a partner to make him feel these signs of tension. In contrast, a budoka will have more difficulty perceiving these signs, especially since strength and athleticism can often cover these up for a long time while getting the practitioner relatively far. He notes, however, that those martial arts that practice solo training have "feedback" practices such as T'ai Chi "push hand" or the "pushing stability tests" that we sometimes see Ueshiba doing in films with his students. Two person kata training could be a much more advanced form of such training, but only if practiced properly with this in mind.[4]

### *Relaxing the antagonists, keystone of an effective movement*

I think that this is where we find the essence of what is wrong with us aikidoka. I mentioned in my biography of Ueshiba Kisshomaru[24] that Tohei Koichi claimed to have learned only one thing from Morihei Ueshiba: relaxation. According to Amdur, everyone has heard this, but few have really understood what he really meant.[4]

The Japanese often use as a mental image to "let the Ki flow", but I feel that this often leads to misunderstandings when it is placed in parallel with the injunction to relax. We thus often find, especially on grabs, tori with flabby hand positions, which results almost systematically in a "leakage" of force (in the physical sense, that is to say that it induces a change of speed vector), most often at the level of the elbow or the wrist. The relaxation of Aikido or Daito-ryu is actually neither a general state of limbs relaxation, nor a joint flexibility [that which increases amplitude]], but rather a state of neutrality without involuntary tension, except in precisely located places where the force is consciously applied. The master of Daito-ryu, Mori Hakaru illustrates this point when he says: "A certain degree of muscle tension is necessary to perform the technical accurately." [26] In other words, instead of having flabby hands for the sake of a pseudo relaxation, it is necessary that the position of the hands and fingers, often in extension and firm, be consistent with the type and direction or movement

performed. It should be noted that although the tegatana (lit. hand sword) is an example of this, one should not think that this position is applicable to all Aikido movements, as some require significantly different positions depending on the technique and angles approached.

A lot of work is done in Daito-ryu at this level[27] very much like that of a musician who works on the positions of the fingers on his instrument, and even if such work is rare in aikido, one should not fall under the illusion of “everything tegatana” because the result could be as disappointing as in the case of “flabby hands”. Most individual exercises in Daito-ryu to which I have been exposed to have this as a base principle, they are tanren that aim to develop the dexterity and the ability to cause precisely localized tensions and relaxations. Interestingly, when I started practicing these exercises, I felt the same sort of cramps that I had felt when I was learning to play an instrument many years ago.

I think that some have misunderstood the concept of relaxation to such an extent that they think we should practice Aikido with a very loose body and flabby wrists. I see some experts exaggerate to the extreme this type of relaxation, but it is obvious that this kind of demonstration is only possible thanks to the cooperation of uke. Less accommodating uke are in fact generally sent back to sit down by these teachers.

Regarding Tohei, some judge his demonstrations of the type “unbendable arm” as nothing more than tricks or circus attractions. Even though I do not think that practicing these exercises ad nauseam is absolutely necessary to understand the core principle (no more than doing thousands of suburi), I think that they were pertinent as a basis of his system for the reasons described above. The problem is that everything has been associated with unclear terminology, and therefore the message was often misunderstood. Just like suburi, these exercises have become their own justification and the actual purpose was lost.

I have students who have learned this type of exercise, but who have not been able to apply it; the metaphor of letting the Ki flow has never been enough to make them understand the relatively simple goal the exercise. Yet when presented with the basics of anatomy via a simplistic explanation of antagonistic movements of the biceps and triceps, they got it. Before that, despite (or because of) their efforts, their biceps always had a counter-productive action to what they were trying to do.

Contrary to a popular assumption, one should make use of one’s muscles in aikido, the problem is to use the right ones. The same goes for the suburi, if one knows what to develop, only a few dozen suburi should be necessary to get it.

### *Developing the aiki body*

Ellis Amdur also brought to my attention O Sensei’s words: “Aikido is 90% atemi”. According to him, understanding it in a way that “Aikido is 90% of strikes” is mistaken, because if one develops what he calls the “Aiki body”, one should be able to develop power, perform transfers of forces, and even apply percussion using any body part, and in any position.[4] Philippe Gouttard recently explained to me that since etymologically, atemi is the union of two words: ateru (touch / reach / hit) and mi (body), one should consider that one is executing an atemi every time one touches a partner.[28] We thus find the idea that the essential art of the technique is considered an atemi. For Amdur, the ultimate goal of solo practice is to develop this Aiki body. According to him, the exercise is solitary by nature, because, as Kuroda Sensei said, no one would be willing to spend the required amount time to help us develop this.[4]



## Conclusion

While I would not dare to say that I have answers, I hope, through this article, to propose some leads on the objectives and approaches of solo practice beyond modern considerations. The subject has recently provoked much discussion, especially since the publication of books such as *Transparent Power* by Sagawa Yukiyoshi or *Hidden in Plain Sight*[30] by Ellis Amdur, or through the work of people like Tohei Koichi, Akuzawa Minoru or Dan Harden.

