

HANDBOOK OF JUDO TECHNIQUES

By Steve Scott

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INTRODUCTION



Judo is a practical activity based on sound theories of biomechanics. It's kinesiology in action.

Judo is one of the most technically rich and diverse activities ever invented. It is limited only by the imagination of the people doing it and the physical constraints of their bodies. This book is a collection of memes and graphics that I have posted on social media. Each page contains a meme describing a different technique or skill. These memes are designed for concise and efficient learning; where someone can get a good understanding of a technique at the first reading, yet get more information with further study. The techniques and skills selected for this book are ones that I believe offer a well-rounded representation of judo. Of course, not every technique in judo is included in this book. What you see on these pages is how I teach judo, focusing on skills that are fundamentally sound and practical in application. In addition to showing a variety of techniques, some pages are devoted to how and why a particular technique or skill works. Understanding how and why a technique works gives a person a definite advantage. The people demonstrating the techniques in this book are my students. In some cases, people of different sizes are demonstrating techniques. I did this to illustrate how technical skill in judo can be learned and demonstrated by anyone serious about judo. Judo isn't magic, but it certainly does work. I wish to thank all the students and coaches who appear in the photos on these pages. Some of the photographs used in this book were taken during workouts in the dojo or at photo shoots. Others are screen shots captured from videos, so there will be some differences in quality. I apologize for this, but please remember that the memes on these pages were originally intended for posting on social media. If you keep this in mind, you will get the original intent of the meme. Producing this book was a departure from the normal way I write a book and it was an enjoyable experience. I hope that you enjoy this book and find it useful in your study of judo.

Steve Scott

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KIHON

FUNDAMENTALS

This short first section looks at some important basics that make every judo technique work.



JUDO'S FOUR METHODS OF LEARNING

In the Kodokan Judo theory, there are four methods of teaching, learning, practicing and applying judo. They are the following.

KATA (Form and Structured Training) This is when judo students learn and practice techniques and the skills of judo in a structured form of learning and training.

RANDORI (Free Practice) This is when judo students are allowed to try their techniques and use their creativity in applying their judo skills.

SHIAI (Testing Oneself) This is when judo students test their skills against other judoka in a formal tournament or contest against different opponents, as well as in club scrimmages against teammates.

MONDO (Dialogue/Questions & Answers) This is the time when students learn the theory, history and terminology of judo. It's also the time when the coach and student can discuss different technical aspects of judo or have a question and answer period.



Kata is the formal and structured training in judo.



Randori is the free practice in judo when students can try their techniques in realistic training.

Shiai is the testing of oneself against others in judo.



Mondo is the time for students to learn judo theory, history and terminology.

BASIC INFORMATION ABOUT JUDO



Jigoro Kano (1860-1938) founded Kodokan Judo in 1882 in Tokyo, Japan. Professor Kano was a young university graduate who held teaching licenses in Tenshin-shinyo and Kito-ryu jujutsu. Professor Kano sought to improve how jujutsu was taught and undertook the development of sound teaching methods based on sound biomechanics.

The name Kodokan translates to “school to learn the way.” The name Judo translates to “adaptable, flexible, yielding” and “way or doctrine.” Professor Kano is known in Japan as the father of physical education and one of the key people responsible for Japan joining the modern Olympic movement.

A BRIEF HISTORY OF JUDO

- 1882: Jigoro Kano founded Kodokan Judo at Eisho Temple with 9 students.
- 1911: Judo and Kendo accepted as part of the curriculum in Japanese schools.
- 1930: First All Japan Judo Championship held.
- 1951: International Judo Federation formed.
- 1956: First World Judo Championship held for men, Tokyo, Japan.
- 1964: Judo accepted as an Olympic demonstration sport for men, Tokyo, Japan.
- 1972: Judo recognized as a full Olympic sport for men, Munich, Germany.
- 1980: First World Judo Championship held for women, New York, USA.
- 1988: Judo accepted as a demonstration sport for women, Seoul, Korea.
- 1992: Judo recognized as a full Olympic sport for women, Barcelona, Spain.

KODOKAN JUDO'S PRINCIPLES

Kodokan Judo has two primary principles. The first principle is Seiryoku Zenyo, which refers to the most efficient use of energy. The second principle is Jita Kyoei, which refers to the mutual welfare and benefit for all.

KODOKAN JUDO'S THREE CULTURES

Jigoro Kano established three “cultures” or purposes for Kodokan Judo. They are: Rentai-ho, the study of judo for physical education. Shushin-ho, the study of judo for ethical and character enhancement. Shobu-ho, the study of judo for sport and self-defense.

THE DOJO

Judo training takes place in the dojo. Initially, a dojo was a hall for meditation connected to a Buddhist temple. Do translates to “way,” “doctrine” or “path” and jo translates to “place.” Now, to millions of people worldwide, a dojo is the place for learning and training in judo.



Millions of people in 190 countries practice Kodokan Judo.

In most every dojo, a portrait of Kodokan Judo's founder Jigoro Kano (top left in this photo) will be found as a sign of respect for his work in bringing judo to the world. A nafudakake (hanging name tag board) may also be found in a dojo (top right in this photo). This lists the names and seniority of the dojo members.

DOJO ETIQUETTE

Each dojo has its own set of rules of etiquette and behavior. Listed here are some general rules of etiquette when in a dojo.

- 1-Be on time for practice. In fact, show up early. Arriving late is rude and a sign of disrespect.
- 2-Practice good etiquette on the mat by bowing on and bowing off the mat. Bow to your coaches and training partners.
- 3-Make sure that your body is clean with fingernails and toenails trimmed. Wear a clean judogi and wear zori (footwear) when off the mat.
- 4-Don't draw attention to yourself. If you're working hard, it will be noticed.
- 5-Humility is a virtue. Be respectful to coaches and teammates. Be respectful in your language and attitude.
- 6-Address your instructor by his or her title, whether it's sensei, coach or other title.
- 7-Show up in shape. Train off the mat in order to get better results on the mat.
- 8-Have a curious mind. Make an effort to learn new things.
- 9-Always look to do more, not less. Quietly make an effort to work harder.
- 10-Always do your best!

PRECISION JUDO

In the same way an archer attempts to hit the bullseye with an arrow, a judoka wants to execute his techniques with skill and precision. From the very start of a person's study and development in judo, the focus is for skillful technical development. For this precision to take place, the basic application of the technique must be first learned and from that, the technique must be molded to work in the most efficient and effective way possible for the judoka doing it. Not every archer uses the same bow and the archer makes modifications to his bow in order to be accurate every time. To a judoka, a judo technique is the same as a bow is to an archer. It's a tool and if the tool needs to be modified to get the most optimal result, then modify that tool so that it works with a high rate of success.



Applying a technique with efficient skill gives a person a satisfying feeling. Doing something well is a reward in itself.

A technique is a tool. Like any tool, a person must learn how to use it most efficiently. After learning the basic skills of using the tool, one learns how to adapt the tool to the needs of the person using it. Often, the tool may have to be modified so that it works more efficiently for the user. There's a basic and standardized way of using a tool that must be mastered first. Be precise in doing this. After this, and only after precise skill is attained in the application, a judoka learns how to adapt the technique so that it works most efficiently and with precision for the person doing it on a consistent basis.

How a technique looks is secondary to how it works. As Shawn Watson said: "It's only pretty if it works." Precision judo is based on getting the optimal results on a consistent basis.



Pay attention to the details. It takes a long time and a lot of work, along with putting a lot of thought into developing precise skill. When something is precise, that means it works best for you with a high rate of success.



JUNBIUNDO & SHUMATSU UNDO

WARM UP EXERCISES & COOL DOWN EXERCISES

JUNBIUNDO are the exercises & activities done at the start of practice. With light to moderate exercise, your muscles actually “warm up” and are ready for more strenuous exercise. Warm-ups prevent injuries as well.



Warm up exercises must relate to what will be done following in the workout. The amount of time doing warm ups should only be long enough to physically prepare the body for the judo training.



Mat games are great for a warm-up and make judo practice more enjoyable.



Use different equipment to add variety to the junbiundo and shumatsu undo.



SHUMATSU UNDO are the exercises & activities done at the end of practice. Some light stretching or a quick massage allow your body to “cool down” after a workout.

TRAINING OFF THE MAT

Seiryoku Zenyo is the most efficient use of energy and is one of the two principles of Kodokan Judo established by Jigoro Kano.

Technical skill in judo relies on a strong and fit body



Technical skill in judo doesn't happen in a vacuum and it's not magic. A physically strong and fit body creates the force necessary for the effective application of judo techniques.

There is limited time we have in the mat for training. This is why it's important to show up in shape for practice.

Those who say they rely on "pure technique" are wrong. Technique relies on the most efficient and effective use of strength, both physically and mentally. This is the application of the principle of Seiryoku Zenyo.



EVERY TECHNIQUE HAS ITS DEFINING FEATURES

To best understand and appreciate a technique, identify its defining features; what makes it unique or similar to other techniques. Identify how and why the technique works.



Every technique has a basic application that is the mechanical structure of how it works. But every technique also has a variety of functional variations.



A technique is a tool that can be altered to fit the needs of the person using it. Every tool has a primary way of using it, and once a person learns the basic application of a tool, he can modify how he uses the tool so that it works most efficiently and effectively for him. The defining characteristics or features of a tool determine how it can be most efficiently and effectually used.

UKEMI

Ukemi is judo's method of falling safely. Ukemi is comprised of two words. "Uke" translates to "receiving" and "mi" translates to "body." The body receives the fall and lands safely. Ukemi is commonly translated to breakfalls and this provides a good explanation of what ukemi does; it breaks the fall.

Ukemi works both on the mat and off. Slipping on ice or falling over something can happen to anyone. Many judoka have stories about how ukemi saved them from serious injury.

Ukemi is actually part of the entire throwing action. If uke (the person receiving the throw) takes a good fall in practice, the person doing the throw, tori (the person taking the throw) will be better able to skillfully apply the technique.

**Tori=Taker. The person taking control of the action.
Uke=Receiver. The person receiving the throw.**



Ukemi develops confidence because if a person knows how to fall safely, he will be more confident in practicing judo.

Professor Jigoro Kano, judo's founder, is the person who developed ukemi for the safe practice of judo.

UKEMI

FALLING SAFELY

Commonly referred to as "breakfalls,"
Ukemi is an important safety feature in judo.

SOKUHO UKEMI

Side Ukemi



Ukemi was developed by
Jigoro Kano for the safe
practice of judo.

The term Ukemi signifies that
a person's body will be
receiving a throwing technique
and falling to the mat.

KOHO UKEMI

Back Ukemi



ZENPO KAITEN UKEMI

Front Rolling Ukemi



MAE UKEMI

Front Ukemi



NAGE WAZA

THROWING TECHNIQUES



CLASSIFICATION OF NAGE WAZA

THROWING TECHNIQUES



TE WAZA
Hand Techniques



ASHI WAZA
Leg/Foot Techniques



KOSHI WAZA
Hip Techniques



MASUTEMI WAZA
Back Sacrifice Techniques



YOKO SUTEMI WAZA
Side Sacrifice Techniques

THE DIFFERENT PHASES OF A TECHNIQUE



KUZUSHI
Break Balance & Posture



TSUKURI
Building the Technique



KAKE
Execute the Technique



KIME
Finish/Follow Through

CONTROLLING MOVEMENT

HOW KUZUSHI, TSUKURI & KAKE FLOW INTO EACH OTHER

Efficient movement produces effective judo technique. The more efficiently you control the speed and direction of your opponent's body movement, the more effectively you will break his balance and posture.



KUZUSHI

Tori (right) moves uke laterally to tori's right. As he does this, he controls the direction & speed of uke's movement. This control of velocity breaks uke's balance and posture.

KUZUSHI FLOWS INTO TSUKURI

TSUKURI
Tori builds his technique. The action of coupling takes place. Tori and uke are connected together. This leads into KAKE in almost one action.

TSUKURI FLOWS INTO KAKE

KAKE

This is the power peak or apex of the throwing action. Tori has full control with uke's body suspended in the air. Tori uses his hands & arms to steer and direct into the direction of the throwing action.

Judo is an activity of gripping and movement. An effective grip leads to efficient movement and produces effective results.

KIME

The finish, culmination and follow through of the action that completes the throw and is an extension of KAKE. In the same way a golfer follows through with his swing when hitting the ball for maximum distance and control of the flight of the ball, the judoka uses the follow through to finish the throw.



KIME IS THE NATURAL EXTENSION OF KAKE



Okuri Ashi Barai (Send After Foot Sweep) is the technique being used to illustrate how tori controls movement, both his movement and uke's movement, when successfully applying any judo technique.

KUMI KATA

Kumi Kata was an innovation of Professor Jigoro Kano in the early years of the Kodokan to provide his students with a neutral method of holding onto each other in their study of throwing techniques. Prior to this, there was no standard method of gripping.



The basic kumi kata is to use your right hand to grip your partner's lapel (this is called your tsurite or lifting hand) and use your left hand to grip his sleeve (this is called the hikite or pulling hand).

When gripping the sleeve, be sure to grip firmly onto the sleeve above your partner's elbow, just at his triceps area. Doing this helps control his entire arm and shoulder area.



Kumite is the action of grip fighting in a contest or randori. Kumite implies using the hands to engage with an opponent.



By controlling the grip, you control your opponent's movement.

There are many ways to grip an opponent's jacket used in judo, but the kumi kata is basic, neutral way that enables people to practice judo effectively.



Kumi translates to matching, engaging or pairing in a contest. Kata translates to form.



CONTROL THE GRIP & CONTROL THE MOVEMENT

The purpose of gripping is to control your opponent's body and how he moves. Judo is a game of gripping and movement.

TACTICAL GOALS FOR GRIPPING: 1-Control opponent in order to limit his movement and nullify his ability to attack you. Do everything allowed within the rules to shut your opponent down and prevent him from launching an attack. 2-Control opponent in order to give you more mobility and freedom of movement. Do everything allowed in the rules so that you control the space between your body and your opponent's body as well as how slow or fast you move about out the mat.



KUMI KATA

Your first contact with an opponent or training partner is your hands. How you grab your opponent and control how your opponent grabs you is called "gripping."

Gripping is an essential skill in judo.



KUMI KATA: This is the name used in judo to describe the basic method of gripping a partner or opponent but is also the generic name used to describe all gripping in judo. Kumi translates to mean "to engage with another person" and kata translates to "form." Professor Jigoro Kano devised the basic lapel and sleeve grip (kumi kata) so that students had a neutral grip in order to better learn and practice judo. This neutral kumi kata provides both tori and uke freedom of movement and a method of control for efficient application of techniques.

KUMITE GRIP FIGHTING

Kumite signifies “engaging with the hands” and is the grip fighting used in judo.

JUDO IS AN ACTIVITY OF GRIPPING & MOVEMENT.

The better you control your opponent with your grip, the better you control his movement.



By controlling your opponent's shoulders, you control his posture and how fast or slow he moves around the mat. The judoka on the right is using a strong back grip to bend his opponent over and control his posture and movement.



The grip you control your opponent with determines what throws you will use. In practice, work on matching your grip to your throwing techniques. Each throw usually has its own grip.



An effective way to improve your grip fighting is to do “grip randori” where the goal is to beat your opponent to the grip. It's randori, but only doing grip fighting.



Everything is a handle for you to grip & control your opponent. The ability to use your opponent's jacket, belt and body to control him is an important skill in judo.

“RULES” OF GRIP FIGHTING

The most important rule of grip fighting is that any grip that works is good.

Your grip should always have a purpose. Your grip should always lead to something.

Don't reach out to grab your opponent. Keep your hands and arms in close to your body.

Don't just use your hands to control your opponent. Your hands grab him but your elbows, arms, shoulders and head all help in controlling your opponent's movement.



“Kill” your opponent's shoulder. This controls his posture & nullifies his ability to attack you.

Use your power hand to steer and “bully” your opponent.



Try not to let your opponent get both of his hands on you. A 1-handed judoka can't do much

When breaking your opponent's grip, don't back away from him. Break the grip and immediately re-grip and attack your opponent.



Use your grip like radar to feel where & how he moves.

Never walk in a straight line directly to your opponent. Don't walk straight back. Move in angles either forward or backward.

Always try to get your hands on your opponent first. Be aggressive in getting your grip.

As you start the match hold your hands up at chest level with your palms facing your opponent. Pretend that you're looking at your opponent through a picture frame.



Your posture is important. Shoulders over hips and hips over feet. Don't bend forward at the waist. Keep a strong upright posture and lead with your hips.



Don't grip with the same hand as your lead leg/foot. If you do, you will be off balance.

PULL ONTO THE TOES

A KUZUSHI FUNDAMENTAL: PULLING UKE UP & FORWARD ONTO THE TOES

By pulling uke up and in a forward direction, he is off balance with his upper body's weight moving forward faster than his lower body. As a result of this, he is pulled up & onto his toes making him vulnerable to a forward throwing technique.



When someone is up and on the toes, the momentum of his body movement is forward making him off balance. You control his posture. This is a basic principle of Kuzushi; break the opponent's posture and balance.

Kuzushi translates to “breaking” and implies the breaking of an opponent’s posture and balance. The concept of controlling the movement of an opponent and the ultimate breaking of his posture, stance and balance is what makes judo techniques efficient in their application.

The action that starts the process of kuzushi is force. This is different than simple brute force. Functional application of strength is what is necessary. The attacker focuses his strength on his opponent’s vulnerable point. The force generated by the attacker creates the movement necessary to break or control the opponent’s movement, posture and balance.

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KUZUSHI



TSUKURI

Tsukuri implies “building” or “constructing” or “forming” a technique. Tsukuri is often referred to as “fitting in” for a technique. The tsukuri action flows smoothly from kuzushi, and in reality there is an immediate & seamless transition from kuzushi to tsukuri. It’s in the tsukuri phase that tori’s correct placement & use of his limbs (hands, arms, feet, legs and head) determines the success of the technique. An important part of tsukuri is “coupling” where tori and uke are no longer two independent bodies but are now connected as one unit.

After tori “breaks” his opponent’s balance and posture, tori “builds” his technique.



