

## Gasshuku in Koeln, Germany – September 26-27, 2009.

### Teaching by ITO Sensei

#### KEIKO 1:

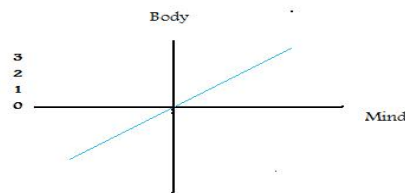
- **Bo taïso (warm up with bo):**

- Bo on the shoulders, arms stretched on the bo, feet in kiba dachi position
  - Swing the bo, arms, body to the right, then to the left (at least 10 times)
  - Same but bending the upper part of the body (from koshi) forward and keeping your back straight
  - Point the bo toward a point in front of you (3<sup>rd</sup> point of a triangle with your feet)
    - Right and left looking down
    - Right and left looking up
    - At least 10 times
  - Same but pointing the bo towards the third point of this triangle behind yourself
- Turn the bo above your head, right and left, like a helicopter, twisting also the upper part of the body, then the whole body
- Massage of the back with the bo, holding the bo behind your back and resting on your forearms. Massage top down, each side of the spine
- Gentle percussions with the bo on your koshi
- Bo in front of you: Let the bo go down slowly towards your feet; come back up slowly, keeping the bo close to your body; tenso (bo, arms, whole body stretched towards the sky); then let the bo go down, holding it without effort or muscle tension; the bo stops in your hands when your arms are vertical towards the ground. To be done several times, watch your nose!
- Sanpo uke:
  - Hold the bo in front of you palms facing down; swing the bo upwards (daï jodan), then come back to original position (10 times)
  - Same but alternate daï jodan and jodan directions (left and right)
  - Same but with five directions: add chudan right and left (similar to Ryuhi)
- Sitting w/o bo:
  - Rolling on your back, centre, right left
  - Rolling sideways holding your feet

- **Remarks by Ito Sensei:**

○ Health and Shintaïdo

- Western medical approach is binary: Health = you do not have a disease. Otherwise you are sick.
- One of the sources of Shintaïdo is oriental / Chinese medicine, where mind and body are taken into account and where there are many levels of “health”



- When you are born, you need a lot of support: Level 0; after a few years you become more independent: level 1.
- Shintaïdo Kaihokai is for those who have a strong mind and body and can take students from level 1 to 2 or 3; this is very good typically for high school students.
- Shintaïdo has students of many different levels in terms of “health” so the Shintaïdo practice has to be modified for those who start later or are not at their peak moment. Shintaïdo yokikai is the answer to those needs. Bo taïso as we did it was meant for people who are between level 0 and 1. These people also need a good understanding of the concept of “tension – deficiency” (using muscle strength versus letting go completely). If you have been sick or just leave hospital, you are probably not “sick”, but still somewhere between 0 and 1: Shintaïdo can help you go back to 1. Ito sensei has used these techniques to heal himself after his two strokes which had taken him from level 3 to below 0!
- Think about where you are in the scale and go, push for the appropriate level, so you don’t hurt yourself.
- When you teach, think about where your students are; it is very challenging to teach a mixed group; make sure you tell people in that group they should feel free to step back and watch.
- There are many ways to adapt the Shintaïdo practice to the condition of the person in front of you. Ito sensei referred to the example of one participant who was communicating, “dancing” with her seriously ill father unable to talk, by holding his hands: This is also a form of hikari to tawamureru!

○ Why is it important for us to study the martial side of Shintaïdo:

- Shintaïdo comes from martial arts; there is a strong essence of martial art in Shintaïdo kumite.
- However this is not really efficient from a fighting standpoint if you take into account modern weapons
- BUT the essence of what you study is helpful in today's society, because of the many kinds of "conflicts" we have in today's society.
- We study the energy, how to handle the energies in these conflicting situations; so we really study conflict management and conflict resolution through our practice. The "feelings" of what we study in Shintaïdo can be used in situations we are confronted with in our social life. This has many many dimensions, including awareness, awakedness, and in general, attitudes and behaviors helping us to handle conflicts: There is a very rich essence of this in Shintaïdo, this is part of the Shintaïdo DNA!

