

Technical Aikibojitsu I

Foundations

Short Forms

The heart of Aikibojitsu is found in concentrated study of what are called **Short Forms**. Short Forms are formal staff patterns of precisely defined rhythm, timing, transition, and line. They comprise a focus for technical study similar in approach to *Iaido*, the art of drawing the sword.

Each Short Form is a significant, graspable piece of an immense and mysterious complexity, highlighting and giving physical expression to something that otherwise would have remained forever invisible.

Short Forms are descriptions of the infinity of the Absolute, taking defined form not according to the whim of the practitioner, but through tracing of the hard surfaces of determinative shapes and structures that define and precede matter. Asymptotic determinants are forever shifting, ethereal, yet with respect to physical manifestation, they are immutable.

Each Short Form is an exercise in grounding, of transition and intensity, containing subtle complexities of rhythm and line far beyond that which one at first sees. Some forms focus on a martially applicable, explosively intense focus of power, while others focus on perfection of energy from its birth in the depths of silent stillness to its finality as fully realized form. All forms concentrate on coordination and alignment, and a strengthening

of personal base deep within the origin of decontracted ground.

Aikibojitsu practice contains within it several methods of training that build upon the underpinnings of the defined Short Forms. These include Category Training, Short Form Sets, Short Form Progressions, Complex Forms, and the katas of the *Daiki Taiyu*. All of these will be covered here and in later sections.

The Katas of the *Daiki Taiyu*

Aikibojitsu has a defined set of Katas, collectively called the **Daiki Taiyu**. The *Daiki Taiyu* (translated as ‘Great Spirit, Manifested-Nonmanifested’) is a foundational series of Katas, a Kata being a defined sequence of Short Forms that embody Aikibojitsu's unique philosophy and technique. An Aikibojitsu Kata is a relatively long (more than three) sequence of Short Forms chosen to express a deeper aesthetic content, meant to be performed in awareness of deeper rhythms and in alignment with guiding upstream principles.

Beginning practitioners are often pleasantly surprised to find that the basic form of an Aikibojitsu Kata is relatively easy to learn. Aikibojitsu is benign at first, allowing beginning practitioners to quickly gain a moderate level of fluency and effectiveness with the staff, both on the level of Kata and as a weapon of self-defense.

It is only as skill is attained that Aikibojitsu's deeper challenge begins to reveal itself. Elimination of error and the increased level of energy thrown into moves, narrows the asymptotic channel enough to reveal to the practitioner the presence of an optimal line of movement, the movement's **Implicit Line**, the result of the interweaving of upstream determinative principle with the practitioner's intent.

As more skill and power are attained and as the asymptotic channel narrows, it becomes evident that a given Short Form really has one and only one perfect line. That may be difficult to accept or understand at first, but as more and more energy is thrown into a form, it becomes an unavoidable fact. A Short Form has precisely one optimal line, and it is toward performance of that line that the practitioner attains.

An Aikibojitsu Kata is not just a sequence of Short Forms performed in a specific order. The joining of forms together in the Kata's designed sequence, is a joining together of the Implicit Lines of the individual forms. This leads to the notion that as a whole, the Kata itself has an Implicit Line, a line of curvilinear perfection of great complexity, unique to itself. This is where things get difficult, for it is the Aikibojitsu practitioner's task to carry out this complex line as a whole.

The real challenge of Aikibojitsu lies in mastering the deep objective demand, of tracing the Implicit Line of a Short Form or Kata with the utmost precision of line and energy. Correct performance of Aikibojitsu technique requires facility in running the full spectrum of exponential transformation of energy, all the while conforming to the Implicit Line's complex timings and convolutions.

As mastery of a Kata is approached, the challenge does not lessen. In fact it increases! Even a modestly correct performance of a Kata of the Daiki Taiyu can demand such high levels of energy and control, that complete involvement of one's being on all levels is called for. There is a sense of sweet desperation in this, because the demand of the infinite is at once intimidating, exhilarating, compelling, and ultimately liberating.

In the Daiki Taiyu, Aikibojitsu presents several formally defined Katas that are intended to provide the practitioner with a relatively large number of foundational Short Forms from which to approach the study of Aikibojitsu as an art form. Practitioners usually learn a complete Kata in a seminar format and the basic forms and sequence of a Kata can usually be learned in about 3 to 4 hours.



Dan McAbee Sensei of Two Cranes Aikido

Although learning the basic movement sequence of a Kata doesn't take long, mastery of that same Kata may take years. Katas are deceptively simple at first because practitioners (even advanced practitioners) who first learn the sequence of a Kata, cannot yet see the singular perfection of the underlying intricacies of the Kata's Implicit Line, nor the difficulty hidden in the complex energy transformations involved. In fact the search for perfection in one single Aikibojitsu Kata could end up being a lifelong pursuit.

The Main Elements of Aikibojitsu

Technical Aikibojitsu can be broken down into six main elements that, acting in concert, determine how the staff responds to the practitioner's intent. The six main elements are:

Implicit Line
Explicit Line
Tracking Pattern
Rhythmic Timing
Exponential Transition
Aesthetic Content

Implicit Line

Every Short Form has a theoretically perfect line, called **Implicit Line**, within which rhythm and timing, acceleration, transition, intensity and aesthetic content, all come together to create a unique entity. It is toward physical description of this ideal that the practitioner attains.