Tsukuri flows smoothly from kuzushi and it's often difficult to tell when the unbalancing phase ends and where the entry into the technique starts; and it's just as difficult to tell when the tsukuri phase ends and kake starts.

KAKE

Kake is the third element in the application of a technique. The word “kake” can be translated to mean “to raise” or “suspend in the air” or “to hoist” something. In judo, it specifically refers to taking an opponent from his feet and putting him into the air, suspending and controlling his body in the process. This is peak or apex of a throw.

KAKE IS THE SUCCESSFUL EXECUTION OF THE TECHNIQUE

Kake is the power peak of the technique. Tori has control over uke's body and controls the trajectory or path of how uke's body is moved through the air.



KIME

Kime is the finish or culmination of a technique. In the same way a baseball player or golfer swings through so that all the kinetic energy makes sure that the ball goes farther and with control, a judoka uses Kime to finish the action of a technique.

Kime is the extension and fulfillment of Kake, where tori controls uke's body in the power peak or apex of the technique and then completes the action. Kime is applied to groundfighting techniques well as throwing techniques. Tori finishes with control and decides what will happen to uke.

Kime translates to "to finalize" or to "finish."



In some techniques, tori uses a Makikomi (winding or wrapping) finish to a throw.



Often, a judoka will follow through from a throw with a submission technique or pin.

“COUPLING IN JUDO”

WHAT TAKES PLACE IN TSUKURI & WHY IT’S IMPORTANT

In Kodokan Judo theory, there are three primary phases in the application of a technique: 1-Kuzushi, the “breaking” of the opponent’s balance and posture by the attacker. 2-Tsukuri, the “building” of the technique by the attacker. 3-Kake, the execution or the “lifting” action or power peak of the technique by the attacker.

**IT’S IN THE TSUKURI PHASE THAT
COUPLING TAKES PLACE.**



KUZUSHI



TSUKURI



KAKE

Coupling is the connection of two bodies with these two connected bodies together working as one unit for the purpose of transmitting power. Because of this, tsukuri is the vital middle link in the application of a technique. The velocity and resulting force of a throwing technique, as well as the control of directional movement in that technique is a result of the action of tsukuri. Uke unwittingly adds to the effect of the throwing action by merely being held onto and controlled by tori. For the purposes of explaining a judo technique, coupling takes formation in the tsukuri phase of a technique (but is initiated in the kuzushi where tori forms and builds the technique) connecting his body to uke's body in the process. The culmination of this coupling takes place in the kake phase of the technique that is the “power peak” or apex of the throwing movement.



Sometimes, the coupling point that takes place may be the bodies of tori and uke. This is especially the case in the Owaza or major throwing techniques such as Tai Otoshi, Harai Goshi, Seoi Nage or even some forms of O Uchi Gari.



Coupling works in the same way the cars of a train are connected with the engine moving the cars and with the control of direction being directed by the rails upon which the both the engine and cars are pulled. In this instance, tori's hands/ arms serve as the rails or track that guides the train. The coupling point on a train is the coupling that connects each car to the other. The coupling points in a judo technique are the parts of tori's body that makes contact with uke's body.



**IN EVERY
THROWING
TECHNIQUE, THE
BODIES OF TORI &
UKE BECOME
CONNECTED IN THE
TSUKURI PHASE.
THIS IS CALLED
COUPLING. THE
BODIES ARE NOW
ONE BODY WITH
TORI CONTROLLING
THE ACTION.**



Sometimes, the coupling point that takes place may be a foot or other appendage. This is especially the case in the Kowaza or minor throwing techniques such as Okuri Ashi Barai, De Ashi Barai or Ko Uchi Gari.



SHISEI POSTURE

Shisei translates to “posture” or “stance”
referring to the carriage of the body.

THE TWO POSTURES USED IN JUDO ARE SHIZENTAI AND JIGOTAI



SHIZENHONTAI = Natural Basic Posture
(not leading with either foot or hip).

MIGI SHIZENTAI = Natural posture and
leading with the right foot/hip.

HIDARI SHIZENTAI = Natural posture and
leading with the left foot/hip.

In Shizentai, the body is standing
in an upright posture with the
back straight (but not rigid). The
distance between the two bodies
should be close enough to allow
for freedom of movement.



JIGOHONTAI = Defensive Basic Posture
(not leading with either foot or hip).

MIGI JIGOTAI = Defensive posture and
leading with the right foot/hip.

HIDARI JIGOTAI = Defensive posture and
leading with the left foot/hip.

In Jigotai, the body is bent over
forward at the waist with the head
and shoulders closer to the opponent
than the hips. The hips are kept at a
far distance from the opponent.

All judoka use these postures as needed
during a contest or randori.

SHISEI STANCE

HOW A JUDOKA STANDS IN RELATION TO HIS OPPONENT IS IMPORTANT

Often, the stance a judoka uses determines the type of throwing attacks he will use. Judo is a sport based on gripping and movement and how a judoka stands is an integral part of how he grips his opponent and how he moves his opponent. If a judoka doesn't have a stable base, he won't be able to move efficiently.



Aiyotsu is the situation where both judo athletes lead with the same side foot, leg and hip (right versus right or left versus left). Ai translates to "mutual" and yotsu translates to "circumstance."



Kenka Yotsu is the situation where the judo athletes lead with the opposite side foot, leg and hip (right versus left). Kenka translates to "belligerent" and yotsu translates to "circumstance."



Some judo athletes will have an extreme right side or left side stance. Others will have a less extreme stance. The judo player's stance plays a big role in how he moves about the mat in relation to his opponent.

AIYOTSU & KENKA YOTSU

There are two general situations that take place in judo. One is where both judo athletes lead with the same side (right versus right or left versus left). The other situation is where the judo athletes have opposing side stances (left versus right or right versus left).

Think of a stance as the foundation of a building. It must provide a stable base to support the building. If a judoka doesn't have a stable, well-balanced and strong base, he won't be able to generate the force necessary to have an effective offense or an effective defense.

The stance must provide stability in order for a judoka to successfully launch his attacks. A judoka uses his stance much like a boxer uses his stance. The stance is the base from which a judoka operates.



LEAD WITH THE HIPS

The hips are at the center of the human body. Everything is connected to the hips.

Fast, Explosive Hips=Powerful Throw

In throwing techniques where tori throws uke in a forward direction, the rotational movement of tori's hip action creates torque. The rotation of tori's hips is similar to a wheel, with the center of tori's body (the hips) being the axis. The faster the rotational movement of tori's hips, the more torque he generates.

Torque creates power. Power is necessary for all effective techniques. Torque is the rotational, turning or twisting movement starting from the center or axis of a body. Combined with a base of one or both supporting legs and feet attached to the mat & driving from the mat, as well as the turning of tori's head and shoulders into the direction of the throw: This is the primary factor generating the power necessary for the application of a forward throwing technique.



The hips are the center of the body. If the hips are in position correctly, the entry into a technique is smooth & efficient.

THE “SUGAR FOOT”

This is tori's lead foot and leg that are directly under his lead hip. This is called the “de ashi” or “lead foot/leg” in Japanese judo terminology.

The sugar foot serves as both a pivot foot when launching a throwing attack as well as a type of “rudder” foot that is used by tori to enable him to move uke efficiently.

The sugar foot should always be placed directly under tori's lead hip.



Your lead foot/leg must always be in a direct line under your lead hip. If you extend your foot too far in front of your hip, you will be vulnerable to being thrown.

LURE YOUR OPPONENT WITH YOUR SUGAR FOOT

You can use your lead foot/leg as bait to your opponent to lure him into attacking it. As your opponent extends his foot & leg to sweep or hook your leg with his leg, you can throw him.



The Sugar Foot or De Ashi (Leading Foot) is in a direct line from your hip to the mat.

THE TOES POINT THE DIRECTION IN FORWARD THROWING TECHNIQUES

In many forward throwing techniques, tori's toes point in the direction of the throwing action.



Whether tori has one or both feet on the mat, the direction they point often dictates the direction of the throwing action.

Tori's knee is pointed in the same direction that his toes are.



**DIRECTION OF
THROWING
ACTION**

Tori's feet/toes are also facing the same direction of tori's hips because the feet and legs and feet are under tori's hips.

DO NOT POINT YOUR TOES & KNEES OUTWARD

Tori doesn't point his toes outward. Doing so will make him flat-footed and he won't be able to generate force into the forward direction of the throwing action.



Tori's weight is placed on the front of tori's foot/feet. Tori can generate more force into the forward direction of the throw.



THE TSURIKOMI ACTION: JUDO'S BASIC ENTRY FOR FORWARD THROWS

There are numerous ways to enter into throwing techniques and numerous ways to break and control the posture & balance of an opponent, but the TSURIKOMI action is considered the basic method of HAIRI KATA (Entry Form). Tsurikomi is usually referred to as the lifting-pulling action. As tori turns his body into the throw, he continues to pull & lift with his hands & arms in a coordinated action to throw uke.

The TSURITE (lifting hand) lifts and steers uke. Tori's right fist is gripping on uke's lapel and is pointing upward and his right forearm is along the line of uke's pectoral with his elbow pointing downward.



The HIKITE (pulling hand) pulls in a straight line forward and slightly upward. Look at how the pulling hand is turned so that tori sees the back of his wrist. Tori's head is turned into the direction of the throwing action.



The Tsurikomi action is a skill that relies on coordinated total body movement. It's not merely using the hands & arms to control the opponent.



The Tsurikomi action in starting a throwing technique is a total body movement, but how to effectively use your hands to control your opponent is important.



➔
GRABS
AROUND NECK
FOR KOSHI
GURUMA

➔
GRABS
AROUND
WAIST FOR
OGOSHI

➔
HOOKS
UNDER ARM
FOR IPPON
SEOI NAGE

As tori applies the lifting-pulling action of Tsurikomi, she uses her TSURITE in a variety of ways to apply the technique.



USING YOUR HANDS & ARMS IN TSURIKOMI

TSURIKOMI IS THE LIFTING-PULLING ACTION THAT INITIATES KUZUSHI OR THE BREAKING OF BALANCE & POSTURE IN MANY THROWING TECHNIQUES. THIS SHOWS HOW THE SAME TSURIKOMI ACTION IS USED IN 3 BASIC THROWS.



TSURIKOMI
Applying the Lifting
& Pulling Action

HIKITE

The Hikite does more than pull. It also pushes, steers and directs uke with controlled force.

HOW YOUR PULLING

HAND WORKS

Hikite translates to
"Pulling Hand"



Tori's hand follows his elbow in pulling uke.

HIKITE = LINE OR DIRECTION OF PULL
The direction of the movement of tori's elbow dictates where tori pulls uke. This line of force is created by the rotation of uke's body along with direct force applied from tori's deltoid muscle in his shoulder. Because of the way the shoulder, arm and hand are biomechanically constructed, tori must always pull with his hand in the same direction that his elbow goes. In pulling, the hand follows the elbow. Conversely, in pushing, the movement of the elbow follows the hand.



Tori's Hikite (Pulling Hand) works in coordination with his Tsurite (Lifting Hand) to control and manipulate uke's body.



Tori's elbow follows her hand in pushing uke.



There's more than one way to break the balance. Sometimes, tori pulls in on uke's arm to break the balance rather than pulling out.

The Hikite isn't limited to pulling the sleeve. Everything is a handle to grip, including the jacket, to pull and direct uke's movement.



TSURITE

HOW YOUR LIFTING HAND WORKS



In its standard use, the Tsurite lifts uke up in preparation for a throw. The coordinated action of using the Tsurite (Lifting Hand) with the Hikite (Pulling Hand) give tori control of his opponent's body and movement.



Often called the “power hand” or “steering hand” or “direction hand,” the Tsurite does all three; it transfers force and power from tori's body into the attack, as well as steers and directs where tori moves uke.

THE TSURITE DOES MORE THAN LIFT
TSURITE IS CALLED THE LIFTING HAND, BUT IT DOES MORE THAN SIMPLY LIFT AN OPPONENT. IT LIFTS, TRAPS, STEERS & CONTROLS.



The Tsurite traps uke's arm in Ippon Seoi Nage.



The Tsurite lifts uke's arm in Morote Seoi Nage



The Tsurite grabs around uke's waist for control when doing throws like Ogoshi or Ura Nage.



Tori uses the Tsurite in Sutemi Waza (Sacrifice Techniques) to direct where he throws uke.

Tsuri translates to “lifting” and Te translates to “hand.”

DO NOT SQUAT IN FORWARD THROWS

When doing forward direction throws, do not have bowed knees by squatting.



Tori's hips must generally be lower than uke's hips for an effective throw, but by squatting with knees out wide, tori lifts uke straight up rather than up and forward (and over tori's body).

Remember, tori wants to throw uke over his body, not straight up in the air.



INCREASE TORQUE USING EFFICIENT BODY POSITION

Tori must lift up and then project uke forward over his body. To do this efficiently, tori will lower the level of his body by bending both of his knees to the left and pointing both of this feet to the left (for a right-side throw). Tori's buttocks will be pointed to his right.



The rotation of tori's body creates torque. Tori lifts up & projects (throws) uke over tori's body.

Tori's toes & knees are pointed to the left and his buttocks is pointed to the right.



ALLOW YOUR PARTNER TO LAND SAFELY

DON'T "PULL UKE OUT OF THE THROW"



Complete your technique by allowing uke to use an ukemi and breakfall safely. It's your responsibility as tori how uke lands on the mat after you throw him.



The final action of a throwing technique is Kime; the finish or completion of the technique. It's up to tori to determine how hard (or soft) lands on the mat. By pulling up after completing the throw, tori puts uke at risk of landing on his elbow instead of doing a breakfall.

BODY SPACE

Body space refers to the distance between the bodies of the two judoka. This practical concept of body space specifically refers to the available distance to each judoka in employing skills in order to defeat the opponent. This body space is usually measured as the distance between the hips and shoulders of the two judoka.

Generally, the attacker will want to close the amount of body space between his body and his opponent. A good example is the use of the hips in forward throws. The attacker wants to get his hips in as close as possible in order to throw his opponent. This is what we call “leading with the hips” and is a necessary skill for effective throwing techniques.

Often, a defensive judoka will try to keep as much body space as possible between his body and the body of his opponent. A general rule is the attacker will want to close the body space and the defender will want to open the body space. This may not always be true, but often is.



Body space is important in groundfighting. Often, the aggressor will work to close the body space and the defender will work to open or increase the body space.



Different factors determine body space. One is how the contestants grip each other. The posture of each judoka also determines the amount of space between the bodies.

THE BASE FOOT/LEG

The “base” foot or leg is the foot/leg that supports tori in the application of a throwing technique. This is the foot that drives off of the mat to generate force into the throwing action. The

base foot is also essential for providing a stable base for tori when applying a throw. Sometimes, only one foot is the base foot and other times, both feet are used as a base.

BASE FOOT PROVIDES STABILITY & GENERATES FORCE INTO THE THROW



Here's an example of tori being supported by his base leg when doing a throw.



Sometimes, tori uses both legs as a solid base for throwing.



Tori is using his base foot/leg as a driver foot/leg to develop the force necessary to throw uke.

STAY ROUND

The concept of staying round or the use of rotational movement is one of the principles of judo that make it so efficient. A judo technique is usually not applied it in a straight line, but rather (and more efficiently) with a round rotational movement. A throw, for example, does not go straight up and down, but up and over tori's body. Not all throwing techniques are rotational or in a rounded motion (such as foot sweeps), but many are.



Tori's round compact body position as she executes the throw allows her to throw uke up and forward over her body. She's not throwing uke straight up into the air, but up and over her body.

There are numerous examples of how judo groundfighting emphasizes staying round, but a common one is rolling an opponent over from a stable position to an unstable one. Rolling an opponent over into juji gatame is a good example. Sometimes, tori will force uke to stay round in order to turn him over onto his back.



Tori's round compact body position enables him to gain more torque in groundfighting.

TEMPO IN JUDO

**Tempo is a characteristic rhythm or pace of something.
For our purposes, that something is the human body.**

Tempo is how fast or how slow the two bodies of judoka move about the mat. Tempo is also called pace.

Tempo is knowing how fast or how slow to move your body to suit the situation at hand. When doing a throwing technique, the pace or tempo of must be one of the main considerations. For instance, an Okuri Ashi Barai (and all footsweeps for that matter) rely on a fast tempo. In doing a footsweep, “the faster you go, the easier you throw.” It’s corny poetry but it illustrates how a fast tempo is necessary for a successful footsweep. Some throws come out of a slow tempo. Ura Nage is an example of a throw that comes out of a slower tempo.

Different judoka fight out of different tempos. Usually, a lighter judoka uses a faster tempo (although this isn’t always the case). Heavyweights, on the other hand, work out of a Slower tempo (again, this isn’t always the case, but is usually true).

A smart judoka will vary the tempo of the match. Setting the tempo to suit the immediate needs of the situation make for a good part of the strategy of successful athletes.

Tempo isn’t limited to standing skills and is also an important part of effective groundfighting.

It’s important to work on tempo during randori training. This is the best time to work on how tempo can be used as part of an overall strategy for each judoka on the mat. The tempo of a match is often dependent on the grips being used. If a judoka controls the grip, he will often control how fast and where his opponent moves about the mat.

Also remember that controlling the movement of an opponent is directly related to the tempo of the match.



Judoka using an upright posture often fight out of a faster tempo than athletes using a bent-over posture.



These judoka are bent over in defense postures. In this situation, the tempo of the match is slow.

WHY POINTING THE TOES IS IMPORTANT IN JUDO

PLANTAR FLEXION

By pointing the toes, it activates a chain of events. The reason it's important to point your toes when applying a technique is that it provides more control and stability as well as more power into the technique. When the toes are pointed, it contracts the gastrocnemius (calf) and soleus muscles. The calf assists the hamstrings as both are involved in the flexion of the knee. Since the knee is flexing, it activates the gluteus (buttocks) as well. The calf inserts into the femur and it provides greater stability in the entire leg. In other words, the entire leg chain is involved.



Pointing the toes in your attacking foot gives you more power and control in applying your technique. This is true in both throwing techniques and in groundfighting techniques.



