

# Seidokan Aikido Communicator



Upcoming  
Events:  
Summer Camp  
June 16-19

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## Seidokan Summer Camp 2011 Update

**Place:** Battle Creek, MI

**When:** June 16-19 (Thursday - Sunday)

### Background:

Most of you know, I hope, that we are usually a bit more efficient in regards to getting camp info out. We apologize for what's happening this year. We were not originally planning on hosting camp; it didn't fall to us till this past fall so we started out several months behind. By that time, dates were rather limited at Western Michigan University so we saw that as a "sign" that maybe we should try a different location. Turns out, there isn't much to choose from. Several of the places we checked with, looked ideal, on paper, at least, but the reality was they don't have space for a group our size or they aren't doing conferences any more at all.

We did finally settle on McCamly Plaza (<http://www.mccamlyplaza.com/>) in downtown Battle Creek. We will be staying in a hotel, 2 to a room, have 2 mat areas in the large ballroom and have our meals right across from the practice area. The hotel does have a pool and hot tub.

What the hotel does not have - is a talented staff. We are still waiting on a final contract. The first draft of the contract came, after much reminding by my wife, Janean Sensei. I gave the numbers in the contract a quick once over and caught a fairly huge math error, certainly something that would be deal breaker. *You have to understand, if I caught a math error, it's fairly monumental!! I almost threatened to send Dr. Steve McAdams to teach them how to add, the hard way.*

It was last month when we pointed out that error and a week or so after that they got back to us and assured us the final numbers we agreed to would work. We are, however, still waiting to see that in writing in the form of a contract.

We were also told by the Kellogg Arena (Kellogg, the cereal giant, has their World Headquarters across from the hotel.) that we could borrow their mats - free of charge! What a great deal! They were only going to charge us \$1,200. The \$1,200 was for them to bring them over from next door - labor charges.

In any event, we are sure we have an accurate final number from them so below are most of the details. Janean, who is recovering from rotator cuff surgery, will try to get an official flyer out by the end of the week. (As we wait for our contract.)



**Travel:**

The closest airport is the *Kalamazoo/Battle Creek International Airport*, about 30-40 minutes away. We will provide pick up and drop off transportation to anyone flying into Kazoo. You may also want to check out the *Grand Rapids Airport*, about 1 1/2 hours away, the Lansing airport, about 1 hour away or the *Detroit Airport* about 1 1/2 - 2 hours away. *You will be on your own for transportation to and from any of those though.* Battle Creek also has an Amtrak station almost next door to the hotel, should you want to take the train. (Alone or in conjunction with a flight into say, Chicago or Detroit.)

**Parking is available at the hotel for \$6 per day.**

McCamly Place has a Starbucks, for you coffee freaks, and more exciting, (for maybe 1 or 2 of you) there is a local brewery (<http://www.arcadiaales.com/brewery/>) in the next block that has pizza, sandwiches, full meals, a number of beers as well as their own root beer, I think. There are also several other food options (aside from room service) within walking distance. Battle Creek also is the home of Firekeepers Casino (<http://www.firekeeperscasino.com/default/index.cfm>) which is not far away should you want to come early, stay late or just sneak out on some free time.

**Cost:**

**PRACTICE  
SHODO O  
SEISU AND  
REGISTER  
EARLY FOR  
CAMP!**

**JUNE 16-19  
MICHIGAN**

This will include hotel room, with all the standard services, for Thu, Fri and Sat night. This also covers dinner on Thu, 3 meals on both Fri and Sat and breakfast on Sun. Lunch on Sun will be on your own, but we anticipate having some discount coupons to several of the local establishments.

**Shodo O Seisu Rate:** \$280 by April 15th (\$50 non-refundable deposit, balance paid in full by June 1st)

**Katsugenken Rate:** \$310 by May 15th. (\$50 non-refundable deposit, balance paid in full by June 1st)

**Satsugenken Rate:** \$350 by June 6th. (\$50 non-refundable deposit, balance paid in full by June 6th)

***To take advantage of the above rates you must be a Seidokan Aikido member, current with this year's dues. Non-members will be charged an additional \$25.***

You may opt for a private room for an additional \$40 per night, that's \$120 for the camp. Because of the package deal from the hotel, we are not able to offer discounts for anyone coming late or leaving early.