• **Practice:**

- Kumibo, Bo transfer:
  - Both partners hold the bo facing each other
  - Partner leading does tenso, and stops holding the bo, then holds it again. Purpose is for both partners to feel the effect of the bo weight shift in their bodies
- Same but partner receiving absorbs the bo down and eventually rolls backwards; then change of roles.
- Leading partner does Toitsu kihon without throwing his partner. Make sure the cut is towards the center of your partner. Daï jodan, jodan, chudan, gedan.
- Same from meiso position or with hanmian dachi: Toitsu kihon with rolls. Focus on anticipation: anticipation of what my partner will do, anticipation of what I am going to do. Anticipation is key to allow fluidity in our movements and techniques
  
- Hikari:
  - Leading side does toitsu kihon, focus on the chest/center of your partner
    - No rolling
    - Work in all directions, mae, shoko, sagare irimi.
    - The partner receiving must be sensitive to the weight of the bo
    - Leading side looks over his partner but cuts in the center of his partner
  - Then practice without Bo, holding the wrist of your partner
    - This practice increases the ability to give direction, the ability to receive and follow a direction
    - Importance of the quality of the contact at wrist level to give and receive direction
    - This practice can also be done without Bo but imagining one has a bo
    - This practice can also be done with one person leading and two partners receiving at each end of the bo

- Or without Bo with one partner on each hand
- Then one can imagine two groups etc.
- The substance of these practices can be beneficial for leadership training, coaching etc.
- Of course it must be adapted and take into consideration the condition of the person been trained.
- These movements do not have to be strong; can be sensitive, soft, can focus on vibration, on light etc.

End of keiko 1.

## KEIKO 2:

- **Bo taïso**

- See keiko 1

- **Practice:**

- Canoe kayak
  - Without partner first
    - Imagining incoming tsuki
  - Then with partner, but partner only indicates the level of the attack:
    - Gedan, chudan, jodan
  - Then with partner doing a real chudan morote tsuki
  - Then one against three
- Kohan
  - Kumibo: One side does morote tsuki dai
  - Other side does kohan or kohan yakute
  - Right and left
  - Then only tsuki side has a bo
  - Receiving side does kohan with naked hands imagining he is holding a bo
- Reception jodan tsuki
  - Attacking side does formal Shintaïdo karate chudan tsuki:
    - Yoi (standing, feet in hachiji-dachi position, arms along the body with fists closed)
    - Kamaete: Arms crossing in front of the body, left arm on top of right arm, then move into fudo dachi position (left foot moves forward), with left arm in chudan tsuki position and right fist closed, palm towards the sky, against koshi on the right

- of the body
  - Then tsuki with right hand moving right leg forward in opposite fudo dachi position
  - Make sure the tsuki is indeed heading for the face of your partner, both at kamaete stage and at tsuki stage (needs adjusting as partner has moved during kamaete)
- Receiving side:
  - Yoi
  - While partner does kamaete:
    - Move your right foot forward to the left, but put your foot on the ground in the direction of your partner
    - Inside irimi, ura (your partner is behind your back)
    - Hold your hands open at the level of your face, palms towards yourself
    - At this stage you have taken yourself out of the direction in which your partner's fist is pointing
  - While partner does jodan tsuki
    - Turn back 180 degrees by pulling your right foot back behind yourself, feet end up in kiba dachi position
    - Outside irimi, omote (you are facing your partner's back)
    - Hands receive tsuki with ukenagashi on top of attacking arm. Right hand goes to fist of partner; left hand at the level of his shoulder
    - At this stage, you have again taken yourself out of the direction of the tsuki, and you are controlling your partner with both hands (make sure you are well connected at fist and shoulder level)
- Same attack but add to reception muso at the end:
  - Attacker needs to keep the energy/direction of his tsuki forward
  - Receiver uses the technique above, and after controlling the partner arm as described above, lets his arms fall; the key here is NOT to push down but really and literally let your arms fall.
- Same technique but receiver turns his body 90 degrees more i.e. end up with his feet parallel to those of his partner. Same muso technique at the end.