SHINTAI

Movement in Judo

There are three primary movement patterns used in judo, and each pattern has many applications and variations.



AYUMI ASHI
Normal Step



TSUGI ASHI
Follow Foot



TAISABAKI
Body Movement
in a Circular
Pattern



SURI ASHI (SLIDING FOOT)

This is the method of moving gracefully and with balance about the mat. In order to use the movement patterns in judo, you must be able to move efficiently about the mat. Slide your feet and do not lift them too high off of the mat. Do not be “heavy footed” by placing too much weight on your feet. Distribute your weight evenly on your feet when moving or standing still. Don’t extend your feet and legs too far-be sure to always try to have your feet and legs placed directly below your hips. Never cross your feet, as doing this limits your ability to move freely and gives an opponent the opportunity to throw you.

AYUMI ASHI

WALKING FOOTWORK PATTERN

Ayumi translates to “walking” and Ashi translates to “gait” or “pace” and describes taking a normal type of step.



Ayumi Ashi is a commonly used footwork and movement pattern. It is used in moving directly forward and backward in a linear pattern.

It's important to slide your feet using Suri Ashi (sliding step) footwork and avoid lifting your feet off of the mat. By lifting your feet off the mat in a step, you are “heavy footed” placing too much weight in the heels of your foot and more susceptible to being thrown. When sliding your feet, place most of your weight in the front of your foot.



AYUMI ASHI MOVING BACKWARD INTO A THROWING TECHNIQUE



AYUMI ASHI MOVING FORWARD INTO A THROWING TECHNIQUE

TSUGI ASHI

TSUGI ASHI IS THE “FOLLOW FOOT” FOOTWORK MOVEMENT PATTERN IN JUDO. TSUGI ASHI CAN BE APPLIED IN A LINEAR PATTERN, LATERAL PATTERN OR AN ANGLE MOVEMENT PATTERN.



TSUGI ASHI MOVING DIRECTLY FORWARD & BACKWARD



LATERAL TSUGI ASHI MOVEMENT PATTERN
Tori is moving to his right in this sequence of photos.



TSUGI ASHI TO A CORNER DIRECTION
Tori is moving Uke to her right rear corner.

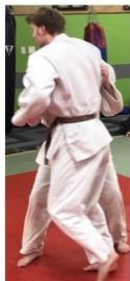
TAISABAKI

MOVING YOUR OPPONENT IN A CIRCULAR MOVEMENT PATTERN



Tori moves uke with Taisabaki and immediately attacks with his throw. The movement is the key factor in breaking uke's balance in preparation for the throw.

Tai translates to “body” and sabaki translates to “handling or management” and specifically refers to moving an opponent in circular movement pattern and leading to a technique.



In this sequence of photos, tori uses Taisabaki to control uke's movement in preparation to throw him with Sase Tsurikomi Ashi.

RENRAKU WAZA

COMBINATION TECHNIQUES

Renraku translates to “connect” and refers to connecting two or more techniques in order to throw an opponent.



Tori uses a Kumi Kata grip with opposing stances. Tori leads with his right foot and uke leads with his left foot. Tori extends his right foot and leg and uses his right foot to hook behind uke's left foot. This is the “sticky foot.” Tori fakes this Ko Soto Gari to uke's rear, feels resistance from uke and immediately cocks his right leg.



Tori changes the direction of his attack from uke's rear to uke's front and shoots his right leg in front of uke, using Tai Otoshi (Body Drop) to throw uke.

This is an example of a Renraku Waza where tori's initial attack is one direction (in this case, to uke's rear) and throws in another direction (in this case, to uke's front).

Ko Soto Gari (Minor Outer Reap) to Tai Otoshi (Body Drop)

This is the “Sticky Foot”
variation of Ko Soto Gari.

This view shows how
tori cocks his right
foot, hooking the back
of uke's left foot.



Renraku Waza are often defined as when tori attacks with a technique and then changes direction with the second technique and throws uke. However, this is generally the case, but not always. There are two primary ways to use Renraku Waza. 1-Tori may launch his attack with the intention of throw uke, but uke does something to avoid or block the first attack, and tori uses another technique to throw uke. 2-Tori may fake his first attack and set uke up to throw him with the second attack.

RENZOKU WAZA

CONTINUATION TECHNIQUES

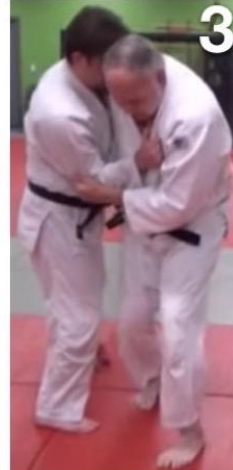
Renzoku translates to “continue” or for there to be a consecutive series of something. Renzoku Waza are often defined as tori attacking with a technique in one direction and any successive attacks used are done in the same direction.



Tori makes the initial attack is to uke's right rear direction with Ko Uchi Gari.



Uke steps away to avoid the throw.



Tori continues to break uke's balance to uke's right rear corner as tori steps in for his second attack.



Tori follows up with O Soto Gari toward uke's right rear direction.

Renzoku Waza is a continuous series of attacks going in the same direction.

UCHIKOMI AND BUTSUKARI

MAINSTAYS OF JUDO TRAINING

Uchikomi can be performed in a variety of ways, focusing on different areas of technique development. Uchikomi can be used in static (non-moving) drills as well as doing moving Uchikomi. Uchikomi and Butsukari are valuable training drills.

Doing Uchikomi training is done in just about every dojo in the world. However, many people are doing Butsukari and calling it Uchikomi. They are similar, but each has a specific purpose. It's recommended that every judoka use both Uchikomi and Butsukari on a regular basis.



UCHIKOMI

- 1-The emphasis is on full body rotation with hips, shoulders, head & torso.
- 2-The emphasis is on tori's body fitting into position for the throw as precisely as possible.
- 3-The emphasis is for tori to do everything in the technique up to the point of kake.

Hip, shoulder and head rotation are emphasized in Uchikomi. Tori's entire body turns and fits into the form of the throw.



BUTSUKARI

- 1-The emphasis is one foot placement & speed.
- 2-The emphasis is on the lifting-pulling action with the hands & arms.
- 3-Tori's body does not make a full rotation into the throw.

Foot speed and coordinated hip rotation as well as the use of tori's hands and arms in the lifting-pulling (Tsurikomi) action are developed in Butsukari.

Every drill done in the dojo has a purpose. Uchikomi and Butsukari are no different. Every repetition done in either drill should be precise and skillful. It's not efficient or effective training to do hundreds of Uchikomi or Butsukari with mediocre or poor form. It's recommended that these drills be done in sets of ten repetitions in order for technically correct form be ingrained in the person doing them. In the same manner someone training in a weight room does a specific number of sets and repetitions, a judoka should do Uchikomi and Butsukari training.

NAGEKOMI

SOTAI RENSHU
Partner Practice

REPETITIVE THROWING PRACTICE

A large amount of training time is spent on throwing practice. It's important to use a variety of drills to get the most benefit from your time on the mat.

Balance your training with both Uchikomi and Nagekomi for best results.



Throwing on crash pads allows everyone to perform more throws with full force with less chance of injuries in practice.



Make sure to use good ukemi (breakfall) skills, even when using the crash pads.

Sometimes, crash pads impede throwing practice, especially when working on using different movement patterns for throwing techniques or when training on Sutemi Waza (Sacrifice Techniques).



Crash pads are especially useful for throws such as Ura Nage (Rear Throw).

FUSEGI DEFENSE

Gripping is the first line of defense. Using grip fighting is actually preventative defense. By using good grip fighting, a judoka is able to shut an opponent down and prevent him from setting up an attack. Just as in medicine, an ounce of prevention is worth a pound of cure.

Body movement is the second line of defense and includes the wise use of body space; how close or now far the defender is from the attacker. This is making sure that you are in a position so your opponent can't effectively attack by use of your posture, grip or how fast or slow you move about the mat. Posture is vital. A judoka who is bent over at the waist with poor weight distribution (too much forward weight in the head and shoulders and too much weight in the buttocks and heels) is easier to throw than a judoka with good upright posture and leading with his hips.



HOP AROUND DEFENSE

The defender is evading the throw. This is a common defense against forward throws like Tai Otoshi.



HIP BLOCK, CUT-AWAY & JAM

Using the hips to block an attack is one of the most effective ways of stopping a throw. Don't let your opponent get inside your hips. If the attacker does get past (or inside) your hips, he has a much better chance of throwing you. Block the throw & stop the opponent's attack with your hips. The defender finishes by jamming his hand against the attacker to set him up for a counter attack.



CUT AGAINST THE GRAIN OF THE THROW

In evading the throw, the defender may shift the direction of his body behind the direction of the opponent's direction of attack. This defense often leads to counter throws such as Tani Otoshi.



SPRAWLING, SAG BACK & LOW DEFENSE

The defender lowers his hips, placing weight in his buttocks and sags backwards to stop the forward throw. Sometimes the defender may sprawl by shooting his legs back to stop the throw.

LOWER HIPS & LOWER LEVEL

This is used against many forward throws as well as reaping throws like O Soto Gari. The defender will lower his hips below the attacker's hips and squat low. Often, counter throws such as Ura Nage are used by the defender after using this defense.



KAESHI WAZA

COUNTER ATTACK TECHNIQUES

TANI OTOSHI AGAINST IPPON SEOI NAGE



Tori is attacked by uke with Ippon Seoi Nage. Tori evades the attack by hopping to his right around uke. Tori uses his left hand to grip tightly around uke's waist. Tori bends his knees to lower the level of his body and under uke's center of gravity.



Tori extends his right foot and leg behind uke's legs and pulls uke down to the mat and onto his back. Tori immediately transitions to a pin.



Counter techniques are linked with Fusegi (Defense). One option is for a judoka to use a defensive skill to stop or block an opponent's attack and then apply his counter attack. This is called Go no Sen. Another option is for a judoka to use the movement of the opponent's attack to apply his counter attack. This is called Sen no Sen.

URA NAGE AGAINST KOSHI GURUMA



Tori is attacked by uke with a Koshi Guruma.



Tori bends his knees to lower the level of his body, using his left hand to grab uke around the waist tightly.

Here are two examples of Kaeshi Waza.

Kaeshi translates to "reversal" and signifies a counter attack. Waza translates to "technique."



Tori throws uke to the rear and can transition to a pin.





ASHI WAZA

LEG & FOOT TECHNIQUES

DESCRIBING HOW THE FEET AND LEGS WORK IN ASHI WAZA

HOW GARI, HARAI, SASAE, GAKE AND OTOSHI DESCRIBE TECHNIQUES



Kari (Gari) translates to “reap” or “clip” and describes the reaping action of tori’s foot and leg in throws like O Soto Gari, O Uchi Gari, Ko Uchi Gari and other techniques. Often, if a throw is named “gari” it implies that the reaping action throws uke to his back side.



Harai (Barai) translates to “sweep” and describes the sweeping action of tori’s foot and leg when applying throws such as Harai Goshi or Okuri Ashi Barai. Often, if a throw is named “harai” or “barai,” it implies that the sweeping action throws uke to his front or throws uke laterally.



Sasae translates to “prop” or “block” and describes the action of tori’s foot or leg action in Sasae Tsurikomi Ashi.



Kake (Gake) translates to “hook” and also can imply holding something in place; describing the hooking and controlling action of tori’s foot or leg in techniques such as Ko Soto Gake or Yoko Gake.



Otoshi translates to “dropping” as well as “trapping” and describes the action of tori’s foot or leg when applying throws such as Tai Otoshi or Uki Otoshi.

HERE'S WHY SOME THROWS ARE "O" AND SOME ARE "KO"



The reason it's called "O" or big (or major movement) is because of the reaping action of tori's foot and leg is applied in a big or wide arc produced from a strong hip and body movement. This O Uchi Gari is an example of a major reaping movement.



The reason it's called "Ko" or small (or minor movement) is the reaping action applied by tori is more of a clipping action with his foot & leg resulting from a smaller or shorter arc and reaping action. This Ko Soto Gari is an example of a small reaping movement.

O SOTO GARI

MAJOR OUTER REAP

O Soto Gari is classified as an Ashi Waza (Leg/Foot Technique) in Kodokan Judo.



In this application of O Soto Gari, tori steps directly forward in a straight line as he breaks uke's balance to uke's rear direction.

VIEW OF TORI'S USE OF HIS HANDS & ARMS



This application of O Soto Gari is a fairly standard basic version of one of the most popular and effective throwing techniques in judo.

O Soto Gari has many applications and variations.

CROSS BODY O SOTO GARI

ALSO CALLED O SOTO GAKE



Tori moves laterally across uke's body to throw uke to the side direction. Tori uses a short, choppy reaping/hooks action with his attacking leg. Tori makes sure to point his toes for more control and power into the throwing action.

O SOTO GARI = MAJOR OUTER REAP
O SOTO GAKE = MAJOR OUTER HOOK



O SOTO GARI

USING A MAKIKOMI FINISH

In a judo match, nobody wants to be thrown and an opponent will do everything possible to avoid landing on his back. So, in many competitive situations, tori will finish his throwing attack by driving through and finishing the throw landing on his opponent with a Makikomi finish.



Tori breaks uke's balance to uke's right rear corner.



The toes of tori's base foot (his left foot) point the direction of the throwing action.



Tori uses his hands to steer uke to the mat in a winding or turning action.



Tori reaps uke's right leg, making sure to point his toes downward for control and power into the throwing action.



O SOTO GAESHI

MAJOR OUTER REVERSAL/COUNTER

The best counter attack to O Soto Gari is a better O Soto Gari.
This is what O Soto Gaeshi is.



Tori is attacked by uke with O Soto Gari. Tori steps back slightly to give himself a stable foot position as he turns his body to his left. Tori drives his head forward for more momentum into his throw as he uses his right foot and leg to reap uke's right leg.



Tori continues to reap with his right foot and leg and throws uke with O Soto Gaeshi.

O Soto Gaeshi is the most often-used counter technique against an opponent's O Soto Gari. Sometimes, when an opponent reaches out with his attacking leg, either as a probing attack or as a weak leg reap attack, he is vulnerable to O Soto Gaeshi.

O SOTO OTOSHI

MAJOR OUTER DROP



Tori attacks uke in a similar way that he would for O Soto Gari. The difference is that tori makes sure to have a little more space between his hips and uke's hips in order to apply the "otoshi" action with his attacking foot and leg.



Tori extends his left foot and leg behind uke and throws uke over tori's left thigh and upper leg onto uke's his back.

**O Soto Otoshi is classified as an Ashi Waza
(Leg Technique) in Kodokan Judo.**

O SOTO GURUMA

MAJOR OUTER WHEEL



Tori enters into the throw by breaking uke's balance to his right rear corner. Tori steps forward with her base foot and leg (left leg) and initiates her attack with her right foot and leg.



Tori's right leg is the axis that uke is wheeled over.

Tori moves her right leg behind both of uke's legs, making much of the contact with her upper right leg. Tori's upper right leg is the axis of the throw and tori wheels uke over it. A variation of this throw is for tori to use her right leg to sweep uke's legs out from under him.



O Soto Guruma is classified as an Ashi Waza (Leg/Foot Technique) in Kodokan Judo.

ASHI BARAI

FOOT SWEEP

HOW IT WORKS

Sweeping an opponent's feet out from under him and throwing him for Ippon is probably one of the most exciting things that a judoka can do.



Foot sweeps rely on movement and timing.

Foot sweeps have 4 defining features: 1-Tori's leg is an extension of his hip and is used in a strong sweeping movement. 2-Tori's foot is an extension of his leg and is used to make contact with and control uke's foot. 3-Tori's direction of attack is to throw uke laterally or to throw uke to his front corner. 4-The pace for a foot sweep is often fast. "The faster you go, the easier you throw."

De Ashi Barai (Advanced Foot Sweep), Okuri Ashi Barai (Send After Foot Sweep) and Harai Tsurikomi Ashi (Sweeping Lifting Pulling Foot) are the three most prominent Ashi Barai in judo.



De Ashi Barai

Okuri Ashi Barai

Harai Tsurikomi Ashi

FOOT SWEEPS ARE THE EPITOME OF SKILL IN JUDO



Kuzushi is controlling an opponent's balance and the resulting control of his movement and posture. All judo techniques rely on Kuzushi, but none more than Ashi Barai.

Velocity is the result of the speed and direction of movement. Every effective foot sweep is the result of velocity. Tori always moves uke in a specific direction and always does it with a specific speed.

There is a rhythm or cadence that occurs in a foot sweep. This is called "timing" in judo. Timing is the result of tori controlling the direction of movement and the speed of movement, coupled with making contact with his foot on uke's foot or leg at the most opportune instant.

A foot sweep is different than a foot prop or a foot reap. In a foot prop, such as Sasae Tsurikomi Ashi, tori props or blocks uke's foot or lower leg. There is no sweeping action by tori. In a foot reap, such as Ko Soto Gari, tori reaps or clips uke's foot to uke's rear direction.

OKURI ASH BARAI

SEND AFTER FOOT SWEEP



Tori (right) uses a standard Kumi Kata grip and moves laterally to his right one step.

Tori moves at a very fast pace. The faster tori moves, the more momentum is created for a powerful foot sweep.



As tori completes his lateral step to his right, he uses his left foot and leg to sweep uke's right foot just below the ankle.



Tori sweeps uke's feet, knocking them together.

Okuri Ashi Barai is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.