We look forward to seeing you all in June!

Dr. Mark Crapo  
Seidokan Aikido Shihan-Bucho



## Aikido: A Proficient Graceful Laziness By Ben Doubleday

Aikido; A proficient graceful laziness. I want the best result with the least amount of effort. By this I mean if my Uke is attacking me I don't want to go against his motion or force. Most of us achieve this through blending, others try to achieve through a series of muscle and leverage. Now, that's not the most proficient and graceful use of laziness is it? I have seen people do a technique correctly and to form without blending. Does that make it correct? Yes in the way that it is text book definition and done exactly how it is described (if no one ever said to blend in the description).

So by practicing this way and learning this way the student will appear to progress quickly, but with no foundation or connection to the principles of Aikido or the Principles to Unify Mind and Body. This will more than likely not become all that apparent until the student reaches a higher rank and is unable to refine their technique and reduce their force and muscle.

When you start learning Aikido you learn the basic skeletal structure of the techniques; no one really expects you to be all that great at blending to start with. Your instructors want to teach you the principles and the basic forms of the techniques so when you start achieving rank you start putting the two together.

### A PROFICIENT GRACEFUL LAZINESS...

By lacking the foundation required to refine techniques, someone could practice for years and reach a high rank but still have a technique that looks like a "good purple belt". Without foundation, most of these students never get their training away from themselves. They think it's all about them, how can they make uke fall. There comes a point in your training you have to stop focusing on yourself and start listening to your uke.

Uke will tell you where they want to fall. And more often than not, he will also throw himself if you let them. All you need to do is "tap the first domino", you don't need to "shove the first domino and force it into the next five dominoes". A proficient graceful laziness; why do I need to do all the work when I can let uke do it for me.

## 2011 CUTS By Robert Fletcher, AIA

Two thousand and eleven cuts! What was I thinking? Mostly I was thinking: "I really need the practice." Aikido has been a difficult endeavor for me. The many layers of even the simplest technique have challenged both my body and my mind. Though the goal is blending and movement without thinking, I have had to address each part individually before trying to stitch them together. Only through repetition can I hope to get a feel for the subtleties. 2011 cuts was an excellent opportunity to really focus on the core principles of Aikido. Staying relaxed, an ongoing struggle for me, was required just to make it through the entire count. Settling down helped me stay relaxed as I drew the bokken down. Keeping my one point and drawing the bokken down to it helped me settle down. Extending my Ki and moving my one point helped in drawing the bokken back up to the start position. I find circular theories everywhere in Aikido. The fun was in having so many opportunities to apply slight changes on a part of the cut and study the effect on the whole. I was never bored. Although I may not yet know a "perfect" cut this experimentation allowed me to learn the components of such a thing. Really, I have just scratched the surface of it and, as with all the other elements of Aikido; I have many more repetitions to go. See you next year!

## The World as Our Dojo – Aikido on the Beach By Jim Brazell, Seiwa Dojo

Since “Aikido is a way of life in harmony with Nature,” then the beach provides opportunity to blend the principles more deeply into our lives.

I live about four miles from the most eastern shore of Lake Erie, near Buffalo, NY. Beach-combing has become a favorite pastime for my wife Westi and me. We look for sea glass, or in our case, beach glass, in white, clear, blue, brown, and various shades of green. I have also started collecting coralloid fossils. These are fossil coral from the Middle Devonian period, about 240 million years ago. They are deep gray, marked and often shaped like a turtle shell. While seeking and finding glass and fossils, the principles came to mind. The categories and examples flow from one into another.

Circular Motion surrounds the beach as wind and wave currents. The tides create their own rhythm. They establish a pace to life and action on the beach. Whether rough or gentle, whether early morning or dusk, they bring their gifts to the shore, and just as easily take them back if one’s timing is off. Slipping sands and slippery rocks remind me to use crescent steps and keep my center low. I get off the line and strike – grasping into the water for colored glass bits before the next wave takes them away.

Oneness of All Life - I slow down my steps to the slap of each wave. I ease my breathing; waves in, waves out. The desire to control my search and my life lessons. I am content in the moment of the search. I begin understanding myself in tune, not in conflict, with Nature. I listen in-between the waves to hear the silent, cosmic, connective ki. I stop forcing MY will upon the beach to find sea glass and coralloids. I wait upon the beach, composing myself to be the right note played at the right time in Nature’s symphony.