At first it is not easy to see that there is one and only one perfect line for a given form. But as skill develops through repeated practice, each form begins to reveal the truth of itself.

Every detail of mind and movement takes on significance in the attempt toward expression of Implicit Line. The presence of a single discordant exponential, even presence of a single thought, will have impact upon developing accelerations, transitional timing, and final pattern in space.

Implicit Line is the preformally optimal trajectory in space through which the staff ultimately will travel, the result of the confluence of contracted intent and the upstream determinative structure of preformal law. Implicit Line is intimately related to **Implicit Demand**, the foundational requirement that all technical movement be based in the fundamental vibratory frequency of the staff.¹

Explicit Line

Intent is a creative force that modifies preformal isotropy, opening some areas of space, while closing others, strengthening some potential trajectories, while eliminating others. Even before

movement takes place, the formation of intent results in an alteration of the preformal field within which precisely one single trajectorial pathway can be called optimal.

This optimal, singular pathway is implicit. It is a line (in the sense of curvilinearity) of perfection, existing in its entirety within the potential, fully upstream of the manifested world.

The actual line traced by the practitioner in the effort to carry out Implicit Line is **Explicit Line**. In the carrying out of Explicit Line, any technical deviation from the potential perfection of Implicit Line, whether in position, rhythmic timing, acceleration, or emphasis, is an error.

The *area* bounded by Explicit Line and Implicit Line represents energy lost to the outcome of intent (Figure 50.) The two lines, in their divergence, represent energy that has 'leaked out', or been 'radiated away', or dissipated through generation of non-contributory exponentials whose energy primarily manifests as instabilities within the practitioner's body.

As the practitioner gains skill in technique, Explicit Line gradually comes into better alignment with Implicit Line, causing areas of divergence to decrease both in number and degree. Thus, through practice, more energy is allowed to participate in intended outcome, making moves of ever greater precision, power, and intensity possible.

When the Implicit Line of a move is missed, the move is faulty. Because it is faulty, it can't carry as much energy as a move that is more explicitly correct. Unless the faults in Explicit Line are corrected, an increase of input energy will cause increased loss through those faults; an Explicit Line fault thus tends to increase its damage as more energy is input into the form.

This is one reason why effort is only part of the equation in work toward peak power generation and peak intensity in physical movement. Elimination of the differential between implicit and Explicit Line is the true key to expressed power and intensity. It is only when error is eliminated that input energy can be optimally carried through the exponential transitions in the technique. Elimi-

1. The central concept of **Implicit Demand** will be covered later in this chapter.

nation of error in staff work means tight conformance with upstream principle.

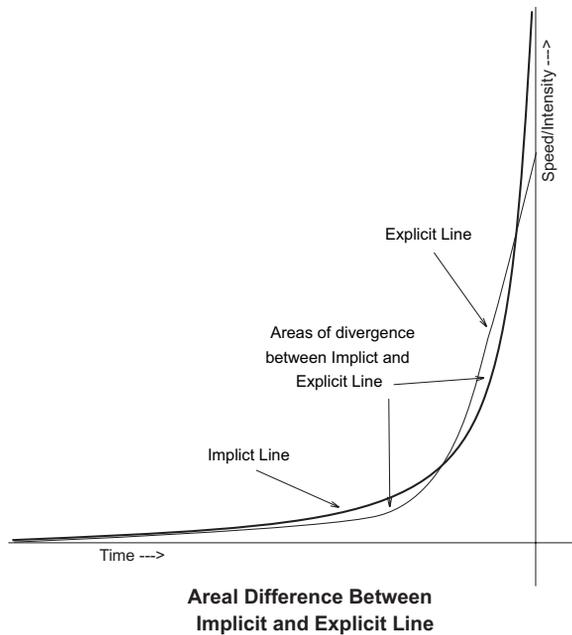


Figure 50

It is to the degree that Explicit Line matches Implicit Line that explicit levels of speed, intensity, and power will reflect an increase in input power. In highly skilled technique, wherein very tight conformance with Implicit Line is achieved, energy input to the form will be translated almost entirely according to the form's intended design, and will be effectively amplified by the form's exponentially transformative properties.

A practitioner, having become familiar with the approximate movements involved in carrying out a Short Form, naturally begins to throw more energy into each technical iteration. Eventually a point comes wherein it becomes possible to throw a fairly high level of energy into the form. It is at precisely this time, that a 'channel of relative correctness' begins to reveal itself within the form.

This channel of 'correctness' continues to deepen and narrow, becoming ever more obvious as more energy is thrown into the form, and error is left behind. As the channel continues to tighten ever further, it becomes apparent that a limit is

being approached, one in which the channel ultimately is reduced to the diameter of a dimensionless line. In the precise center of this channel, lies the Implicit Line of the form.

An **asymptotic channel**¹ is a channel of relative correctness at whose center lies a form's line of perfection. At the center of this probability channel, Implicit Line lies, precise, pristine, beckoning, compelling.

An Aikibojitsu practitioner, having glimpsed the perfection of Implicit Line, having felt its presence, will be deeply challenged and emotionally moved by its very existence. Once one sees pure perfection, once one comes into contact with it, one cannot help but be affected by it.

Through the Aikibojitsu form, one enters into a relationship with perfection. From that point on, one's attempts to express explicitly the implicit, calls forth powerful states of emotional, physical and psychological discipline....

1. See a complete description of Asymptotic Channel in the chapter *The Asymptotic Structure of Space*.