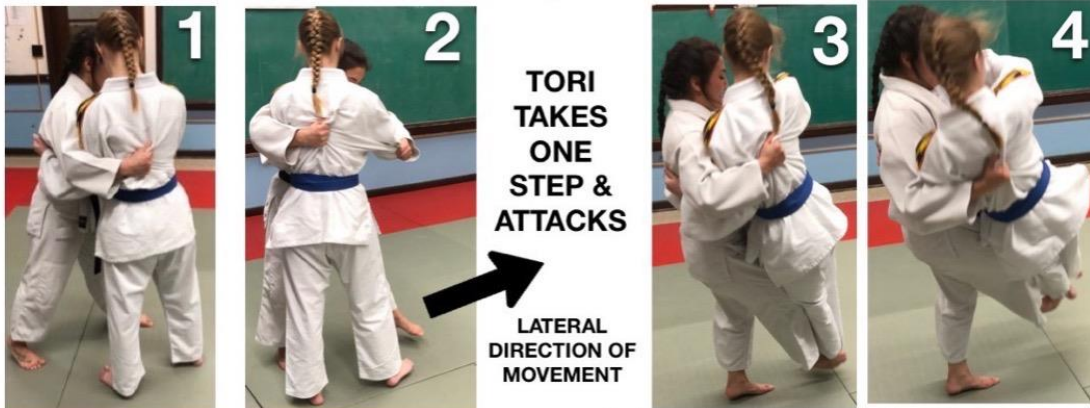
The fast pace of the movement is what creates the Kuzushi (breaking and controlling the balance) in this throw. Tori does not lift with his hands and arms. He uses his hands and arms to guide and steer uke to the mat.

Okuri Ashi Barai translates to Send After Foot Sweep. This describes the action of the movement and the resulting sweeping of uke's foot. Tori uses a lateral Tsugi Ashi Follow Foot) movement pattern.

Okuri Ashi Barai is one of the techniques in the Nage no Kata (Form of Throwing), where tori uses three steps laterally, changing the tempo or pace of his movement as he does. Often, in competitive situations, tori will take one step and sweep in an explosive and sudden attack.

OKURI ASHI BARAI USING A BACK GRIP

This application of Okuri Ashi Barai is an unexpected one because of the grip tori uses. It's not often that the back grip is used with a foot sweep and that's why this works.



Tori uses her right hand and arm to grip the back of uke's jacket, trapping uke's left upper arm as shown. Tori uses a fast pace, moving laterally to her left.

Tori uses her right foot and leg to sweep uke's feet. This is a sudden and unexpected foot sweep because of the back grip tori uses. This back grip is not commonly used in foot sweeps.



This is a sudden and unexpected foot sweep. It's an important aspect of this technique that tori only takes one step before she attacks.

Tori uses her hands and arms to steer uke to the mat and does not lift or pull with her hands or arms. The movement and timing of tori's sweeping foot creates the throwing action.



Tori sweeps uke's feet together

OKURI MOMO BARAI

SEND AFTER THIGH SWEEP



Tori uses his right hand to grip uke's jacket at the back left shoulder area. Tori moves laterally to his left quickly. This technique relies on a fast pace by tori. Tori cocks his right knee and uses his right inner thigh to sweep against uke's left upper leg and hip area.



Tori sweep with his right inner thigh and upper leg forcefully. The combination of the fast lateral movement and the thigh sweep throws uke.

Okuri Momo Barai (Send After Thigh Sweep) is a variation of Okuri Ashi Barai (Send After Foot Sweep).

DE ASHI BARAI

ADVANCED FOOT SWEEP



Tori steps forward and slightly to his right with his right foot, using a fast tempo. As he does this, tori uses both of his hands and arms to guide uke, forcing uke to step backward with his left foot.



Tori quickly uses his left foot to sweep uke's right (uke's leading or advanced) foot. The fast tempo of tori's movement creates the Kuzushi (breaking the balance of uke) that is necessary for the technique.

Tori makes sure that his sweeping leg (his left leg) stays straight and that his attacking foot (his left foot) makes good contact on uke's right foot using the bottom of his foot to make contact.

There are numerous ways to apply De Ashi Barai. In some applications, tori moves backward, but in this application, tori moves forward.
The defining feature in De Ashi Barai is that tori sweeps uke's leading or advancing foot.

De Ashi Barai is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.

HIZA GURUMA

KNEE WHEEL



This throw is called Hiza Guruma because tori uses his foot as the point of contact and fulcrum to “wheel” uke over. Think of uke’s body as a wheel with tori’s foot as the hub of the wheel.



Tori’s foot is placed at uke’s knee area.

Hiza Guruma (Knee Wheel) is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.

SASAE TSURIKOMI ASHI

In this basic application of Sasae Tsurikomi Ashi, tori moves uke with an Ayumi Ashi footwork pattern in a straight line with tori moving backward and uke moving forward.



Tori steps with his right foot (base foot) in a circular movement.

Tori pulls uke to get him to step forward with his right foot.



Tori uses his hands & arms to lift and pull uke up and into the direction of the throw. This is the Tsurikomi action.



Tori makes contact with his left foot on uke's right foot to block or prop it.



Sasae Tsurikomi Ashi (Propping Lifting Pulling Foot) is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.

SPINNING SASAE TSURIKOMI ASHI

USING TAISABAKI MOVEMENT PATTERN



1
Tori starts with an extreme right side stance.



2
Tori uses the Taisabaki movement pattern to circle in front of uke. Doing this permits tori to generate force into the throwing action when he steps around uke with his left foot.



3
Tori's hip rotation as he moves in the circular Taisabaki pattern creates torque and power into the throwing action.



4
Tori uses his right foot to prop or block uke's left ankle or lower leg.



5
**TAISABAKI = BODY MOVEMENT
IN A CIRCULAR PATTERN**

In this application of Sasae Tsurikomi Ashi, tori spins uke around and tori stops uke's spinning action by blocking uke's lower leg and throws him to the mat.

HARAI TSURIKOMI ASHI

SWEEPING LIFTING PULLING FOOT



1

Tori initiates the action by stepping forward with his left foot. This is the same foot that he will use to apply the foot sweep. If tori sweeps with his left foot, he starts with his left foot.



2



3

Tori steps forward with his right foot and immediately sweeps with his left foot.



4

As tori sweeps with his left foot, he uses his hands and arms to lift and pull uke up.



5

Tori makes sure to sweep from his hip with his sweeping leg straight.



6

Tori uses his hands and arms to steer uke to the mat.

Harai Tsurikomi Ashi is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.

O UCHI GARI

MAJOR INNER REAP

O Uchi Gari is one of the most popular and versatile throwing techniques in judo. It's a throw that can be adapted to every body type.



Tori grips uke with Kumi Kata and uses his right foot to step across and in front of uke's right foot. Tori does not step straight toward uke. This cross step is necessary to allow tori the space to do a back step.



Tori uses his left foot to back step. This back step puts tori's hip and torso closer to uke's body, enabling tori effectively use his right leg to reap uke's left leg. Tori's right arm is placed on uke's left pectoral area with the elbow down and hand positioned upward. Tori has turned his torso so that his chest faces uke's chest. Tori's head drives forward to add momentum into the direction he is attacking uke.



Tori plants his left foot firmly on the mat to generate force into the throwing action. Tori uses his right foot and leg to go between uke's legs and reap uke's left leg as shown. Tori's right foot (the reaping foot) is pointed for control and to transfer force into the throwing action.



O Uchi Gari is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.

O UCHI GARI

USING A MAKIKOMI FINISH

A Makikomi is a crashing finish to a throwing technique.



Tori leads with his right foot and leg with his right foot positioned in the middle of uke's stance.



Tori skips in laterally with his feet to get closer to uke.



Tori uses his right foot and leg to reap in and attack uke's left leg.

O Uchi Gari = Major Inner Reap

Tori is using a back grip with his right hand gripping the back of uke's jacket, but any grip can be used.



Tori uses his right leg to reap uke's left leg. Tori makes sure to point his toes for more control and power into the reaping action.



Tori drives and throws uke to the mat.

When practicing this throw, it's recommended that crash pads are used.

O Uchi Gari is an effective throw in competitive judo and in most cases, tori finishes the throw by landing on his opponent. This type of O Uchi Gari is explosive and usually results in a hard landing for uke.

UCHI MATA

INNER THIGH

HOW IT WORKS

The defining feature of Uchi Mata is how tori uses his leg to sweep between uke's legs, making contact with his attacking leg on uke's inner thigh.

Uchi translates to "inner" or "inside" and Mata translates to "crotch" or "groin" as well as referring to the inner thigh. Mata also implies something being split in the middle such as a branch in a tree or fork in the road.



Here's an example of how tori splits uke with his leg in this application of Uchi Mata.



Tori's attacking leg is the point of contact with uke's leg. This is the axis of the throw where uke's body is lifted off the mat and spun over uke's leg.

Uchi Mata is a popular and versatile throwing technique. There are many applications and variations of this throw used in every weight category for both males and females.



In this application of Uchi Mata, tori makes contact with her attacking leg low on uke's leg.



Uchi Mata is classified as an Ashi Waza (Leg Technique) in Kodokan Judo. This is because the axis of the throwing action is tori's attacking leg on uke's leg. Some may mistake Uchi Mata for a hip throw.



In this application of Uchi Mata, tori's left upper leg makes contact high on the inside of uke's right upper leg. This may look like it's a Koshi Waza (Hip Technique) but it isn't. Tori's hip isn't the axis. The axis of the throw is tori's upper leg to uke's upper inner thigh.

UCHI MATA

INNER THIGH

Uchi Mata is one of the most versatile and effective throwing techniques used in judo. This shows a basic application of this popular technique.



This front view shows tori starting his entry into Uchi Mata by breaking uke's balance & posture.



This view from the back shows how tori enters into the throw, lifting & pulling uke up and forward onto her toes. As he does this, tori starts to use his leg to sweep between uke's legs.



As tori hoists uke up and forward, he continues to sweep with his right leg.



Tori's upper leg is the fulcrum of the action. The point of contact is tori's right leg against uke's left inner thigh area.



The combination of the initial Tsurikomi (Lifting Pulling) action with the sweeping action between uke's legs coming immediately after makes Uchi Mata happen.

Uchi Mata (Inner Thigh) is classified as an Ashi Waza (Leg Technique) in Kodokan Judo.



UCHI MATA ON A KNEELING OPPONENT



SOMETIMES AN OPPONENT WHO IS DOWN ON THE MAT WILL GET UP ON ONE KNEE IN AN ATTEMPT TO STAND UP



1



2



3

Uke attempts to stand, making a common mistake of rising on one knee with tori standing above. Tori attacks the leg that uke uses to stand with Uchi Mata (Inner Thigh).



4



5

Tori applies a spinning leg-style Uchi Mata.

Uchi Mata (Inner Thigh) is classified as an Ashi Waza (Leg/Foot Technique) in Kodokan Judo.



SIDE VIEW

In judo's contest rules, if a judoka rises from the mat in an attempt to stand, it's no longer considered groundfighting and he can be thrown for a score.

O GURUMA

MAJOR WHEEL



Tori pivots around on his left foot, turning his body and placing his right foot on the mat.



Tori places his left upper leg across uke's upper leg area. As he does this, tori uses his hands and arms to lift and pull uke up and forward over tori's left leg. In the standard application of this throw, tori does not sweep his leg, but tori has the option to sweep his leg to apply more force into the throwing action.

The fulcrum of the throwing action is tori's upper leg.

O Guruma is classified as an Ashi Waza (Leg Technique) in Kodokan Judo.

O Guruma is often mistaken for Harai Goshi (Sweeping Hip) because they look so similar.

KO UCHI GARI

USING A TAISABAKI MOVEMENT PATTERN



Tori uses a Kumi Kata grip and leads with his right foot & leg.



Tori's lead foot (his right foot) is placed between uke's feet.



Tori moves his left foot and leg back in a circular movement.



Tori's left foot drives off the mat to generate force into the throwing action. Tori uses his right foot to reap uke's right foot.



Tori reaps uke's right foot as tori drives uke to the mat throwing him.

There are numerous applications of Ko Uchi Gari and this use of the circular Taisabaki pattern is popular and effective. Movement is what creates the Kuzushi or breaking of balance of uke's body in Ko Uchi Gari.

Ko Uchi Gari (Minor Inner Reap) is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.

KO SOTO GARI

MINOR OUTER REAP



Ko Soto Gari is classified as an Ashi Waza (Leg/Foot Technique) in Kodokan Judo.

The direction of the throw is to uke's rear in Ko Soto Gari. The direction of foot sweeps is generally lateral and the direction of foot props is generally to uke's front or front corner.



Tori uses her foot and leg to use a short, clipping or reaping action on the back of uke's foot. This isn't a big sweeping movement as in a foot sweep, but rather a short, cutting action.

Sometimes mistaken for De Ashi Barai, the direction of Ko Soto Gari is to uke's rear.

KO SOTO GARI

“FOOT KICK” OR “STICKY FOOT” APPLICATION



Tori positions his body so that he's in Kenka Yotsu (Opposite Stance) with uke. Tori uses his right foot to hook behind uke's foot or lower ankle area. Tori's right leg is bent at the knee with tori using his right lower leg to apply pressure on uke's left lower leg. Doing this traps uke's left leg as tori hooks his left foot. Tori starts the throwing action by lifting his right leg upward, lifting and straightening uke's left leg.



This view shows tori lifting uke's leg to throw him.



This shows how tori uses his foot to hook and trap uke's foot.

This application of Ko Soto Gari (Minor Outer Reap) is classified as an Ashi Waza (Foot/Leg Technique) in Kodokan Judo.



In this application of Ko Soto Gari, tori uses his foot to create a hook that catches the back of uke's foot and low ankle area. Once tori hooks uke's foot, he then uses his leg to create a reaping action. This is why this technique is considered a “reap” (gari) not a “hook” (gake).

TSUBAME GAESHI

TSUBAME GAESHI TRANSLATES TO "SWALLOW COUNTER." TORI'S FOOT REPRESENTS THE FLIGHT OF A SWALLOW.



TORI EXTENDS HER LEFT FOOT FORWARD THIS IS THE "SUGAR FOOT" OR THE BAIT THAT IS TOO SWEET FOR UKE TO RESIST. THIS FORWARD FOOT IS CALLED DE ASHI (THE ADVANCING FOOT).



UKE TAKES THE BAIT AND ATTEMPTS A FOOT SWEEP.



TORI LIFTS HER FOOT UP AND OFF OF THE MAT TO AVOID UKE'S ATTACK. HER TOES ON HER FOOT ARE POINTED FOR CONTROL.



TORI MOVES HER LEFT FOOT IN A CIRCULAR MOVEMENT UP AND OVER TORI'S RIGHT FOOT.



TORI USES THE MOMENTUM OF HER CIRCULAR FOOT MOVEMENT TO START HER FOOT SWEEP.



TORI APPLIES THE TSUBAME GAESHI. LOOK AT THE STRAIGHT EXTENSION OF HER LEG FROM HER HIP FOR MORE POWER INTO THE FOOT SWEEP.



TORI USES HER HANDS AND ARMS TO GUIDE, STEER AND CONTROL UKE TO THE MAT. SHE HAS NOT USED HER HANDS TO LIFT UKE. THE MOVEMENT OF THE TSUBAME ACTION OF HER FOOT AGAINST THE EXTENDED FOOT OF UKE IS THE DEFINING MOVEMENT OF THIS THROW.



TE WAZA

HAND TECHNIQUES



The axis or the center of rotation is under uke's front shoulder and armpit area. Everything rotates around this point. In both Eri Seoi Nage (Lapel Back Carry Throw) and Morote Seoi Nage (Both Hands Back Carry Throw), tori uses his tsurite (lifting hand) to wedge under uke's shoulder area and lift uke up and onto tori's back in preparation to throw uke across and over tori's back.



The axis or hinge of the technique is uke's shoulder. This is directly under and slightly to the front of uke's shoulder. Everything rotates around this point. In Ippon Seoi Nage (1 Arm Back Carry Throw), tori wedges his right arm (his tsurite) under uke's right upper arm at uke's armpit to trap and draw uke's arm and shoulder onto tori's upper arm. As tori rotates his body into the direction of the throw, he lifts uke up and onto his back in preparation to throw uke across and over his back.

Seoi Nage is one of the best-named techniques in judo. It describes exactly what takes place; tori carries uke over his back.

SEOI NAGE

BACK CARRY THROW

HOW IT WORKS

Seoi Nage is arguably the most versatile throwing technique in judo. It's popular and effective at all levels of competitive judo.

Seoi Nage is classified as a Te Waza (Hand Technique) in Kodokan Judo.



In Seoi Nage, tori lifts uke onto his back and then carries him across and over his back. The rotation of tori's body creates the torque (resulting in the force) that "projects" uke up and forward, throwing him.

When doing Suwari (Both Knees) Seoi Nage, the same principles of carrying uke across and over tori's back are applied as in the standing application.



IPPON SEOI NAGE

1-ARM BACK CARRY THROW



Tori uses a Kumi Kata grip, pulling and lifting uke and breaking his balance to his front direction. Tori uses his Hikite (Pulling Hand) to pull uke's arm upward in order for tori to trap uke's arm with his Tsurite (Lifting Hand).



Tori rotates his body so that uke is carried and thrown over and across tori's back. This action throws uke.

Ippon Seoi Nage is classified as a Te Waza (Hand Technique) in Kodokan Judo.

Ippon Seoi Nage is a popular and versatile throwing technique that is effective in all weight categories and for both males and females.



Tori does not squat with his knees and feet bowed outward. Doing this requires too much strength in applying the throw because the kinetic energy is straight up in the air in a straight line and not in a circular or rounded way over tori's back.



Tori's back is straight (not rigid) and his right hip is positioned slightly to his right so that tori can rotate his body forward and into the direction of the throw. Tori's feet and knees are pointed to his left with both knees slightly flexed. Tori doesn't lift uke straight up into the air, but instead projects uke forward and over tori's back.



Uke is pulled & lifted across and over tori's back. Tori's center of gravity is lower than uke's so that uke is more efficiently thrown over and forward.



Tori's right hand and arm are positioned with his fist pointed upward and his elbow pointed downward. Doing this gives tori more control of uke's shoulder area.



Tori uses his right hand and arm to trap uke's right arm like a vice, insuring that uke is firmly under control.

SUWARI SEOI NAGE

KNEELING BACK CARRY THROW

"CORKSCREW" INTO THE MAT & SPIN UNDER

UKE'S CENTER OF GRAVITY

KNEE DROP IPPON SEOI NAGE



**DO NOT FLOP DOWN
ONTO YOUR KNEES.**

BY FLOPPING DOWN ONTO YOUR KNEES, THE KINETIC ENERGY IN THE THROW IS DIRECTED DOWN TO THE MAT AND NOT FORWARD & OVER YOUR BODY, PLUS YOU CAN INJURE YOUR KNEES BY FLOPPING DOWN ON THEM.