Extending Ki comes from seeking and hunting gazes to observing and receiving ones. The objects for which I search appear “spontaneously.” I do not force sea glass to appear effort of will, but I can discipline myself to increase the likelihood of encountering a fossil; possibly upside down or slightly under a layer of sand.

Range of Effectiveness – How far, how fast will each step take me? My next step, my next gaze stops and goes in any direction? How wide a swath will my eyes cut? What will my posture be to grab glass or fossil? Do I focus only on a narrow strip of land or lake, or do I shift my field of vision regularly? Many questions; one answer – Yes. Each search trains me a little to spy my own middle way among all the ways.

Masagatsu Agatsu – What could that mean at the beach? To catalogue the collection and publish articles; to start a small business in sea glass and grow it into a larger one; a doctoral degree in some academic pursuit? I am pleased to form community with other beachcombers, exchanging gifts of conversations and collections. I am grateful for Nature’s provisioning of more than I would ever need. I do not have to collect every piece I see. I leave some for others.

One thing I know it is not: Preoccupying myself with collecting more fossils and glass in less time. The quest is to see one’s self in harmony with Nature and to enjoy the reality that Nature provides.

As “Aikido is a way of life in harmony with Nature,” then all of our daily environments are dojos to be used for our benefit. Where will you be today? How will your life express the principles?

Several years ago the Kanshu placed an poem in the Communicator about training outside and being aware of one’s surroundings. Her poem started my awareness of how we carry and express Aikido in our daily living. - JEB

## The Principles and Me (or You)

By Ben Doubleday

There is a big difference between knowing the principles and understanding the principles. Much like the difference between knowing what a 5 star meal tastes like and knowing how to cook a 5 star meal. Just going by taste you can throw in spices and set the oven to what you think will get you the end result in flavor. You can cut the meat the same and add the same garnish; it will look the same but taste like crap. So your recipe may be a little heavy on the muscle.

That is like standing outside of the technique and replicating the movements you see. To the Untrained eye, (meaning without a good foundation) you're only seeing about 10% of the true technique. As for the trained eye you see about 50% of the true technique. A truly gifted Aikidoka will watch it and see 50%, and use their foundation and experience to fill in the blanks and get about 75% of the true technique. If you think you see 100%, you've obviously missed something.

I also notice that students that don't bother to strengthen foundation don't understand the importance of Aiki-Taiso. Aiki-Taiso is the 3<sup>rd</sup> stage of the foundation.



**The first stage** being: The Principles to Unify Mind and Body. Before you learn to move you need to learn how to move correctly.

**The second stage** is the Principles of Aikido. They teach you to be effective with your movements.

**Third stage** is Aiki-Taiso. They teach you movements you can arrange in different ways to form techniques. But I see people forget the third stage. You should not do Aiki Taiso any differently at the beginning of class then as you apply them through class. (Or attempt to apply them)

As well as the physical aspects a foundation teaches you, it also teaches you a philosophy. To live using Aikido as your way of life requires a foundation. Aikido is not just physical movements: it is- True victory is victory over oneself philosophy as well.

Knowing the words does not mean you understand them.

Most importantly without a foundation you're just going through the motions. You have no control. Control is something that you learn with the foundation; you listen to your uke and can feel where the edge is. Not controlling someone, but controlling yourself as well.



## The Power of Seidokan Aikido

By Ursela Stephane, Lillooet Seidokan Aikido, Lillooet B.C. Canada

When I first heard about Seidokan Aikido in Lillooet I was impressed by the philosophy of its non-violent, non-aggressive way of self-defense. One blends with the energy of the opponents, and leads them off balance while stepping out of their way of attack. All of this happens without anybody getting hurt. Like a willow in the wind, one surrenders to the energy of nature. Aikido, in effect, means “a way of life through harmony with nature.” This philosophy coincides with my way of thinking, so I decided to give Aikido a try. I have never regretted this decision.