- **SOTAÏ**

- Basic principle is to change the way we traditionally work on improving our body flexibility, on how we work on reducing our body tensions, on how we work on relaxing and extending our muscles.
- Instead of pushing in the direction where we want more flexibility or more opening, we work with a partner in the following way: we will work in the opposite direction with the partner resisting it, then let go, so the body will naturally go in the direction where we are looking for more flexibility, more opening etc.
- The idea is that when we work the traditional way, our muscles are resisting going in the direction we want to go. By pushing the other way,

we allow those muscles to relax, so that when we let go, there is much less resistance and much more opening because we have taken the tension off from the muscle we are working on. (This is also based on the basic principle that for each body movement, for each muscle which is “contracting”, there is a muscle which is “relaxing” or “expanding”).

- Two examples of this were practiced:
  - Working partner is lying on his back
    - Helping partner holds working partner’s arm at wrist level ,pulling the arm towards the sky
    - Working partner his pulling is arm / shoulder towards his own body
    - After a few seconds, working partner let’s go, and his arm / shoulder extend outside of his body, helped by the pull of the helping partner
    - This was practiced with the arm in different angles
  - Working partner is sitting, legs open right and left
    - Working partner bends forward towards one leg and stops at his own limit
    - Working partner then pushes BACKWARDS, while helping partner resists, pushing forwards; after a few seconds, working partner let’s go and moves forward towards his leg, helped by the push of the helping partners
    - This is then done with the other leg, and forward with both legs close to each other

### KEIKO 3:

- **Shiatsu massage**

- Shoulders, shoulder blade, collarbone
- Massage with hand palms, grabbing and releasing, massage with fingers
- Muscles on both sides of the spine
- Arms extensions, lifting elbows
- Percussions

- **Tamyo part 2**

- Taikimai
  - Forwards, backwards
  - Sideways
  - Twisting
- Rotate shoulders, rotate arms

- Knees absorb
- Rotation wrists and ankles
- Balancing arms
- Throw arms musoken, 5 levels
- Maegeri
- Yoshin

- **Hikari (kumibo)**

- 1 leads, 2 receive
- Lead does toitsu kihon
- Mae, shoko, and mainly sagare
- A lot of tenso to open partners at chest level
- Sagare to facilitate partner's expression

- **Reception tsuki attack**

- Renki kumite (naked hands)
  - Closed wrist against open hand
  - Wrist / wrist
  - Tsuki / kohan
  - Focus on center of partner
  - Do not (ab)use force, do not give up, find balance where both partners can express themselves
- Same exercise, dai i.e. moving forwards and backwards
- Kumibo: Jodan attack, kohan reception
- Kumite: Jodan tsuki, kohan reception

- **Reception with naked hands of Bo jodan uchi komi attack**

- Step forward with right foot to the left,, hand forward to the left , Low koshi
- Turn back 180 degrees (right foot back),
- Grab partners bo and hand with an O type right arm movement, staying close to your partner, left hand on his back or shoulder, and eventually letting him roll

- **Taimyo part 1**

- Starting position (seiritsu)
- Work on stepping patterns
  - Focus on curve in feet movements
- Work on hand patterns
  - Reference to Tenshingoso
- Reppaku + Saizan (full sequence of 4 steps forwards and 4 steps backwards)
- Yoshin
- Tenshingoso yokitai
  - Inhale instead of sounds A, E etc.
  - Inhale during first part of O, exhale during last part of O.

End of keiko 3.

End of Gashuku.

Draft report by J.L. de Gandt.