**"CORKSCREW" INTO THE MAT & SPIN UNDER
UKE'S CENTER OF GRAVITY**

BY SPINNING & CORKSCREWING UNDER YOUR OPPONENT'S CENTER OF GRAVITY INTO THE MAT YOU CREATE MORE TORQUE AND POWER INTO THE THROW.



CROSSED ARMS KNEE DROP SODE SEOI NAGE



**TORI USES A LOW
DOUBLE SLEEVE GRIP**



**TORI DRIVES UKE'S
LEFT ARM UNDER
HER RIGHT ARM**



**CLOSE VIEW OF
CROSSED ARMS**

**SODE. = SLEEVES
SEOI NAGE = BACK CARRY THROW**



**TORI SPINS ONTO BOTH
HER KNEES UNDER UKE'S
CENTER OF GRAVITY**



**This photo shows Becky Scott using this
throw to win the U.S. Olympic Festival.**

**This is an aggressive and effective application of
Sode Seoi Nage. It's a cross between Seoi Nage
and Sode Tsurikomi Goshi. This is a Seoi Nage
and not a hip technique because tori throws uke
across and over her back (and not her hip).**

MOROTE SEOI NAGE

BOTH HANDS BACK CARRY THROW



Tori uses a Kumi Kata grip and pulls uke up and forward onto his toes, breaking his balance. Tori moves his right elbow under uke's right upper arm as shown. Tori turns her body and lifts uke onto her back.



Tori continues to use her hands and arms to carry uke over and across her back, throwing him.

Some important points when doing Morote Seoi Nage:
Tori uses his right hand to grip uke's left lapel. Tori's right arm (his Tsurite) is firmly placed under uke's right armpit. Tori's right hand does not bend at the wrist, as this could injure the wrist and makes for a weak throw. Tori uses his left hand and arm (his Hikite) to lift uke up and pull him over tori's back.



Suwari Morote Seoi Nage is popular in competitive judo. Tori spins under uke and onto both of her knees, going under uke's center of gravity.

Morote Seoi Nage is classified as a Te Waza (Hand Technique) in Kodokan Judo.



A similar technique is Eri (Lapel) Seoi Nage, where tori uses her right hand to grip uke's right lapel.



To make room for tori to move his elbow under uke's armpit and shoulder area, tori "makes a hole" by using his lifting hand to pull upward forcefully.

MOROTE SEOI OTOSHI

BOTH HANDS BACK CARRY DROP



A popular and effective throwing technique, Morote Seoi Otoshi is a cross between Morote Seoi Nage and Tai Otoshi.

Morote Seoi Otoshi is a Te Waza (Hand Technique) in Kodokan Judo.

Tori attacks with a Morote Seoi Nage.



Tori extends his right foot and leg behind him as shown, making sure that his knees are flexed and that he is lower than uke's center of gravity. Tori springs upward on his legs and throws uke forward.

TAI OTOSHI

HOW IT WORKS

Tai Otoshi (Body Drop) is classified in Kodokan Judo as a Te Waza (Hand Technique), which may surprise some people. This is because the most recognizable feature of Tai Otoshi is the wide foot/leg placement. Tori's use of his hands and arms in an explosive, snapping action starts everything in motion. Tori literally steers uke's body forward over tori's extended leg. But tori doesn't simply extend his leg. He uses both of his feet and legs to generate more force into the throwing action. A defining feature of Tai Otoshi is how tori uses his hands and arms to control uke.

Another defining feature is how tori generates additional power with his feet and legs placed wide apart.

Tai Otoshi is a powerful throwing technique. This is because of how tori uses his hands and arms to lift and pull uke's body up and forward in a snapping, explosive action. This is coupled with how tori uses his feet and legs to generate more force into the already strong lifting-pulling action created by uke's hands and arms. (Tori's hands and arms create the initial force and tori's feet and legs increase the force being applied.)

The force into the throwing action is further multiplied when tori uses his hands and arms to direct uke forward and down to the mat to finish the throw.



Tori doesn't use his leg to throw uke; he uses his hands and arms.

Tori's feet and legs generate force into the throw, and tori's extended leg traps and helps drop uke to his front corner. Tori's hands and arms create the direction where uke's body goes.



Tori's weight distribution is evenly placed on each foot. Often, each foot has about 50% weight distribution, but some judoka prefer to have more weight placed on the base foot. This is a matter of personal preference. The weight distribution is important because the judoka generates force into the throwing action by driving off the mat with each of his feet.

Tori's wide base with his feet & legs provide a stable and strong base.



Tori's knee on his attacking leg is flexed and under uke's right knee.



Tori's attacking leg springs upward to generate force to the throwing action.

Tori's attacking foot placement (in this case, the right foot) is with the ball (front) of the foot on the mat and the heel of the foot is upward. This foot position permits tori to spring up and drive off of the foot to generate more force into the throwing action.

TAI OTOSHI

BODY DROP

Tai Otoshi is classified as a Te Waza (Hand Technique) in Kodokan Judo.

This is a standard application of Tai Otoshi. Like many techniques, each judoka makes the technique fit his body like a well-fitting suit. After learning the basic application, make adjustments that work best for you.



Tori uses a standard Kumi Kata grip as starts his entry by spinning on his right foot as he uses his hands and arms to start to the lifting and pulling action of Tsurikomi.



Tori extends his right foot and leg across and in front of uke as shown, making sure that his body weight is equally distributed on both his attacking foot and his base foot. Tori uses his hands and arms to lift and pull uke over tori's extended leg, throwing him.



BACK GRIP TAI OTOSHI

Tai Otoshi
translates to
Body Drop.

The back grip is a popular and effective gripping method in judo. When doing this grip for Tai Otoshi, tori uses his right hand (his tsurite or lifting hand) and pull with his left hand (his hikite or pulling hand) simultaneously to load uke forward into the direction of the throw.



Tori's use of his hands & arms to lift, pull and direct uke's upper body along with making the contact point with uke's leg and blocking it make this an effective form of Tai Otoshi.



TAI OTOSHI AGAINST A KNEELING OPPONENT



An opponent is vulnerable to your attack if she is kneeling on one or both knees. Often, tori can pull uke up from being on all fours in a turtle position to her knees to apply this technique.

This is a tactical application of Tai Otoshi where it's used as both a throwing technique and a transition to a pin. If the throw doesn't get a score from the referee, the transition to Kesa Gatame will finish the match.

HIKI OTOSHI

PULLING DROP

ALSO KNOWN AS
KNEE DROP TAI OTOSHI



Tori uses her right hand to grip uke's right lapel and her left hand to grip uke's sleeve.



Tori pivots on her right foot, turning around in front of uke. As tori does this, she pulls uke with her left hand and pulls and lifts uke forward with her right hand gripping the lapel. Tori's feet are wide apart.



Tori throws uke across and over tori's upper leg area.



As tori spins under uke's center of gravity, she places her left foot on the mat so that her toes and the ball of her foot can be used to push against the mat to generate force into the throwing action. Tori extends her right leg laterally with her knee pointing to the mat. Tori's foot is positioned so that she is on the ball of her foot with her heel pointed upward. This gives uke flexion in her knee as she throws uke.

KATA GURUMA

HAND WHEEL

Kata Guruma (Hand Wheel) is classified as a Te Waza (Hand Technique) in Kodokan Judo.



Tori pulls uke up and forward. As he does this, tori steps forward with his right foot between uke's feet and lowering the level of his body. Tori lowers the level of his body by bending his knees.



Tori lifts uke up and onto his right shoulder first. Doing this gives tori better control of uke's body as he lifts him.

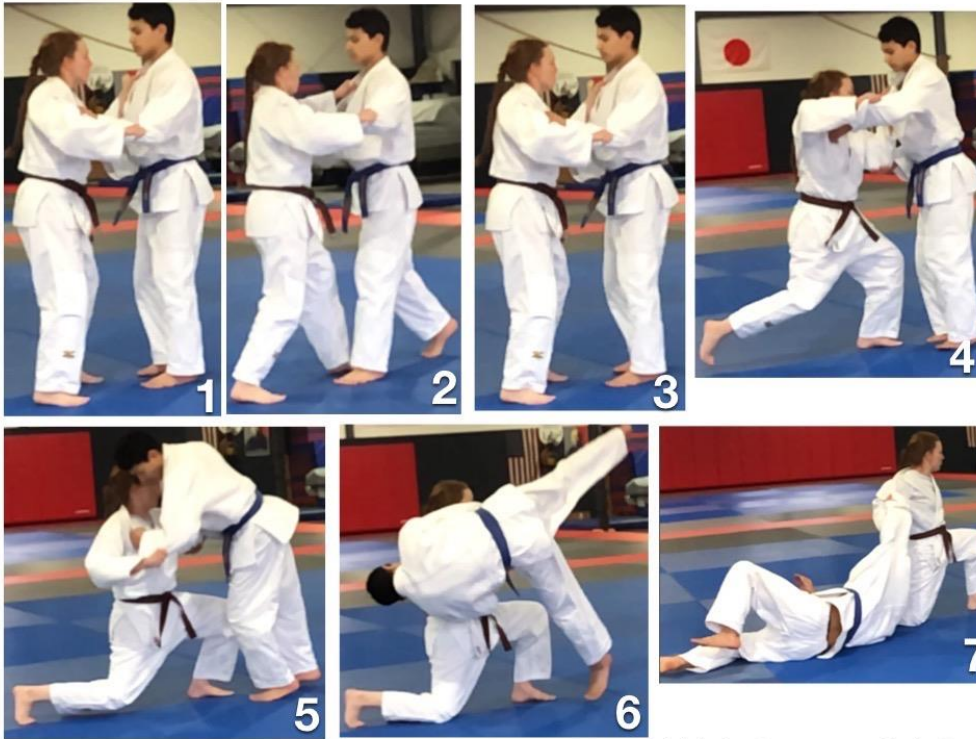
Tori continues to lift uke up and onto both shoulders. After doing this, tori stabilizes his stance.

Jigoro Kano, the founder of Kodokan Judo, developed Kata Guruma based on his interest in western-style wrestling.



Tori throws uke over his left front shoulder so that uke lands at tori's left front corner. By doing this, tori has total control of uke, making sure the uke does not turn out and also that uke lands safely.

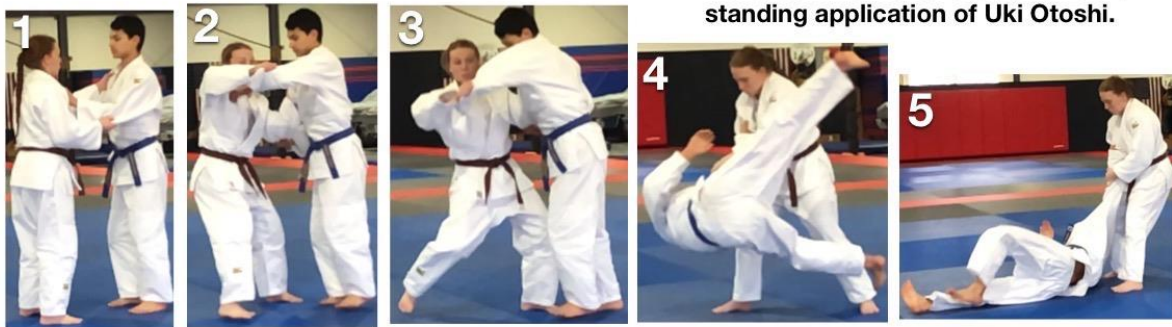
UKI OTOSHI FLOATING DROP



Uki Otoshi is classified as a Te Waza (Hand Technique) in Kodokan Judo. It is the first technique in the Nage no Kata (Form of Throwing).

Although not often seen in judo competition, Uki Otoshi is an important technique to learn because it teaches the importance of using movement to create kuzushi.

This bottom row of photos shows the standing application of Uki Otoshi.



OBI TORI GAESHI

BELT GRAB REVERSE DIRECTION



Tori uses his right hand & arm to reach over uke's right shoulder and grabs uke's belt. Tori uses his left hand to grip uke's right sleeve at the elbow.

Tori steps in with his left foot as a base between uke's feet. As he does this, tori uses his right upper leg to lift uke between uke's legs at uke's right upper thigh area.



Tori uses his hands and arms to lift and pull uke up and over tori's right shoulder.

Obi Tori Gaeshi is an explosive throw that requires good physical strength to apply in a competitive situation. This throw was developed in the Georgian form of wrestling called chida-oba and further developed in the sport of sambo. It was made famous in judo by Soviet athletes in the 1970s and 1980s and eventually recognized by the Kodokan as a Sutemi Waza (Sacrifice Technique).



SUKUI NAGE/TE GURUMA

SCOOPING THROW/HAND WHEEL

Depending on who you talk to, this throw is called Sukui Nage or Te Guruma. The Kodokan classifies this as Sukui Nage, one of the Te Waza (Hand Techniques) in Kodokan Judo.



Uke takes a back grip reaching over tori's left shoulder. Tori maintains his grip on uke's left lapel with his right hand.



Tori bends his legs, lowering the level of his body as he wedges his head firmly on uke's right front shoulder area. Tori uses his right hand to reach between uke's legs and grabs uke's right leg at the thigh.



Tori lifts uke up and shifts his left hip forward and in front of uke. Tori wheels uke over tori's left hip and throws him.

Sukui Nage (often called Te Guruma) has been used as a reliable throw against an opponent who takes a grip over tori's shoulder. With the IJF contest rules prohibiting grabbing the opponent's legs, this technique is not seen much today. However, it's an effective technique and definitely part of judo and should not be forgotten.



SUKUI NAGE SCOOPIING THROW



Tori pivots on his right foot and turns to face the same direction as uke. Tori squats low and uses both hands and arms to grab behind uke's legs at slightly above the knees.



Sukui Nage is classified as a Te Waza (Hand Technique) in Kodokan Judo.

Tori uses his hands and arms to scoop uke's legs as tori drives his head into uke's chest area to throw uke onto his back.

MOROTE GARI

BOTH HANDS REAP



Tori uses a Kumi Kata grip and quickly pushes uke's arms upward as tori lowers the level of his body by bending his knees and stepping in between uke's feet and legs with his right foot and leg. Tori's back should be straight.



Tori uses both of his hands to grip uke slightly above uke's knees. Tori does not grasp his hands together. By not grasping the hands together, tori can pull and reap uke's legs with more force.



Morote Gari is classified as a Te Waza (Hand Technique) in Kodokan Judo.



Tori uses a strong reaping movement with both of his hands and arms to pull uke's legs out from under him.



Tori does not bend over at his waist. Tori's back must be straight in order for him to generate more force into the throw as well as get his hips in deeper for more penetration into the throwing action.



YOKO MOROTE GARI

LATERAL BOTH HANDS REAP



While Yoko Morote Gari isn't permitted in the IJF contest rules, it's still a valid judo technique and effective for use in randori, self-defense or other grappling sports.

Tori lowers the level of her body by bending her knees and stepping in with her right foot & leg between uke's feet. Tori makes sure to keep her back straight & not bend over at the waist.



Tori places her head on the side of uke's right hip area and uses both of her hands & arms to grab uke just above his knees. Tori uses her head to drive uke to her right (uke's left) as she uses her hands & arms to pick uke's legs up and swing them to tori's laterally. This throws uke to his left side.

Below is another view of Yoko Morote Gari. Yoko Morote Gari is classified as a Te Waza (Hand Technique) in Kodokan Judo.



KIBISU GAESHI

HEEL REVERSE DIRECTION



1
Tori lowers the level of hip body by bending his knees and stepping with his right foot between uke's feet.



2



**TORI'S
BACK IS
STRAIGHT**

Tori's back is straight & he does not bend at the waist.



3

Tori grabs uke's heel and pulls it to tori's hip.



4

Kibisu Gaeshi is classified as a Te Waza (Hand Technique) in Kodokan Judo.



KOSHI WAZA

HIP TECHNIQUES

OGOSHI, UKI GOSHI & TSURI GOSHI

While these techniques are all hip throws and similar in appearance, they are different in application.

THREE HIP THROWS
THAT ARE
COMMONLY
MISTAKEN FOR
EACH OTHER



OGOSHI
Major Hip Throw

In Ogoshi, tori pulls uke tightly onto his hip by grabbing around uke's waist and throwing him forward over tori's hip.



UKI GOSHI
Floating Hip Throw

In Uki Goshi, tori moves his hip in front of uke's hip as tori pulls uke onto his hip, causing uke to straddle or "float" over tori's hip.



TSURI GOSHI
Lifting Hip Throw

In Tsurigoshi, tori uses both his hikite (pulling hand) and tsurite (lifting hand) to lift uke up and onto tori's hip.

In Tsurigoshi, tori can reach around or over uke's shoulder to grab uke's jacket or belt, or he can reach around under uke's arm at the waist to grab uke's jacket or belt.



UKI GOSHI

FLOATING HIP

Tori steps across and in front of uke as tori uses her hikite (pulling hand) to pull uke up and forward. As she does this, tori slides her hip in front of uke. Uke now straddles tori's hip. Uke "floats" over tori's hip and is thrown.



Uki Goshi is classified as a
Koshi Waza (Hip Technique)
in Kodokan Judo.

OGOSHI

MAJOR HIP

Ogoshi is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.

Ogoshi is a basic technique in judo, but is used effectively at all levels of judo competition.



1



2



3



4

Tori breaks uke's balance forward.

Tori reaches around uke's waist tightly and pulls uke forward onto tori's hip.



5

In Ogoshi, tori loads uke up and onto tori's hip.



6



7

Ogoshi is called "major" or "big" hip because tori loads uke onto his hip. Tori's hip plays the important role and is the fulcrum of the action.

TSURI GOSHI

LIFTING HIP



Often, Tsuri Goshi is useful against opponents who are bent over in a defensive posture. This bent over posture makes it easier for tori to grip the back of uke's jacket.