At first, I felt apprehensive about some of the falls and rolls that are part of the Aikido practice. Since I am in my 60s, I was afraid that I would not be able to do some of the exercises, or that I would break my bones. However, the truth of the matter is, that these exercises strengthen the muscles and bones and make the whole body more flexible. Also, letting go of these fears, empowered me to say “yes” to life itself and enjoy my beingness.

Aikido works with the power of the mind. A simple arm test shows how the muscles go weak when negative thoughts occupy the mind, and how they remain strong when loving thoughts engage the mind. Concentrating on the body’s power spot, the one point, located about 2 cm below the navel, the mind can channel energy so that the whole body is strong and ready to deal with any attack effectively. All the techniques in Seidokan Aikido rely on the power of one point. As long as this principle is adhered to the exercises flow easily and without any effort whatsoever.

Even the falls and rolls become exercises of great joy. Remember when you were a child, how the body loved to run, roll, and just be active? Well, at any age, the body still wants to engage in activities, and while doing so the brain releases endorphins and the mind rewards you with healing energy that releases pains and aches you may have experienced before practice. In effect, the whole practice of Aikido leads to a healing of the body without drugs or negative side effects. It’s as simple as that.

And the overall reward is carried over into every day life. You feel a subtle sense of joy in living, food tastes better, colors are brighter, people are friendlier, and challenging situations are easier to deal with.



## Sample Book reaction paper for Shodan Pre-Test By Sue Deese, Aikido Institute of Michigan

At Aikido Institute of Michigan, when a student is beginning to prepare for a Dan test, they are given a pre-test. This pre-test is extensive, including some requirements from each kyu exam as well as all requirements from the Dan exam they are preparing to test for. Two weeks prior to their test, a further requirement is the completion of a written test application and a reaction paper to a book of their choice. Seidokan Aikido encourages recognition and application the principles in daily life. Below is an example of how Shodan pre-test candidate Sue Deese recognized these principles in a novel she was reading.

The book that I read for my 'report' is "The Search", by Nora Roberts. It is about a woman, Fiona, who, 8 years earlier, had been abducted by a serial killer. She managed to escape, the only one who did. She has moved to an island in Washington (the state) and is a dog trainer. Listening (I did an audio book), to how she trains the dogs demonstrated so many Aikido principles.

Working with beginners - When Fiona works with the puppies, or new dogs to her class it is just like when we have new people in class. The basics are taught, but in the way of getting just the gross motor movement, not the fine points. Get the dog to sit, and reward. Don't be angry when he will not respond the next time you ask him to sit. Just keep working at it, and rewarding. It is work, but keeping at it will bring results. With students at the dojo, we want to teach them the gross motor movements at first. Once they get the hang of where the hands go, which way to turn, then we can expand it to where your center needs go, to bend your knees to keep your balance/center, the exact positioning of the hands and feet.

### ENCOURAGING THE RECOGNITION AND APPLICATION OF THE PRINCIPLES IN DAILY LIFE

Controlling the first move - Fiona, when working with the dogs, shows that each dog is different, and will respond or react in a different manner. She must work with the personality of each dog. While the goal of each class of our classes is to learn Aikido, not everyone will learn in the same way or at the same rate. We have different levels in each class and each person must be worked with at the level they are. We must blend with who they are in how we explain things.

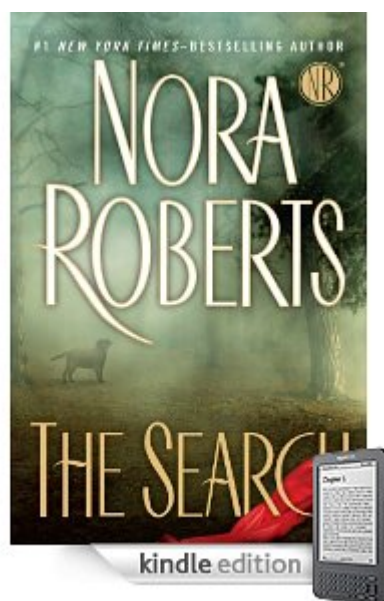
When the dogs bark, constantly, Fiona teaches to gently hold the dogs mouth shut, and say 'no'. Then reward. She is controlling the first move in that she is stopping the bad behavior before it can become a problem.

