

AIKIDO OSAI WAZA



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BY

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TAI NO HENKO - GO TAI

- 1 The starting position. Start one step apart from each other.



- 2 Nage initiates the technique by extending his hand towards uke and forces uke to react to his movement.



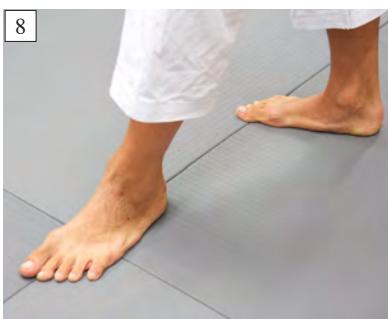
- 3 Uke grabs the wrist.



- 4 Nage maintains his hand in the center of his body. At the same time nage takes a step forward to the side of nages foot, toe to toe.



TAI NO HENKO - GO TAI



5 There is a saying that goes; the head leads the hands and the hip leads the feet. This means that nage first turns his head, then the hand. This is followed by the hip turn which in itself will force the feet to move.

Nage turns the hip a full 180 degree turn. Nage keeps his hand in his center all the way through the movement.

The movement is a spiral movement which begins at the top and spirals down to the bottom. Nage then momentarily midthrough the technique end up in another hanmi position.

6 After nage completes the 180 degree hip turn, nage then moves the foot into the final position. Nage makes sure to be in a strong and well balanced position.

7 Nage keeps the hands in the center of his body. The hands are kept at shoulder width and just above the hip. Note that the wrists are distinctively below the elbows. Nage should be strong in this position and not easily moved. Nage's center and hands should be stable in the following directions; forward, backward and up- and downward. When nage enters the final stance, nage should have a low and stable feeling and lower his hip very much the same he would when he strikes with the bo.

8 Hanmi is the recurring stance in practice. In this position you create a triangular stance referred to as hitoemi. The idea behind its design is to create a defensive and offensive stance. The stance is highly flexible and easily changes direction with a correct hip turn.

9 The proper stance is vital for body movement and correct hip movement. Your body rests on both feet with the weight equally distributed. The legs are slightly bent.

SUWARI WAZA KOKYU HO - HELD FROM ABOVE

- 1 Uke grabs nage's wrists from above. This makes it difficult to proceed with the basic form since nage will easily be pinned down.



- 2 Nage raises the hands with the kokyo movement and leans slightly backwards. This causes uke to raise upwards and lose balance.



- 3 Nage then cuts with one tegetana across uke's wrist. Nage applies pressure through uke's other grip. At the same time nage slides to the side with one knee, the rest of the body following as a unit as nage moves in with shikko.



- 4 Nage ends in a strong position and maintains pressure on uke. The pressure is directed to uke's center and pins him down.



SUWARI WAZA YOKOMEN UCHI IKKYO URA WAZA

5



5 Nage leads uke on to the mat and ends the technique with the ikkyo pin.

6



6 Detail. Nage initially blocks the yokomen uchi with a shomen uchi movement then seeks contact just above the elbow.
If nage blocks below the elbow there is a risk that uke's attack will reach across nage's arm and reach it's target.

7



7 Detail. Nage rolls with his arm on the outside of uke's arm without moving uke's arm out of its position. Nage grabs hold of the arm as it is descending.



SHOMEN UCHI NIKKYO OMOTE WAZA

1 Uke and nage start out in ai hanmi.



2 Nage initiates with shomen uchi and uke mimics the movement.



3 Nage enters very much like ikkyo but instead of grabbing the wrist nage creates contact using the tegetana.



4 Nage cuts down the wrist with the tegetana until uke loses the balance.



SHOMEN UCHI NIKKYO OMOTE WAZA

5



5 At this stage it is safe for nage to continue the movement and to grab the wrist with the nikkyo grip.

6



6 Nage gets a firm grip and is now ready to step in with the leg closest to uke.

7



7 Nage steps in and pins the shoulder to the mat. Nage then places the knee by the armpit.

8



8 Nage finishes the technique with the nikkyo pin.

MOROTE DORI SANKYO URA WAZA KI NO NAGARE

5



- 5 After uke has dropped to the mat nage jams the shoulder into uke's armpit. Nage then grabs the sankyo grip.

6



- 6 Nage turns the hip and raises uke's arm with the sankyo grip.

7



- 7 Nage cuts down uke's arm with the sankyo grip then puts his hand on top off uke's elbow. Nage continues the movement and forces uke down onto the mat.

8



- 8 Nage ends the technique in a standing sankyo pin.

MUNA DORI SANKYO OMOTE WAZA

- 1 Uke grabs uke by the lapel.



- 2 Nage grabs just below uke's grip in order to secure the stability of the gi.



- 3 Nage takes a step 90 degrees off the attacking line, executes an atemi and stands in horse stance.



- 4 Nage grabs around uke's wrist, pins the wrist to the chest and forces uke to drop onto the mat.



KATA MEN UCHI YONKYO URA WAZA

- 1 Uke grabs nage by the shoulder.



- 2 Nage executes shomen uchi and uke mimics the movement to deflect the attack.



- 3 Nage leads uke's response straight down and causes uke to lose balance. At the same time nage moves 90 degrees off the attacking line and executes an atemi.



- 4 Nage moves in close to uke and executes an atemi to uke's side.



KATA MEN UCHI YONKYO URA WAZA

5



5 Nage grabs across uke's hand and elbow. Nage turns the hip and steps in toe to toe and starts to turn the hip in an outward moving spiral that leads uke downwards.

6



6 Nage cuts down uke's arm and causes uke to drop to the mat.

7



7 Nage bends uke's arm preparing to obtain the first part of the yonkyo hold.

8



8 Nage grabs with both hands on uke's forearm. Nage starts the upwards going spiral movement by turning the hip.

KATA MEN UCHI YONKYO URA WAZA

- 9 Nage turns the hip towards uke and raises the arm.



- 10 Nage turns the hip around in an outward spiral leading uke downwards.



- 11 Nage continues the hip movement.



- 12 Nage pins uke's shoulder and elbow to the mat.