Tori uses both his hikite (pulling hand holding uke's sleeve) and his tsurite (lifting hand gripping uke's jacket) to lift uke up and forward onto tori's right hip.



Tori lifts uke up and onto his hip.

There are two gripping applications for Tsuri Goshi.



Uke is lifted up and onto tori's hip.



Tori completes the throw.



O TSURI GOSHI



KO TSURI GOSHI

The defining feature of Tsuri Goshi is that tori uses both of his hands and arms to lift uke and onto tori's hip.

Tsuri Goshi (Lifting Hip) is classified as a Koshi Waza (Hip Technique) in Kodokan Judo. There are 2 applications of Tsuri Goshi. In O Tsuri Goshi (Major Lifting Hip), tori uke's uses his arm and hand to reach around uke's upper arm or over uke's shoulder to grip either uke's jacket or uke's belt. In Ko Tsuri Goshi (Minor Lifting Hip), tori uses his arm and hand to reach under uke's arm to grab either uke's jacket or uke's belt.

KOSHI GURUMA

HIP WHEEL



Tori grabs around uke's neck and shoulder area.

Koshi Guruma is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.

Tori breaks uke's balance to uke's forward direction and uses his right hand and arm to reach around uke's neck and shoulder area, gripping uke's jacket for control.



Tori's hip is the fulcrum of the throwing action and acts like the hub in a wheel. Uke is wheeled over tori's hip.

KUBI NAGE

NECK THROW



Tori uses a Kumi Kata grip. Tori uses his left hand to lift uke up and into a forward direction. As he does this, tori uses his right hand and arm to reach around uke's head and neck, gripping uke's jacket at the shoulder area. As he does this, tori starts to turn into the throw.

The axis of the throw is tori's hip.



Tori pulls uke onto tori's right hip. Tori's feet and legs are placed a bit wider than the width of his hips, providing a stable base. Tori throws uke over his right hip.

Kubi Nage is not a recognized technique by the Kodokan, but is nonetheless an effective Koshi Waza (Hip Technique). Kubi Nage is an ideal technique to teach beginners as a lead-up skill to both Koshi Guruma (Hip Wheel) and Tai Otoshi (Body Drop).

TSURIKOMI GOSHI

LIFTING PULLING HIP



Tori uses a Kumi Kata grip pulling and lifting uke up and to his front. This is the Tsurikomi action that gives this throw its name. Tori turns his body to his right and hoists uke up, and onto his right hip.



Tori's left hand grips uke's sleeve at about the area of uke's triceps. Tori pulls uke up and to uke's front. This is tori's Hikite (Pulling Hand). Tori's right hand and arm are placed along the outside of uke's left pectoral. This is tori's Tsurite (Lifting Hand).

Tsurikomi Goshi is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.



Tori's right hip is the axis of the technique. Using the Tsurikomi action, tori lifts, pulls and hoists uke up and onto his hip. The strong lifting and pulling action, coupled with the torque created from tori's turning his body into the technique, throws uke over tori's hip.

Tsurikomi Goshi is an important technique to learn early in a judoka's career as this lifting-pulling action is the basis for many throwing techniques in judo.

SODE TSURIKOMI GOSHI

SLEEVES LIFTING PULLING HIP



GRIPPING BOTH SLEEVES



In this technique, tori grips uke's sleeves to apply his Tsurikomi Goshi. Tori uses this sleeve grip to hoist uke onto his hip and throw him.

In this variation of Sode Tsurikomi Goshi, tori crosses uke's arms.

Sode Tsurikomi Goshi is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.



HARAI GOSHI

SWEEPING HIP

USING THE COLLAR GRIP



Tori breaks uke's balance forward and uses his right hand & arm to reach around uke's head and neck to grip uke's jacket at the shoulder.

Tori pulls uke forward onto tori's hip.



Tori uses his right leg and foot to sweep uke, throwing him.

Harai Goshi is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.

Important:
Tori points his toes on his sweeping foot for control and power into the throwing action.



HARAI GOSHI

SWEEPING HIP



1
Tori uses a Tsurikomi action where he lifts, pulls and hoists uke up into a forward direction. This lifting-pulling action is an integral part of the technique.



3
Tori's point of contact with uke is at the hips. Tori's hip is the fulcrum of the throwing action.



4
At this point, tori uses his right foot and leg to sweep uke's legs.



5
The combination of tori initially lifting, pulling and hoisting uke's body up and forward along with the sweeping action of tori's leg is what makes Harai Goshi work.



The reason Harai Goshi is a hip throw is because tori's hip is the hinge or fulcrum of the action.

Harai Goshi (Sweeping Hip) is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.

This is a basic application of Harai Goshi. Harai Goshi is a popular and versatile technique with numerous applications and variations.

UTSURI GOSHI

CHANGING HIP



Uke attacks with a forward direction throw. Tori evades the attack.



Tori uses her right hand and arm to reach around uke's waist. As she does this, tori shifts her right hip forward and in front of uke's left hip.



Tori continues to move her hip in front of uke's hip, lifting him up and off the mat.



Tori throws uke over her right hip.

The concept of Utsuri Goshi (Changing Hip) is that tori shifts and moves her hip from behind uke to in front of uke (changing positions) and throws him.

Utsuri Goshi is classified as a Koshi Waza (Hip Technique) in Kodokan Judo.



SUTEMI WAZA

SACRIFICE TECHNIQUES

URA NAGE REAR THROW

Ura Nage is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

Ura Nage is a powerful throwing technique with many variations. While it appears to rely on brute strength, the opposite is true, as Ura Nage is used in all weight categories with effective results.



Tori uses a Kumi Kata grip, stepping forward with her right foot as shown. Tori pivots on her right foot and moves her body around uke's right hip. Tori lowers the level of her body by bending her knees in a squat.



Here is how tori squats behind uke.

Tori explodes upward, arching her back as shown, throwing uke.



Tori turns toward uke with chest to chest contact in order to land on top of uke.



Key points: 1-Tori grabs tightly around uke's waist. 2-Tori places her head on uke's upper chest area to steer uke into the throwing action. 3-Tori squats under uke's center of gravity.

TOMOE NAGE

Tomoe Nage has one of the most interesting names of any judo technique. Often interpreted to mean “circle throw” or “stomach throw,” the word “tomoe” actually means something different.

A tomoe is an abstract shape that resembles a swirl that looks like two commas entwined with each other. So, tomoe nage translates to “swirl resembling two commas” throw. That being said, it’s easier to go by the common interpretation of “circle throw.” Also, circle throw is a pretty good description of what takes place.



Tori steps in between uke's feet, getting as round as possible and swings her body under uke's center of gravity.



Tori places her foot in uke's midsection at the stomach area or hip area.

Tomoe Nage is probably the most popular Sutemi Waza (Sacrifice Technique) used in Kodokan Judo.

YOKO TOMOE NAGE

SIDE CIRCLE THROW



Tori is positioned to uke's right front corner.



Tori places his right foot on uke's front left hip area and quickly starts to spin under uke.



Tori spins in a tight round body position to her right as she uses her hands and arms to pull uke over uke's front left shoulder.



Tori completes the throw.



Yoko Tomoe Nage is a popular application of Tomoe Nage and has many variations. Tomoe Nage is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

SUMI GAESHI

CORNER REVERSE DIRECTION

In Sumi Gaeshi, tori throws uke to uke's front corner and not directly forward.

**SUMI GAESHI IS USEFUL
AGAINST BENT OVER
OPPONENTS IN A
DEFENSIVE POSTURE**



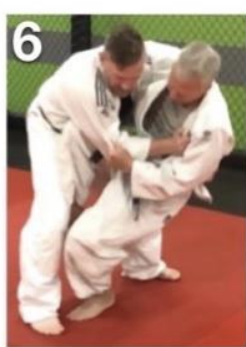
Uke is bent over in a defensive posture. Tori leads with his right foot & leg and uses his right hand & arm to grip over uke's left shoulder.



Tori is positioned at uke's front left corner. Tori steps forward with his left foot to be the base foot & leg.



Tori bends his right knee & jams his right lower leg into uke's right inner thigh near uke's crotch.



Tori gets his body as round as possible and pulls and rolls uke to uke's front left corner.



Tori continues to roll and rolls over on top of uke.



Tori rolls over on top of uke and applies a pin.

Sumi Gaeshi (Corner Reverse Direction) is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

HIKIKOMI GAESHI

PULLING REVERSE DIRECTION



Uke is bent over in a defensive posture. Tori uses his right hand and arm to reach over uke's right shoulder and grip uke's belt. Tori uses his left hand to control uke's sleeve.

Tori steps forward with his right foot to the outside of uke's right leg as a base. As he does this, tori wedges his right shin into uke's left inner thigh.



Tori rolls directly backward, pulling uke forward and over. Tori uses his right foot and leg to lift uke up and forward.

The momentum of tori's backward roll along with tori's lifting action with his leg throws uke.



Tori continues to roll over and onto uke to apply a pin.

Hikikomi Gaeshi is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

Hikikomi Gaeshi (Pulling Reverse Direction) is often confused with Sumi Gaeshi (Corner Reverse Direction). In Hikikomi Gaeshi, tori rolls directly backward to throw uke and in Sumi Gaeshi tori rolls to his rear corner to throw uke.

TANI OTOSHI

AS A KAESHI WAZA (COUNTER TECHNIQUE)



1
As uke attacks with a right side forward throw, tori hops away from the attack to avoid it and make space to start his counter attack.



2
Tori moves to his left side slightly behind uke. Tori's right hand is gripping uke's left lapel.



4
Tori lowers the level of his body and shoots his left foot and leg behind uke. As he does this, tori reaches around and grabs uke's waist tightly with his right arm and hand for control of uke's torso.



5
Tori uses his right hand to help drive uke onto his back.

6
Tani Otoshi (Valley Drop) is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.



7
Tori throws uke to uke's back and rolls over him to apply a pin.

8
Tani Otoshi is an effective Kaeshi Waza (Counter Technique) but is also used as an effective offensive attack.

Tani Otoshi = Valley Drop

TANI OTOSHI

USING TIGHTWAIST GRIP



Tori and uke are in Kenka Yotsu (Opposite Stances). Tori approaches with his right foot and uses his right hand and arm to reach under uke's left arm and around uke's left side. Tori lowers his level by bending his knees and moves in and positions his right leg behind uke's left leg as shown. Tori uses his right hand and arm to grab tightly around uke's waist for control.



Gripping tightly around uke's waist like this is called a "tightwaist" and is useful in many judo techniques.



Tori is under uke's center of gravity and forcefully extends his right foot and leg behind tori's legs. Tori drives into uke, throwing him flat onto his back.

Tani Otoshi = Valley Drop

Tani Otoshi is classified as a Sutemi Waza (Sacrifice Techniques) in Kodokan Judo.

SOTO MAKIKOMI

OUTER WINDING/WRAPPING

A defining feature of Soto Makikomi is how tori wraps his arm over uke's arm and then wraps uke's body over tori's body as tori winds and rolls forcibly to the mat. This winding action where tori lands with great force on uke is the "makikomi" action in judo.



1
Tori uses his right arm to wrap over uke's right upper arm tightly. Tori turns his body to his right to create the torque necessary to throw uke.



3
Tori shoots his right foot and leg across and in front of uke's right upper leg and torso. Tori wraps his right arm tightly over uke's right arm and rolls forcibly to his right front corner.



There are different ways of gripping and controlling uke's arm and shoulder for Soto Makikomi. Here is an example of tori wrapping his arm over uke's arm & shoulder for control.



4
Tori rolls forcibly to his right front corner in a winding or wrapping action.



5
Tori lands hard on uke's body.

6
Soto Makikomi is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

KNEE DROP SOTO MAKIKOMI

SUWARI SOTO MAKIKOMI



1
Uke is in a low defensive posture with his hips far away from tori.



2
Tori's head is far forward of his hips making him vulnerable to a forward direction throw.



Tori uses his right arm to grip over and trap uke's right arm and shoulder as he uses his left hand to pull uke's right lower arm tight to tori's torso.



3
Tori spins his body deep under uke's hips and center of gravity.



4
Tori rolls and throws uke over his back. Tori immediately applies a pin.

Tori's spins under uke's body in a corkscrew type movement identical to Suwari (Knee Drop) Seoi Nage. This technique is useful as both a throw and transition to groundfighting.

This is a variation of Soto Makikomi (Outer Winding/Wrapping) and is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

UCHI MAKIKOMI

INNER WRAPPING/WINDING



Tori enters the technique in a similar way he would for an Ippon Seoi Nage (1-Arm Back Carry Throw). The difference is that tori extends his hip deeply across the front of uke's torso, carrying uke high over uke's shoulders.

The defining features in Uchi Makikomi are: 1-Tori uses his tsurite to hook under uke's arm. 2-Tori throws uke high across tori's back. 3-Tori rolls forward to the mat creating torque by his rolling movement.



Tori rolls and spins to the mat under uke's center of gravity.



Uchi Makikomi is the mirror technique to Soto Makikomi (Outer Wrapping). In Soto Makikomi, tori wraps his tsurite over uke's arm rather than hooking under it as in Uchi Makikomi.

Uchi Makikomi is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

KO UCHI MAKIKOMI

MINOR INNER WRAPPING



1
Tori uses her right hand gripping uke's left lapel to pull him.



2
Tori pivots on her left foot and moves her right foot backward in a circular movement.



3
Tori places her right foot firmly on the mat to generate force into the throw. As she does this, she squats with her knees to lower the level of her body.



5
Tori drops on her left leg and uses her left foot and leg to reap uke's left leg.



6
Tori drives uke to the mat throwing him.



7
Tori passes over uke's left leg to apply a pin.

Ko Uchi Makikomi is a low, driving and explosive attack that is hard to counter. It's ideal for getting a score for the throw and transition to a pin.

Ko Uchi Makikomi is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.



8

YOKO GAKE

SIDE HOOK

Said to resemble a “falling down version” of De Ashi Barai (Advancing Foot Sweep), tori uses her attacking foot to quickly clip or hook uke’s extended foot and leg. Yoko Gake is one of the techniques in the Nage no Kata.



Yoko Gake is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

YOKO WAKARE

SIDE SEPARATION



Tori uses a 2-on-1 arm grip on uke's right arm. Tori drives uke's right arm to uke's midsection as tori rolls his shoulder and body into uke's body and under uke's center of gravity. Tori's feet and legs are to the side and right of uke's body as shown.



Tori's feet and legs split apart as tori continues to roll under uke, using the momentum of his body weight to throw uke.

This is not the basic application of Yoko Wakare, but is a popular and effective variation of the technique.

Yoko Wakare is classified as a Sutemi Waza (Sacrifice Technique) in Kodokan Judo.

This shows how tori's legs split as he throws uke. This is why this technique is called "Side Separation."



KATAME WAZA

GRAPPLING TECHNIQUES

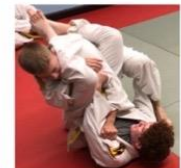


NEWAZA

NEWAZA NO SEMEKATA

Attack Forms of Supine Techniques

Newaza is often used as a generic name for groundfighting, but actually this is a specific term used to describe working off of the buttocks, hips and back in groundfighting. The full name for this is Newaza no Semekata (Attack Forms of Supine Techniques). The reason “newaza” is used to describe groundfighting is because this position has been the primary position used in judo since its inception in 1882.



To a judoka, fighting off of the buttocks, hips, back or backside is just another position to beat an opponent. Unlike western wrestling where being on the back is losing, that's not always the case in judo.



This sequence shows just one of the many ways to apply Newaza no Semekata.

NEWAZA

Knowing how to work from bottom Newaza increases your opportunities to beat your opponent.

PRACTICAL APPLICATIONS OF NEWAZA NO SEMEKATA

Newaza no Semekata translates to "Attack Forms of Supine Techniques."



Use your feet and legs to control the space between you and your opponent. Doing this gives you more options on what you want to do.



Control uke with Do Osae (Body Immobilization) to prevent her from moving.



Stay round as a general rule in Newaza. Doing this increases your mobility.



Use your feet and legs to wedge and block uke to control her movement.



Work off your hips and flanks for efficient movement.



Use your feet and legs to control your opponent while you use your hands and arms to apply lapel strangles.



Use your feet and legs to entangle and entwine uke's legs to apply a strangle.



Use your feet and legs in the same way you use your hands and arms to manipulate your opponent.

DO OSAE

BODY CONTROL IN NEWAZA



This position of controlling an opponent from the bottom in newaza is called Do Osa. Do translates to “body” and Osa translates to “exerting control or immobilizing.”



Do Osa is a good position to control an opponent in order to work in a front lapel strangle (Juji Jime).



There are different ways of controlling an opponent with the legs when using Do Osa depending on what technique tori wants to apply.

Do Osa is a strong controlling position originated in judo (and used to extensively in Kosen Judo) and became popular as the “closed guard” in Brazilian Jiu-Jitsu.



When working from the bottom position in newaza, tori uses the feet and legs to control and manipulate uke. Tori is permitted to cross the ankles to maintain control but is not permitted to use the legs to squeeze or exert pressure on the opponent's torso or ribcage. Doing this is called DOJIME (Body Constriction).

YOTSUNBAI POSITION

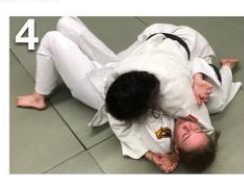
YOTSUNBAI IS BEING POSITIONED ON ALL FOURS & IS A COMMON POSITION IN JUDO AND ALL GRAPPLING SPORTS



Often called the “turtle position,” “all fours” and the “referee’s position” in wrestling, this position is commonly used defensively, but it can be used offensively as well.

A variety of breakdowns to pins and submission techniques are applied from this position.

Tori attacks uke from the side using a far am-near leg breakdown to Mune Gatame.



Tori attacks uke from the front, with this sit-through Waki Gatame.



Tori is on the bottom in Yotsunbai, rolling uke over his body into Ushiro Kesa Gatame.



UTSUBUSE POSITION

LYING FACE DOWN & FLAT IN THE PRONE POSITION



Someone who assumes this position is usually waiting for the referee to call a halt in the action and get him out of trouble. Don't let the referee get him out of trouble. Say a silent "thank you" and get to work on him.