Irimi - There is a part in the story when a dog that has begun training wants to keep jumping up on people. So Fiona, lets the dog come at her then, as it gets nears enough to prepare to jump up, she steps into (irimi) the dog, not giving him a chance to jump up. She does not slam into the dog; just does not him have the room he needs. She enters far into his range of effectiveness. This is repeated until the dog learns that jumping is not permitted.

Keeping your one-point and settling down - When working with the dogs, she must stay relaxed not tense. She must not transmit any strain or frustration. They will sense it and respond, either by fighting the command, or not understanding just what she wants. When a dog 'loses' the trail, sent, sometimes you have to start over by giving them the sent again. It is the same with our work on the mat. If you want to take someone's center, you cannot tense up, or force the movement. You must remain calm and relaxed, (drop your shoulders), and uke will relax and let you take them. Or, you must find out where you went wrong and fix it. If you are going the 'wrong' way, trying to take uke towards their strong side, you may have to 'refresh the scent' by redirecting your center and theirs to the open side.

Masakatsu agatsu - There is a time in the book when the person who had abducted her, who is in prison, has 'trained' someone else who had taken up where he left off, to complete his work and get the one that got away. The new killer has murdered several women, leaving them in the same manner that the original killer had. When Fiona finds out about it she feels guilty that it is because of her that they have died. She shuts her friends and family out and spends a day feeling sorry for what is happening, thinking that maybe she should just leave. She lets herself fall into a 'funk', but not for long. She realized that she is not responsible for anyone else's actions; it is not her fault that she lived. She goes to work with the police, even to the point of going to the prison and confronting her captor. She keeps her center and does not let anything that he says or does affect her. When she leaves, she is in full control of herself and her life, and the captor is the one who is shaken. She has won the victory over her own fears and come away a stronger person for it. She is able to face each day with the knowledge that she controls her life not anyone else. And that she is not responsible for anything that was done to the other murder victims.

Problems with uke - A lot of times we have a problem with our uke. They give a poor attack, or they don't attack like we think they should. They grab too strong, they don't grab hard enough, or they are pulling instead of pushing. Maybe it is not uke who is the problem, but nage. Maybe nage needs to adjust what they are doing to make the technique happen, it is like with a dog. Maybe the reason the dog has learned a bad habit is because their human has allowed poor behavior. It is the human that is wrong, not the dog. The human must learn how to act, then they can help teach the dog.





## How to Prepare for a Test (seminar notes)

Handout by: Janean Crapo, Shido-Bucho of Ki Development, Seiwa Dojo

I recently attended a seminar taught by Sensei Janean Crapo on how to prepare for a Aikido exam. She was asked by her students to hold the seminar to help in preparing for upcoming testing and to know how one should actually prepare. We did not spend time in the seminar going through each technique that is required for a test, after all isn't that what we do in normal class anyways? Instead we spent a few hours in learning how to prepare. Sensei Janean has allowed me to include her handouts in the Communicator, but they are also available for purchase on Amazon.com and Barnes and Nobles incase you would like an electronic version. Thank you, Tammy Kloack, Seiwa Dojo

### How to Prepare for a Test A Step by step guide

“WHEN  
NERVES  
OR STRESS  
HITS,  
YOU WILL  
REVERT TO  
WHAT YOU  
PRACTICE.

MAKE THE  
PRACTICE  
BE  
CORRECT  
AND  
PROPER  
PRACTICE”

1. **Test preparation is NOT best done on your own.** There is merit to having at minimum, two people to assist; one person to use as a training partner and one person to watch and offer observations and guidance. Practicing with ONLY a training partner is not recommended as this person needs to focus solely on being uke and not withdraw ki/attention to observe movement during the techniques. By observing, they will inadvertently change the dynamic of the attack and resulting technique. Always get feedback from your uke on how it feels but get feedback from an observer on how it looks. Your own self assessment is also important for how you feel with balance and ease of movement during the technique.

2. **Aikitaiso** – An easy first step to proper test preparation is study and attention to the Aikitaiso. It is a fair bet that if one does not follow the principles during aikitaiso, they will also not follow them during the execution of a technique. Learning to follow the principles in solo practice (aikitaiso) is not only easier than learning them with a partner, but it also allows for crossover learning so it naturally becomes easier to do when a partner is involved.