The fact that people seek to develop these qualities is a good thing, but we should not forget that historically, this came after mastering the basics. Today, I am afraid that all it requires is to know how to click on a mouse to register for a workshop to develop internal strength given by teachers from diverse backgrounds. I think that we should not get ahead of ourselves and that this work should not be considered until the moment when we have a very strong background in aikido basics and when the physical qualities can no longer hide the lack of technique. From a personal perspective, I plan, like many others, to continue to seeking these principles within the arts of Aiki.

*Editor's Note: this is an abridged version of Guillaume's article (illustrations above are not from the author). The full article, along with references and video illustrations, can be read at :*

<http://www.guillaumeerard.com/aikido/articles/the-origin-and-purpose-of-solo-practice-in-aikido>

### About the author

Guillaume Erard has a passion for Japanese culture and martial arts. After having practiced Judo during childhood, he started studying Aikido in 1996, and Daito-ryu Aiki-jujutsu in 2008. He currently holds the ranks of 4th Dan in Aikido (Aikikai) and 1st Dan in Daito-ryu Aiki-jujutsu (Takumakai). Guillaume is also passionate about science and education and he holds a PhD in Molecular and Cell Biology since 2010. He currently lives in Tokyo and works as a consultant for medical research.

## SUBMISSION GUIDELINES

1. Maximum article length will usually be in the region of 1000 words. It may be necessary to split some articles over more than one issue of the Newsletter.
2. No payment shall be made for items used.
3. The focus of articles must be on aikido, its impact on people and the community, or contain content which would be of interest and relevance to aikidoka
4. Contributors must be either members of the BAB or be invited to contribute. Other people may submit items for publication and approval from the Board's Executive may be required.
5. There should be no explicit criticism of individuals or other associations/organisations.
6. All material submitted must be original (i.e. not breach copyright laws). Appropriate credits and permissions should be included within the submission if relevant.
7. Articles may be edited/corrected at the Editor's discretion
8. The Editor's decision shall be final in determining the content of The Aikido Times.

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## **The International Budo Council & Shoshinkan Traditional Aikido.**



are pleased to present, from  
The Cercle J.Naessons , Budo College Belge, Brussels (est. 1951)

**Pierre Citti kyoshi, 7d Aikido, 2d Jodo.**  
**René Hauzeur sensei, 6d Aikido, 6d Judo.**

We most cordially invite you to join them in an open Aikido seminar,  
to be held on the 28/29<sup>th</sup> Nov. 2015 in Taunton, Somerset.



**Location :**

Heathfield Community School,  
School road, West Monkton,  
Taunton, Somerset.. TA2 8PD

**Further details :**

contact : John Creed  
phone : +44 7425 16 78 24  
email : john@somerset-aikido.org  
fb : facebook.com/groups/westhuntspillaikido/  
web : www.somerset-aikido.org

**Times :**

11:00 - 16:30 each day.

**Fee :**

One day £20, both days £30

**Notes :**

Please bring Weapons & Insurance,  
We would respectfully request that  
zori are to be worn off of the mat  
at all times and that hakama are  
only worn by Yudansha.



## STÉPHANE BENEDETTI

### NOVEMBER 2015

Stéphane insists that Aikido is the *scientific application of laziness*, and that all its secrets are to be found in the very basics - which is what he teaches.

He's insightful, hugely knowledgeable and very generous with beginners.

Don't miss this opportunity to practise with one of the best teachers of Aikido in the world.

- [www.aikidocardiff.com](http://www.aikidocardiff.com)
- [enquiries@aikidocardiff.com](mailto:enquiries@aikidocardiff.com)

#### CARDIFF

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- Saturday 21st 12.00-16.00
- Sunday 22nd 12.00-15.00

**Fee: £20 per day or £35 for both**  
**Students/unwaged: £10 per day**

Participants are invited to a social event on Saturday evening (please ask for details).

Sports Wales National Centre  
Sophia Gardens  
Cardiff CF11 9SW

#### BATH

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- Friday 20th 19.00-21.00

**Fee: £15 (students/unwaged: £7)**

Hedley Hall  
Denmark Road  
Bath BA2 3RE

#### BRISTOL

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- Monday 23rd 19.00-21.00

**Fee: £10 (students/unwaged: £5)**

The Studio, MyGym Unit B  
Dean Street  
Bristol BS2 8S