When your opponent lies flat on his front and face down, he's telling you a lot about his lack of skill in groundfighting. We all end up in this position from time to time, but those who know how to work on the ground will immediately try to improve their position and work to get to a base and out from the bottom.



Being face down with an opponent hovering over you is one of the worst places to be in groundfighting.



If you're on the bottom in utsubuse, immediately work to get from the bottom & improve your position.



A variety of breakdowns & turnovers are used against utsubuse.



1



2



3



4

WORKING FROM THE TOP RIDE POSITION

THIS POSITION HAS BEEN GIVEN THE GENERIC NAME OF “WRESTLER’S RIDE”

This position comes from wrestling and is a useful one in all forms of grappling. It’s been modified to work in judo and jujitsu where a jacket, belt and pants are worn.



**FRONT VIEW OF
WRESTLER’S RIDE**



In judo, tori uses his hands & arms to reach under uke’s arms and grip uke’s lapels for control.



Tori’s focus is to control uke’s hips and shoulders. Doing this limits uke’s mobility and keeps tori in position to apply a breakdown or turnover.



**BACK VIEW OF
WRESTLER’S RIDE**



A variety of breakdowns & turnovers are used from this position. This far arm-near leg breakdown is an example.

USING YOUR APPENDAGES TO CONTROL YOUR OPPONENT



CONTROLLING WITH THE LEGS IN JUDO

When you have your opponent flattened out using a rodeo ride, she has lost her ability to use her legs to get to a base and move. By using the legs to control the opponent, tori has a much better opportunity to apply the choke.



Similar to what wrestlers call "leg wrestling" using the legs to control an opponent in judo is an important skill.



LEG PRESS POSITION
Controlling your opponent with the leg press gives you the opportunity to apply Juji Gatame and other techniques.



Controlling your opponent's legs gives you an advantage in controlling her entire body movement and gives you a better opportunity to apply a choke or strangle.



Your legs and feet provide a solid base for your pins.

GET YOUR HOOKS IN
Your "hooks" are your legs and arms. Using all of your appendages for controlling your opponent is an important skill.
USE YOUR FEET & LEGS LIKE YOU USE YOUR HANDS & ARMS

CONTROL THE POSITION TO GET THE SUBMISSION

It's an old saying, but it's true. By controlling how your opponent moves, you control the position and the situation that results from it. Always work to improve your position and control your opponent's position.



Knowing how to use your feet and legs to control your opponent when working in the bottom newaza position gives you an advantage.



A skilled judoka will use his feet and legs in the same way he uses his hands and arms to manipulate & control his opponent.



Using your foot & leg to "post" for stability is an important skill.



Use your head like a "third arm" to manipulate and control how your opponent moves.



**USE YOUR FEET AND LEGS
IN THE SAME WAY YOU
USE YOUR HANDS AND
ARMS TO MANIPULATE
AND CONTROL YOUR
OPPONENT IN NEWAZA**

**FOCUS ON CONTROLLING YOUR
OPPONENT'S JOINT AREAS. THE
HIPS, KNEES, SHOULDERS AND
ELBOWS ARE EFFECTIVE TARGETS
TO MANIPULATE AN OPPONENT.**



**USE YOUR FOOT TO TRAP &
MANIPULATE YOUR
OPPONENT'S APPENDAGES
SUCH AS THIS LEG CONTROL IN
PASSING THE LEGS IN NEWAZA**



**CONTROLLING YOUR
OPPONENT'S HEAD IS
ESSENTIAL FOR
SANKAKU JIME**



**YOUR LEGS ARE
STRONGER
THAN YOUR
OPPONENT'S
ARMS**

GROUNDFIGHTING TERMINOLOGY

GROUNDFIGHTING: A general term used to describe all grappling on the mat. Also called groundwork, ground grappling or groundplay.



NEWAZA: Translates to “supine techniques” and describes the groundfighting position of working from the bottom position, but also refers to working from the top position. This is what is called “the guard” in Brazilian jujitsu or mixed martial arts. Over the years, the term “newaza” has been used as a general term to describe all groundfighting in judo.

BREAKDOWN: A general term used to describe all groundfighting skills where one judoka breaks down an opponent from a stable position to an unstable position.



TURNOVER: A specific term used in groundfighting to describe turning an opponent over and onto the back from a stable position to an unstable position on the back or backside.



ROLLOVER: A specific term used in groundfighting when a judoka is in the bottom newaza position to describe rolling an opponent over onto his back or backside.



PASS: A specific term used to describe passing over the opponent’s leg or legs when she is in the bottom newaza position.

GROUNDFIGHTING TACTICS

Here are some simple tactics that can give you the advantage in groundfighting.



Make it unpleasant for your opponent. If he's thinking about how bad it is, he's not thinking of how to beat you.



Work to have the top position. This gives you more mobility and more chances to break your opponent down.



Always work to improve your position. Keep your opponent flat and face down, never permitting her to do anything to start her offense against you.



Impose your will on your opponent. Continually work to break her down and weaken her.



Avoid a scramble whenever possible. Neither judoka has the advantage in a scramble. Always work to get control of your opponent.

Be in better physical condition than your opponent. A tired opponent is easier to beat.

Everything on your opponent's body or uniform is a handle for you to grab and manipulate.



There is nowhere safe on the mat for your opponent. Attack from every position possible.

USING YOUR FEET & TOES IN JUDO

You generate force by driving off your feet and toes in both groundfighting and standing judo. Your feet and toes are the contact on the mat that provide stability.

Your feet and toes are valuable tools in judo. Use your toes to dig into the mat for stability and to create force.



Drive off of your toes in order to create force and stability. When doing this, your feet are "active" or "live" and useful to you.



Don't lie flat on your feet. When doing this, they are "dead" and of no use to you.



Your toes help the rest of your foot bear your weight efficiently. Your toes are vital for stability and for generating force.

Use your feet to trap and control your opponent's legs or arms.



Use your front leg as a "rudder" in the same way a ship is steered.



Use your foot and leg as a base for stability and to create power when pinning an opponent.



“POSTING” & “BASE” IN NEWAZA

POSTING creates a wider and more stable base in groundfighting.

Posting takes place when a judoka places his hand or hands on the mat, extends his leg or foot on the mat or positions himself on the top of his head on the mat to provide a stable base for himself in groundfighting.

Posting on the top of the head provides a stable base in order to apply a head roll Juji Gatame.



The extended hands and arms along with a wide extension of the knees on the mat all provide a strong and stable base for this Tate Shiho Gatame.

A **BASE** is the area of the body formed by the outermost points of contact with the mat. The base provides stability and optimal balance for the body.



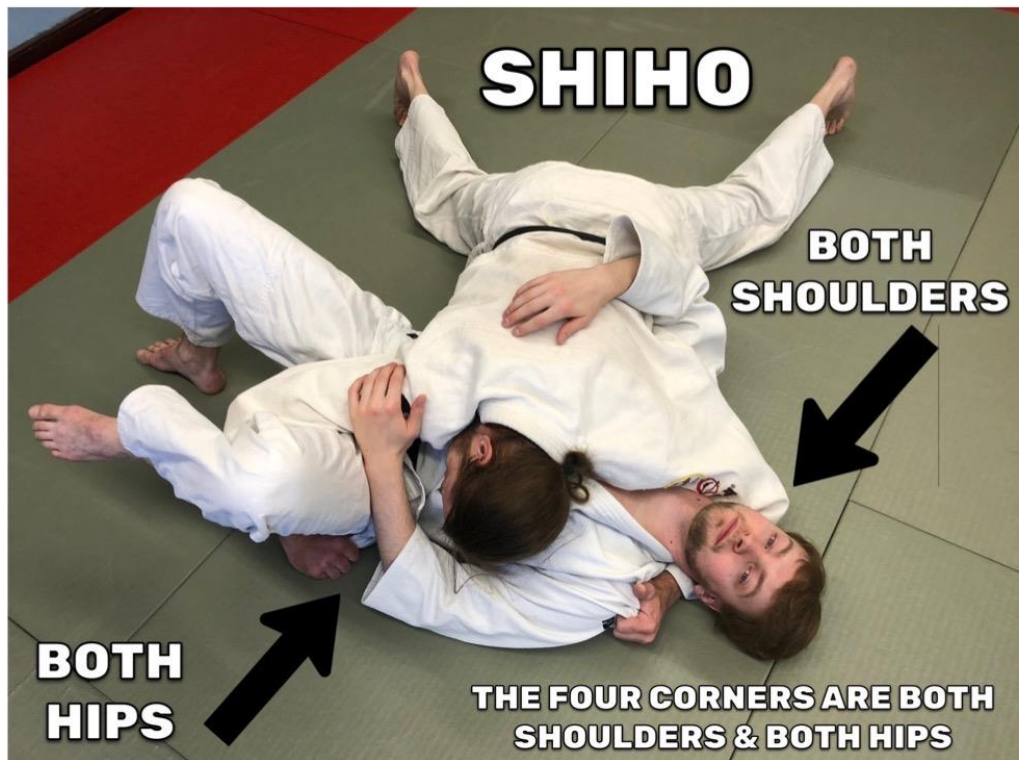
This wide placement of the legs provides a stable base for control in this Kesa Gatame.



This extended leg with the foot driving onto the mat along with the knee placed on the mat with the toes of the foot driving off the mat forms a strong triangular base.

SHIHO

THE FOUR CORNERS OF THE BODY



The concept of SHIHO or “four corners” describes the major controlling points of the human body. The use of these points was initially developed in judo as a practical method of control. The four corners are the two shoulders and the two hips. While there are other parts of the body used to control an opponent, controlling one or both of the opponent’s shoulders & hips works with a high degree of success.

TRANSITIONS FROM PIN TO SUBMISSION TECHNIQUE

Applying a submission technique starting from a pin is effective and has a high rate of success. As tori controls uke with a pin, tori can start manipulating uke so a submission technique can be applied. This is an important skill, especially in sports like sambo where a pin won't win the match, but it's effective in judo as well.

Here's an example of a transition from a pin to an armlock. In this example, tori starts with Kami Shiho Gatame and finishes uke with Ude Garami.



DOUBLE TROUBLE



Applying more than one technique to finish an opponent is double trouble. Tori can apply a pin & choke, pin & armlock, pin & leglock (in sambo), choke & armlock or anything that creates double trouble. When tori puts uke in double trouble, there's no doubt who wins the match.



Transition techniques are not limited to transitions from throws to groundfighting. Many transitions take place in groundfighting too.

If you sense that your opponent might be escaping from your pin, or if you are in a situation where you must win by a submission, knowing how to transition from a pin to a submission technique is important.



HAIRI KATA

ENTRY FORMS

Hairi Kata is a general description for all entry methods used in judo, both in groundfighting and in throwing techniques.

Hairi Kata are applied from any position in groundfighting. These are the breakdowns, turnovers, leg passes and rolls that are used when setting up and entering into a pin, strangle or armlock.

Here are three examples of Hairi Kata in Groundfighting.



Tori controls uke's knees and legs. Tori pushes one leg to the mat and uses her knee to slide over uke's leg to apply Kesa Gatame (Scarf Hold).



Tori stands above uke and pulls uke's belt up, allowing tori to drive his feet and legs under uke's hips and upper legs. Tori flattens uke forward and applies Hadaka Jime (Naked Choke).



Tori spins under uke, trapping her arm, as he places his legs over her body and head, rolling her into Juji Gatame (Cross Body Armlock).

SIT OUT FROM THE BOTTOM POSITION

Tori is on the bottom on all fours. Uke is attempting to turn tori over. Tori places her right foot to her side for stability.



Tori shoots her left leg out forcefully. As tori does this, she starts to lean to her left hip area. Tori places her left elbow on the mat for stability. Tori starts to turn her body to her left.



Tori turns her body to her left toward uke, rolling over her left leg.



Tori continues to turn to her left and toward uke in order to get the top position for control.



Tori is now out from the bottom position and will continue to attack uke with a breakdown or turnover.

This is a common and effective skill called the "sit out" in wrestling that works equally as well in judo.

This is a "Get Out of Trouble Move." Not every skill or movement will result in a pin, choke or armlock. In many situations, the best thing that you can do is get out of trouble and improve your position.

GETTING FROM BOTTOM TO TOP IN UTSUBUSE

If you are on the bottom and flat of your front, you must immediately improve your position. This sequence shows how tori does a sit-through from utsubuse.



Tori is face down and in the utsubuse position with uke on top.



Tori shifts her weight by turning her hips away from uke. As she does this, she starts to extend her left leg to post it for stability.



Tori puts her right elbow on the mat for support and as a hinge to turn her body as she sits through.



Tori shoots her leg out to sit through and places her head on uke's hip for stability.



As she continues sitting through, tori makes her turn to the outside of uke's body.



Tori counter attacks with a breakdown to turn uke over onto her back.

OSA EKOMI WAZA

PINNING TECHNIQUES



PINS ARE THE WORKHORSE OF JUDO

OSAEKOMI WAZA ISN'T FLASHY BUT IT GETS THE JOB DONE

Seeing a judoka throw an opponent for Ippon or forcing an opponent to tap out from a choke or armlock are exciting, but a pin is still a win.



Under the current contest rules, the goal in osaekomi waza is to control your opponent who is in the aomuke (face up) and lying mostly on his back.



There are few restrictions on how you pin your opponent, just keep control for 20 seconds.



Pinning techniques can be just as creative as throwing, strangling or armlocking techniques.



Osaekomi waza is like a reliable friend. It's there when you need it. Make sure to include a good amount of time in the dojo training on pins.



Train regularly on the breakdowns, turnovers and other entry forms that make osaekomi waza work in competitive situations.

KESA GATAME

SCARF HOLD



MAKURA KESA GATAME
Pillow Scarf Hold



KUZURE KESA GATAME
Irregular Scarf Hold



This photo shows the basic application of Kesa Gatame. Kesa Gatame has many applications and variations.



USHIRO KESA GATAME
Rear Scarf Hold



UDE KESA GATAME
One Arm Scarf Hold



UDE KESA GATAME
Both Arms Scarf Hold



DO KESA GATAME
Body Scarf Hold



KUZURE KESA GATAME
Irregular Scarf Hold

Kesa Gatame is probably the most popular pinning technique in judo. A basic skill, but one that is used at all levels of competition. The defining feature of Kesa Gatame is for tori to control uke with one arm around uke's neck or upper body with tori using his other hand and arm to control uke's arm. It is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.

MUNE GATAME

CHEST HOLD

Mune Gatame is the workhorse of judo pins, being one of the most popular, versatile and effective of all Osaekomi Waza (Pinning Techniques).



Mune translates to “chest” and Gatame translates to “hold or secure in place.” Tori places his chest on uke’s chest and holds him on the mat.



In the basic application of Mune Gatame, tori’s legs are placed as shown in this photo, providing a solid and stable base.



An effective variation of Mune Gatame is for tori to extend his legs wide with toes digging onto the mat for power and stability.



Sometimes, tori will extend a leg across uke’s torso to post onto the mat for stability.



Tori can sit through and use a leg position like Kesa Gatame for a stable base.



Tori can also post his hand out to provide stability for the pin.

YOKO SHIHO GATAME

SIDE FOUR CORNER HOLD



Yoko Shiho Gatame is popular and effective with a variety of applications. This photo shows the basic application with tori's knees wide and hips low.



Tori is using his right arm to trap uke's near leg and using his right hand to grab his belt to secure the trapped leg.



The most common variation of Yoko Shiho Gatame is for tori to extend her legs and dig her toes into the mat for stability and force to the pin.



Tori uses his leg to sit through for a strong and stable base in this variation of Yoko Shiho Gatame.

Yoko Shiho Gatame is classified as an Osaekomi Waza in Kodokan Judo.

KAMI SHIHO GATAME

UPPER FOUR CORNER HOLD



In Kami Shiho Gatame, tori controls uke's four corners (both shoulders and both hips) from above uke as shown in this basic application.



Trapping uke's head makes for a strong pin with uke's head, shoulders and hips controlled by tori in this strong variation of Kami Shiho Gatame.



Using the legs for a strong, stable and fluid base makes Kami Shiho Gatame one of the most popular, versatile and effective of all judo pins.



Kami Shiho Gatame is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.



TATE SHIHO GATAME

VERTICAL FOUR CORNER HOLD

Tate Shiho Gatame has probably the most variations of any of judo's pinning techniques.



Tori is positioned vertically on uke in Tate Shiho Gatame. This photo the basic application. Tate Shiho Gatame is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.



Shown here are some of the many variations of Tate Shiho Gatame.

KATA GATAME

SHOULDER HOLD



In the basic application of Kata Gatame, tori places his leg to the side for stability.



The defining feature of Kata Gatame is the Uke's upper arm is crossed over his face as the pin is applied. This makes the pin uncomfortable and makes applying a choke easier.



To apply pressure for the choke, tori can flatten out and apply Kata Jime (Shoulder Choke).

Kata Gatame is a strong pinning technique that can easily be adapted to a choke called Kata Jime (Shoulder Choke). Kata Gatame is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.



In the Kuzure Kata Gatame (Irregular Shoulder Hold), tori's leg position is the same as in Kesa Gatame (Scaf Hold).



In this variation of Kata Gatame, tori can hold uke for the pin or apply pressure with his head on uke's upper arm and get the tap out from Kata Jime.

KOSHI GATAME

HIP HOLD

Koshi Gatame is an unusual pin and often referred to as a variation of Yoko Shiho Gatame.



Tori breaks uke down onto his side and starts holding with Koshi Gatame.



Tori uses his hand to grab uke's belt for a strong hold.



Tori can grab uke's leg or trap uke's leg to restrict uke's movement.



Tori can sit through with his leg for a stable base.



Tori can transition to Yoko Shiho Gatame if he wishes.

Koshi Gatame isn't a recognized technique in the Kodokan Judo syllabus but it is used successfully in judo competition. Tori breaks uke down onto uke's side and tori holds tightly at uke's hip area (as well as at uke's upper legs or lower torso). It may not be pretty but it works.