#### Some pointers:

A. What does it **Look** like?

- i. As you watch someone else who is properly executing the aikitaiso:  
Look at the belt (or bottom hem of a hakama) – does it move slightly with each movement (an indication the movement is being initiated by the center.)
  - ii. Does the belt drop at the ends of steps, slides or arm movements (to maintain a solid base and keep the center low instead of rising.)
  - iii. Are the shoulders relaxed?
  - iv. As the arms make their movements, do they stay within the path of natural motion?
- v. Is the front foot in a toe out position?

Observe this in the instructor and then have someone also observe you and give feedback on these same questions as they pertain to you.

B. What does it **Feel** like?

When you do an aikitaiso:

- i. Is the center initiating the movements – as opposed to the center moving to accommodate arm or foot movement?
- ii. Is balance and range of effectiveness maintained through all portions of the aikitaiso.
- iii. Does weight recover to a stable position between the feet instead of over only one foot (which compromises balance and stability)?

3. **Techniques:**

A. Initial practice for required techniques should begin by observing a proficient practitioner execute the techniques.

- i. First, just watch the overall form.
- ii. Watch the movement of the center.
- iii. Observe the open area where uke can/will fall.
- iv. Recognize the aikitaiso within the movements.
- v. Lastly watch the movement of the hands and feet.

B. Practice (as uke) the techniques paying close attention to:

- i. Feel the overall form/movement.
- ii. Pay attention to where your center is inclined/led to move.
- iii. Feel where your balance is compromised and the open area you fall into.
- iv. Notice where your arms and body are directed.

C. Practice (as nage) the techniques paying close attention to:

- i. Feel the overall form keeping posture and balance throughout.
- ii. Move from the center.
- iii. Find and free up the area uke can fall.
- iv. Move with the uke until uke is no longer in a position to be able to move.
- v. Maintain zanshin as you walk away from the head.

4. **Choosing the Aikitaiso you will demonstrate and show applications for:**

A. The easiest way to do this is to find techniques you thoroughly understand and that you can easily perform.

B. Have a proficient practitioner perform the techniques while you observe which aikitaiso are applicable (there may be numerous aikitaiso involved. They can be done “in full” or “in part”.)

C. Practice the aikitaiso as you will do it on the test. Make sure you know how the count is done and practice this as though you are leading a large group of students. Count before you move and ALWAYS practice zanshin. (All too often, students trail off at the end of the count and cut short the final movement.)

- D. Practice the technique with a 3<sup>rd</sup> person watching. They need to give feedback on whether they can see the aikitaiso within your execution of the technique.
- E. Do NOT pick an aikitaiso if you cannot explain why it is part of the technique. It is not enough to do something just because you've been told it is applicable. You MUST be able to field questions about your choice.

#### 5. Choosing techniques for each attack:

- A. Understand, you will NOT impress Sensei by doing a plethora of techniques. There are likely no techniques you could come up with that he/she does not already know. So.... Above all, do NOT set out to try to impress. Stay clearly within your "range" of the techniques you are comfortable with and those that you understand their essence.
- B. Have your 3<sup>rd</sup> partner watch as you perform techniques. Get feedback on:
  - i. Movement from your center
  - ii. Posture
  - iii. Presentation and zanshin
  - iv. Did you take uke's balance?
  - v. Are you getting out of the way? Either by stepping off the line of attack or by redirecting the line of attack?
  - vi. Are you blending with your partner or are you forcing a technique?
  - vii. Are you using muscle?
  - viii. Are you being too passive? (Many students lapse into passivity, mistaking this for relaxation.)
  - ix. Are you "throwing" or are you guiding your partner to a place they are off balance and finding an easy way for them to fall?
  - x. Is the execution of the technique Seidokan approved?
- C. Practice the appropriate pin or finish for the technique.
  - i. Do NOT do a pin if it is not explicitly for the technique being done or an approved generic pin (Weaver Lock).
  - ii. Always end in a safe situation (ex: uke on their stomach, place their hand on their back, walk away from the head so as not to be kicked, ZANSHIN)
  - iii. Maintain posture, balance and appropriate range of effectiveness

#### 6. Teaching:

- A. The techniques that are easiest to teach are the ones you've had the most difficulty performing. Because of the difficulties you needed to overcome, you have hints and ideas to help others overcome those same difficulties. This gives you much to draw on to try to teach.
- B. Teaching is NOT just saying what you are doing. You actually need to offer advice about HOW to do what you did.
- C. ALWAYS state what you will be teaching (unless there is a reason not to say it based on how you will be teaching) and always demonstrate it first.
- D. To practice, do NOT tell your uke or extra partner what you will be teaching. Teach them and see if they can do the techniques the way you teach it. If they have difficulty, make corrections and use this as guidance for your teaching skill.
- E. Incorporate the principles and basics into your explanations.
- F. Do NOT use terms you don't define.

