

## Aikido's pressure points

I am glad we are starting to get this in the open, simply because, in laymans's terms whether we take a doctors prescription or and aspirin it is a medication. So too with Aikido's deliverance of pain with technique or individual pressure point, we advance to that level of practice using the pressure points available in any given situation or technique by practice and knowledge.

My point being, denying pain being delivered by nerves, whether called pressure points or pain submission, is a moot point. (Moot being a philosophical arguement. That, in working man's terms, means nothing because them educated scholars are beating a dead horse while the world goes on around them, at least in working man's terms.)

Before I practiced Aikido, I had a variety of pain submissions from various jujitsu lessons, but sometimes to get there there were many offensive and defensive dirty tricks to get past punching and kicking? Eventually, judo and jujitsu were that more effective than striking and kicking. When I began to get the hang of Aikido, I saw even more openings, beyond the actual physical manipulations, which became easier to get to with Aikido's flowing harmony.

Now with Aikido training, I see it works well with many other styles training providing openings for other techniques, which I call my old friends from other schools of training.

So, not to rely on what works is foolish. But learning to make other things work within Aikido? You decide.

How long did it take to begin to understand Aikido, and will you or I ever Master IT?

Probably not, but practicing is a lot of fun!

When I learned these forms, there were no names for them. I was just told "and the next one goes like this (trans)."

**Rokkyo:** Also known as udehijigatame, udehiji shime, hiji osae, etc. Often used for knife thrust or jo thrust chest height. Tenkai so that thrust goes under armpit, flow thrust forward>sideways>upwards>backwards while holding uke's wrist with both hands. Pressure on uke's elbow as you drop down on inside knee or back. Warning, uke is liable to injure elbow on this one. I don't do this one often unless uke is yudansha because of injuries to at least four mudansha who went down on wrong knee.

**Nanakyō:** Kawahara Sensei says, "like sankyo but not sankyo." Instead of getting into the classical sankyo position, uke stays in front of nage. He used to do it to me by grabbing my thumb as I attacked with a munedori. However, I have also had it done to me by other Sensei from other attacks. I believe it was Endo Sensei who liked to do this from a jodan tsuki attack, going into tenkai and trapping and twisting the hand as it passed by into a sankyo-type grip. However, instead of stepping into tenkan, he would tenkai again and drop and twist uke's wrist in the sankyo type grip while pressing down on the elbow for leverage with the other hand. As nage steps backwards, uke is pressed downward. Some Sensei have called this just another variant of sankyo others say "like sankyo but not sankyo."

**Hachikyo:** Again, Kawahara Sensei says, "like yonkyo but not yonkyo." (I got reprimanded on this several times a while back because I insisted on continuing to do yonkyo when the practice was "not yonkyo.") The practice was from the katatetori attack. The uke's wrist is immediately turned over into a "yonkyo-type grip" without raising it and nage steps backward while pressing down on the elbow for a drag-down rather than press-down (more like gokkyo type of feel).

**Kyukyo:** Also known as Katagatame or Udehijigatame (this terms seems to be used for a number of techniques). It is especially done against tsuki attacks. It is a required technique for sankyo in Canada. The gedan tsuki attack is sidestepped outside using a strong irimi movement

while cutting down at the elbow with a strong shuto. The other hand does atemi to face or throat. The atemi hand continues its path to uke's shoulder which it pulls down. The shuto hand wraps uke's arm so that the shuto continues on to grab uke's elbow from the inside. The nage's two hands overlap at uke's elbow which is pushed down as nage lowers down on to one knee while doing a tenkan, or stepping backwards. Finish with kansetsu waza.

**Jyukyo:** Easy way to start is like yokomenuchi shihonage but, instead of taking uke's arm upwards, the bent elbow is pressed downwards as nage steps forward in the 45 degree. Finish with shuto to back of neck.

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I may have the order of these all wrong and all I ever heard was "next one" in terms of name. When I asked the name I was just told they were the kyo.

In the meanwhile I have been known to do a number of techniques which are not exactly kihonwaza and the Sensei would come over and correct it, so, it must have been another one I was fortunate enough to rediscover (I was told that I would sooner or later find out all the variants if I stayed in Aikido long enough but would never be shown all of them directly-- basically, I was told to go away and find out myself and quite bothering them.). I am, however, finding out what makes each of the techniques a technique in itself a not something else. This is quite interesting. For instance, the one that Kawahara Sensei calls "like yonkyo but not yonkyo" is not yonkyo because it does not include the wide arm-sweeping motion of the ikkyo (uke's elbow doesn't come up and uke is pulled down and not pushed down).

Please take all this with a grain of salt. It is simply my distillation of things I have been taught over a number of years from a great many different teachers. If there is any incorrectness in this, it is because I stupidly misunderstood or mixed up what several different senseis were teaching. In my own defense, I sometimes find it difficult because of the different terms used for the same thing by different sensei and the limits of when a technique is something else differ from sensei to sensei from my point of view. It is, though, possible that they are all the same, the difference in perception being dependent upon how many times I have been bounced off the tatami as uke before getting a chance to try out the technique.

I'm not too good at verbal descriptions but I tried.

These differ some from Rocky's rendition but then I suppose we learned them at different times from different teachers. These technique require the use of a bayoneted rifle or long spear, it is training against long weapons the jo up. It requires two moves to get inside Uke unlike the jo down to the hand which require one move.

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**Gokyo:** Uke using a bayoneted rifle. Uke has the right hand in the triggering position the left had around the barrel stock. He thrusts with the bayonet at the abdomen (easier withdrawal than the chest). You slide into his left side your right hand goes to the elbow as in Ikkyo and your left palm up grasps his fingers from the bottom securing them on the stock piece. If you were looking as you hands the right palm would be down and the left up. Now proceed as in Ikkyo with your normal footwork.

**Rokkyo:** Uke using a spear from the right hand position. Left hand at the base of the staff and right hand extended position as if thrusting or reaping with a 9 foot spear. Slide in at the thrust. You will only get half way in. Your right had goes to the elbow like ikkyo but with the hand turned over the thumb on top. Your left hand goes to his left hand as in Ikkyo, but grasping the thumb and fingers securing them onto the shaft you will be holding his arm like a jo. If you looked at your hands the right palm would be up and the left down. Apply pressure to the elbow and thrust down as if his arm was a jo (be careful you can snap the elbow with too much presser. Pin in this position applying presser to the elbow (again be careful).

**Nanakyo:** Spear or rifle thrust, you slide in the right hand grasping uke's left from the top, your left hand grasping uke's left from the bottom. Both your hands are securing his left (or lead hand) on the weapon. Rotate his arm about a quarter turn so the elbow is up and into your armpit. You can apply pressure at this point. If you can not apply sufficient leverage to disarm him or break the elbow, slide your left foot across your front, it will be in front of uke. Now drop down on your right knee and lean back across uke's back applying pressure to the elbow (be careful).

**Hachikyo:** Uke in the right handed position thrusts with the bayoneted rifle or spear. You slide in but not so deep as the last time. You grasp the rifle stock or spear shaft in your left hand and push it up and toward his right shoulder. Grasping the lower part of the shaft (between his hands) you pull. This gives you leverage on the weapon and you can take uke down bring the blade of the weapon across the back of uke's neck.

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