## 7. Questions:

- A. Understand the terms and what they mean.
- B. Define the answer and give examples to support the definition.
- C. Use examples both for/from on the mat as well as in daily life.

## 8. Weapons:

- A. Learn and follow proper etiquette for handling the weapons!
- B. ALWAYS practice proper etiquette even when practicing on your own or with an informal group.  
***When nerves hit during the test or any stressful time, you will do what you practice.***
- C. Find a proficient practitioner to watch as they do the kata and/or techniques.
  - i. Watch for posture, movement from center, range of effectiveness (and how it is achieved)
- D. Understand each movement
  - i. Why is it done
  - ii. Where is it done
  - iii. How is it achieved
- E. Practice with partner and observer getting feedback on all of the above.
- F. Do NOT get in the habit of “practicing little”..... do not make small quick movements as you try to recreate the kata in an abbreviated way.... As above... ***when nerves or stress hits, you will revert to what you practice. Make the practice be correct and proper practice!***

## 9. Randori

- A. Randori is merely the same as all above but with multiple uke.
- B. This does not mean you are doing multiple uke all at the same time. You are dealing with multiple uke in sequential steps.
- C. Posture, center, staying calm and relaxed is the key.
- D. Making and keeping contact as uke attack allow your turning motion to veer them away from you.
- E. Keeping weight balanced between small stances allows for natural movement and allows the center to continue to connect and move with the center behind the attack and disperse uke's centers as they attack.
- F. Do NOT stop your center to redirect attackers with your arms.
- G. Rounding out the arms as though “holding a ball” maintains spacing and contact allowing time and space to clear you way.
- H. Look for openings that bring uke to you, not openings that bring uke to surround you. (Initially, moving toward the end of the row of attackers gives you more of an advantage as it creates distance they must travel to get to you.)
- I. Always practice zanshin!

## *Please join us in celebrating these recent promotions*

### **Yondan**

Brent Danninger                      University of Texas Aikido Club                      6/19/10

### **Sandan**

Yoshito Yanai                      Seidokan Aikido of Tokyo                      11/6/10  
George Ishii                      Aikido Institute of America                      11/14/10

### **Nidan**

Cliff Kamida                      Aikido Institute of America                      11/14/10  
Gabriel LeGarreta                      Victory Dojo                      11/14/10

### **Shodan**

Oren Shamir                      Aikido Institute of Jerusalem                      9/3/10  
Adam Preble                      University of Texas Aikido Club                      2/21/10  
Aaron Mercer                      Cal State Long Beach Aikido Club                      11/14/10  
Hannah Pearl Flath                      University of Texas Aikido Club                      11/14/10

### **Calendar Events**

Please email me all of your upcoming events so it can be added to the Aiki Calendar. (tkloack@gmail.com)



Bokken Workshop at the Aikido Institute of America; March 11 - 13, 2011

Seiwa Dojo, Battle Creek MI- Wes Cuatt will be presenting a seminar about observations to make and actions to take if you are witness to a violent crime or anytime you find yourself in a possibly dangerous situation. The seminar will be Sunday, March 13 2-4pm.

Summer Camp June 16-19 in Battle Creek Michigan

## Seidokan Aikido Video Tapes

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In this video series, the late [Seidokan Kancho, Rod Kobayashi](#), shares his experience of over 35 years in the **Way of Harmony With Nature**. Each waza, or art, is not only clearly demonstrated before an actual class, but he offers an explanation as to why each movement was made.

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**Part 2** Basic examination arts and Aiki-kengi and Aiki-jogi

Dan Arts

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**Part 2** Continuation of Aikido arts for all yudansha.

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Written by: Janean Crapo,  
Seidokan Aikido Shido-Bueho  
— Ki Development