SANKAKU GATAME

TRIANGLE HOLD



Sankaku Gatame (Triangle Pin) developed as a variation of Sankaku Jime (Triangle Choke). Judo athletes found that if, for whatever reason, opponents didn't submit from the choke, they would transition to a pin to secure the win. Sankaku Gatame isn't classified as an Osaekomi Waza (Pinning Technique) by the Kodokan but it's nonetheless an effective and popular technique.



Sankaku Gatame is a “double trouble” technique for uke as it's both a pin and in some situations, the choking effect of Sankaku Jime takes place.



There are different ways that tori will use his hands and arms to control uke's legs.

URA GATAME

REAR OR BACK HOLD

Ura Gatame is classified as an Osaekomi Waza in Kodokan Judo.

Ura Gatame is one of those techniques that have been used in competition for many years but never had a specific name until the Kodokan designated it by this name. Ura Gatame may not appear to be a strong pin until you're the one on the bottom.



The photos above and below show the more common application of Ura Gatame.



Ura Gatame has two distinct applications. This is the "crucifix" application.



In this variation of Ura Gatame, tori leans back onto uke, sitting on his buttocks.

UKI GATAME

STRADDLE HOLD



The basic application of Uki Gatame is with tori placing his knee across uke's torso with tori using his other leg/foot to place to the side for stability.



The defining feature of Uki Gatame is tori using his knee or leg to apply pressure and control on uke's torso. Called "knee on belly" in BJJ and mixed martial arts, Uki Gatame is useful for both a pinning technique as well as a controlling position to apply an armlock. Uki Gatame is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.



UPHILL TURN ESCAPE FROM KESA GATAME



Tori is being pinned with Kesa Gatame by uke. Tori grasps her hands together tightly around uke's waist and bridges up onto her right shoulder (the shoulder close to uke). Tori turns her body toward uke and turns over onto her front, getting on both knees.

Kesa Gatame = Scarf Hold



Important: Tori quickly and forcefully turns her head toward uke. Doing this helps loosen uke's grip around tori's head.



Tori pulls her head from uke's arms and continues to get onto her knees and a stable base to escape the pin.

You don't have much time to work an escape from a pin. With the short 20-second time to score Ippon for Osaekomi, the uphill turn escape is probably tactically the best choice to escape from Kesa Gatame.

SHRIMP & TURN IN ESCAPE FROM YOKO SHIHO GATAME



Tori starts the escape by using her hands and arms to push against uke's shoulder. This is an important first thing to do. Tori pushes up on uke's shoulder as she pushes against his shoulder to create space for her to escape.

Tori is being pinned by uke with Yoko Shiho Gatame (Side 4 Corner Hold).



Tori turns into and toward uke as she moves onto her right side and moves her buttocks out and away from uke. Tori continues to use her hands and arms to push uke away from her.



Tori turns her body toward uke and jams one leg under his body and the other leg around his body. Tori rolls onto her back and pulls uke into her newaza position to escape his pin.

NIJU GARAMI PIN ESCAPE

LEG SCISSORS TO STOP THE CLOCK



This may not be a pin escape, but it does stop the clock for the time on the pin. If you're able to keep your opponent's leg scissored long enough, the referee will call matte and break the pin.

**SCISSORS
THE LEG
TO STOP
THE
CLOCK**



This is considered a "passive" escape rather than an "active" escape where you actually get out of the pin. If the contest rules permit it, and they do, then if this keeps you from losing by a pin, use it.

NIJU GARAMI



EXTRACTING LEG IN NIJU GARAMI

Niju Garami is the leg scissors uke may use to escape from a pin. Called the “half guard” in BJJ and mixed martial arts, scissoring the leg is a popular way to stop the clock when being pinned.

Niju = Double Over
Garami = Entangle



USE YOUR
FREE LEG TO
PUSH
AGAINST
UKE'S
BOTTOM LEG



PULL YOUR
LEG OUT



SECURE YOUR PIN

NEWAZA KNEE SLIDE LEG PASS



Tori grips the inside of uke's knees and uses her left hand to push uke's right knee to the mat. Tori quickly slides her right knee and shin across uke's right upper leg.



Tori moves over uke's trapped right leg and immediately applies Kesa Gatame (Scarf Hold). Most any pin can be used but Kesa Gatame is quite effective.



This view shows how tori uses her right knee, shin and foot to trap and pin uke's right upper leg to the mat.

There are numerous Hairi Kata (Entry Forms) that are effective. A key element in success when doing them is to be efficient in your movement. There's an old saying: "Take your time but do it in a hurry." In other words, be economical in your movement and continually work to increase your control of your opponent.

SHOULDER STACK & HIP SHUCK LEG PASS

This is a popular leg pass, but tori must make sure to aggressively pull (stack) uke up onto uke's shoulders before attempting to pass uke's legs.



Tori grabs uke's belt at the hips.



Tori pulls uke up onto his shoulders. Tori uses his knee to trap uke's upper arm.



Tori uses his left arm to shuck uke's leg to the side.



Tori quickly passes uke's leg to get to the side to pin him.

BOTH KNEES PUSH ROLLOVER FROM BOTTOM NEWAZA



Tori uses both of his feet and legs to push on uke's knees, flattening him out and rolls uke over onto his back. Often, simple and direct skills like this are most effective.

It's important to point out that tori is positioned on his buttocks. This provides him with a stable, yet mobile, base that he can work from in controlling uke.



KNEE & HIP PUSH ROLLOVER FROM BOTTOM NEWAZA



Tori controls uke by placing his left foot on uke's right knee and his right foot on uke's left hip.



Tori uses his left foot and leg to push uke's right knee back as tori uses his right foot and leg to push uke's left hip to steer uke and roll him onto his back.



LEG SPLIT BREAKDOWN FROM BOTTOM NEWAZA



This is a surprising move from the bottom newaza position. Tori hooks both feet at uke's ankles and splits his legs wide, pushing him down and passing over his leg to apply the pin.



1

Tori is seated on her buttocks and hooks each of her feet on the inside of each of uke's feet.



2

Tori splits her legs and feet wide apart which causes uke's feet and legs to do the same. Tori pushes uke onto his buttocks.



3



4



5

Tori quickly passes over uke's leg to pin him.

FAR ARM NEAR LEG BREAKDOWN

This is one of the most basic breakdowns or turnovers in judo. It's often taught early in a judoka's career but is so effective that it's used at all levels of judo competition.



**BACK VIEW OF
GRABBING UPPER LEG**



A variety of pins can be used with this breakdown, but one of the most effective pins resulting from this breakdown is **Mune Gatame** (Chest Hold).



Tori does not lift uke's body off the mat, but rather rolls her over her shoulder as tori lifts uke's near leg and pulls in uke's far shoulder. This pulling in of the far shoulder and lifting the near leg forces uke to roll over and onto her back.

BELT & NELSON BREAKDOWN

TRANSITION TO MUNE GATAME

This breakdown/turnover is effective and is ideal as one of the first breakdowns for novices to learn. This skill was originally named "Belt & Nelson" by the great judo coach Bob Corwin.



Tori attacks uke from the front, using her left hand (palm down) to grab uke's belt. Tori uses her right hand & arm to hook under uke's left arm. Tori quickly uses her right hand to grab her left forearm (do not grab uke's belt).



This view shows how tori places her left forearm straight along uke's spine.



This view shows how tori's hand is used to hook under uke's left shoulder.



This view shows how tori uses her right hand to grab her left forearm. Do not grab uke's belt as it's not a firm enough grip.



Tori drives forward and slightly to her right, driving her upper body under uke's left shoulder. Tori drives uke over and onto her back. Tori does not let go of anything with her hands and applies Mune Gatame (Chest Hold).

JUDO STACK TURNOVER

The “Judo Stack” is named because tori picks uke up & “stacks” uke back on the mat. This is an explosive and aggressive turnover and effective against an opponent attempting to avoid groundfighting, waiting for the referee to call a halt to the action.



Sometimes, tori may have to aggressively drag uke across the mat for a short distance to turn him onto his back.

POWER HALF BREAKDOWN/TURNOVER

ADAPTED FROM
WRESTLING, THIS IS
EFFECTIVE IN JUDO

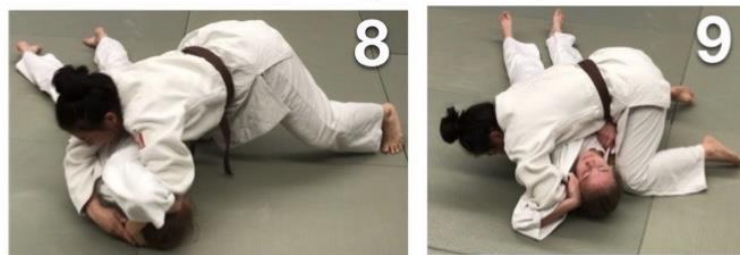


Uke is flat on her front in the utsubuse position.

Tori applies a "Half Nelson" from wrestling on uke. This controls uke's shoulder and head.



Tori moves to her left and uses her hands and arms to pry on uke's shoulder and turn uke over onto her back and immediately applies Mune Gatame (Chest Hold).



This "Power Half" breakdown comes directly from wrestling and is a simple, direct and effective turnover.

UNDERHOOK & OVERHOOK BREAKDOWN



VIEW FROM OTHER SIDE
SHOWING THE UNDERHOOK



Here is an example of how the most effective breakdowns and turnovers are simple and direct in application. There's nothing complicated about this breakdown but it's effective.



Tori hooks under one of uke's arms and hooks over uke's other arm to turn him onto his back.



KOSHI GURUMA BREAKDOWN

TRANSITION TO KESA GATAME (SCARF HOLD)



Tori and uke are kneeling and facing each other.



Tori uses his right hand & arm to reach around uke's shoulders and neck.



Tori rolls uke over tori's right hip and torso and directly into Kesa Gatame.

This breakdown resembles the throwing technique Koshi Guruma (Hip Wheel) and gets its name from that.

MOROTE GARI ON THE KNEES

FRONT BOTH LEGS BREAKDOWN AGAINST KNEELING OPPONENT



Tori's head on uke's hip steers uke into the direction of the breakdown.



Breakdowns and turnovers are often compared to throwing techniques, only done in groundfighting.

This breakdown is an aggressive one and often leads directly to a pinning technique.

A breakdown is taking an opponent from a stable position to an unstable position, often putting the opponent into a pin or submission technique, but sometimes simply putting him in a vulnerable position.

DOUBLE FOOT SUMI GAESHI TURNOVER TO KESA GATAME



Tori starts from uke's side, using his right hand to grip uke's collar & using his left hand to reach under uke's arm and grip his left lapel.

HOW TO GRIP OPPONENT'S
COLLAR & LAPEL



Tori pulls uke up off the mat and onto his knees.



JAM YOUR LEFT FOOT INTO
UKE'S RIGHT INNER THIGH



JAM YOUR RIGHT
FOOT INTO UKE'S
LEFT INNER THIGH
BOTH FEET ARE
WEDGED IN



Tori rolls
over his left
shoulder,
using his
feet & legs
to control
uke and roll
uke over as
well.



Tori rolls uke over and applies Kuzure
Kesa Gatame (Irregular Scarf Hold).



LEG DRAG FROM BOTTOM NEWAZA

TRANSITION TO TATE SHIHO GATAME (VERTICAL FOUR CORNER HOLD)



Sometimes uke will rise to one knee, often in an attempt to either stand or to get past tori's legs.

Tori can use his arm to hook under uke's foot and leg and drag it forward, knocking uke back onto his buttocks.



Tori follows uke and applies Tate Shiho Gatame.

SIT THROUGH FROM BOTTOM POSITION

PIN OPPONENT WITH KUZURE KESA GATAME

An important skill in groundfighting is getting out of trouble from the bottom position to be able to apply a counter technique or simply get to a better position. This sit through is unexpected and effective but takes a lot of practice.



1
Tori is on the bottom with uke on top of him from the front.



2
Tori uses both of his hands & arms to grab and trap uke's arms tight to uke's body. Tori moves his head from the middle to outside of uke's hip area. Tori posts his right foot laterally for stability.



4
Tori sits through with his left foot and leg as he pushes on uke, rolling uke over.



5
Tori continues to roll so that uke is turned onto his back.



6
Tori applies the pin by lying on his right hip and leaning forward.



Tori never lets loose of uke's arms during the entire rolling action and finishes the pin holding onto uke's arms and sleeves as shown.

Kuzure Kesa Gatame (Irregular Scarf Hold) is also called Ude Kesa Gatame (Arm Scarf Hold) or Sode Kesa Gatame (Sleeves Scarf Hold).

BOTH LEGS BREAKDOWN



Tori can grab uke at both knees if he chooses or he can grab uke's knee and ankle.



Tori breaks uke down.



Tori can quickly apply Koshi Gatame (Hip Hold).



Tori can also finish with Tate Shiho Gatame.



This is a simple and effective breakdown that is unexpected. Basically, tori grabs uke's legs as shown and tackles him.

SOTO MAKIKOMI ON THE KNEES

BREAKDOWN FROM BOTTOM POSITION



Tori is on the bottom on all fours. Uke reaches around uke's body. This often takes place because uke may reach around tori's body to grab tori's lapel. Tori uses his right hand to grab uke's right wrist and lower arm and hug it tightly to his body. Tori uses his right arm to trap uke's right arm.



Tori rolls uke over his body. Tori rolls over onto uke and immediately pins him with Ushiro Kesa Gatame (Rear Scarf Hold).

This technique is popular and effective in wrestling and has been modified to work in judo, where it's also popular and effective.

BOTH ELBOWS BREAKDOWN



Tori uses both of his hands to trap uke's elbows and drives into uke much like a tackle.

Mune Gatame is often used as the pin, other pins such as Kesa Gatame or Yoko Shiho Gatame can be used as well.

This is a good breakdown for novices to learn and use as it is simple and aggressive and has a good rate of success.



LASSO GRIP FOOT PROP TURNOVER

TORI PINS OPPONENT WITH KUZURE TATE SHIHO GATAME

TATE SHIHO GATAME = MODIFIED
VERTICAL 4 CORNER HOLD



TORI GRASPS HER HANDS & ARMS TO
HOOK OVER UKE'S SHOULDER & UNDER
HER ARM TO FORM THE LASSO GRIP



TORI EXTENDS HER LEG & PROPS UKE'S LEG WITH HER
FOOT AND THEN ROLLS UKE OVER



TORI
FINISHES
WITH A
KUZURE
TATE
SHIHO
GATAME

JUDO SWITCH BREAKDOWN



Tori drives uke to the mat and immediately pins uke.

TANI OTOSHI TURNOVER

PIN WITH KUZURE TATE SHIHO GATAME
(IRREGULAR VERTICAL 4 CORNER HOLD)



Tori grips uke's collar and belt.



This turnover resembles the throwing technique Tani Otoshi (Valley Drop) and illustrates how many breakdowns and turnovers in groundfighting resemble throwing techniques.



Tori extends his left leg behind uke.



Tori pulls and rolls uke to uke's right back corner.



Tori pins with Kuzure Tate Shiho Gatame.

DOUBLE LAPEL BREAKDOWN

PIN WITH KUZURE KAMI SHIHO GATAME



Tori uses both hands to grip & control uke's lapels.



Tori uses both hands to reach under uke's arms to grip his lapels.



Tori keeps her chin on uke.



Tori quickly circles to her left, pulling on uke's lapels as she moves.



Tori uses her chin to drive down on uke's right shoulder to push it onto the mat.
Tori uses her hands & arms to pull uke onto his back



Kuzure Kami Shiho Gatame ((Irregular 4 Corner Hold) is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.

DOUBLE LAPEL DRAG BREAKDOWN

PIN WITH KUZURE KAMI SHIHO GATAME



THIS SHOWS HOW TORI GRIPS BOTH OF UKE'S LAPELS

This is effective against an opponent who is on all fours in the "turtle" position.

Kuzure Kami Shiho Gatame (Irregular Upper 4 Corner Hold) is classified as an Osaekomi Waza (Pinning Technique) in Kodokan Judo.



Tori pulls uke back and onto her buttocks.



Tori uses her chin to push down on uke's shoulder to drive her to the mat.



Tori cinches her grip tighter on uke's lapels to pin her to the mat.

LEG PRESS CONTROL

TRANSITION TO UKI GATAME

Tori controls uke with the Leg Press position and pins him with Kuzure Uki Gatame (Irregular Straddle Hold).



Tori controls uke with the leg press position. Tori uses his right hand and arm to grab uke's leg as shown. Tori uses his left arm to trap and control uke's right arm.



As tori uses his right hand and arm to pull himself onto uke's torso, tori shifts his left leg back under uke's head. Tori's right leg straddles uke's torso. Tori straddles uke holding him with Kuzure Uki Gatame (Irregular Straddle Hold).

SHIME WAZA

STRANGLING/ CONstriction TECHNIQUES



SHIME WAZA

ADD MORE PRESSURE
TO THE STRANGLE

Rolling uke and flattening uke are two effective methods of adding force to make a Shime Waza (Strangling/Constriction Technique) more effective.

ROLL UKE TO ADD TORQUE TO THE STRANGLE



Tori approaches uke from the front and uses his left hand to reach under uke's chin and grip uke's right lapel. Tori moves around and steps over uke's hip and lower back with his right foot and leg. As he does this, tori uses his right hand and arm to hook uke's right upper leg. Tori starts to roll over his (and uke's) right shoulder.



Tori rolls over his right shoulder, rolling uke with him. This rolling action adds more torque to the strangling action. As tori continues to roll and apply the lapel strangle with his left hand, he uses his right hand and arm to pull outward on uke's right leg. This adds additional force to the torque of the rolling action.

FLATTEN UKE TO ADD FORCE TO THE STRANGLE



Tori pulls up on uke's belt and flattens her body out on the mat. Tori pulls up on uke's belt, driving her feet and legs under uke's hips and legs. Tori drives her hips forward. Tori applies the choke, extending uke's body out as she does. Extending the body in this way adds torque to the choke.



Tori is on the bottom and applies a Juji Jime (Cross Lapel Strangle). Tori entangles uke's legs in a grapevine, stretching uke out and extending his body to add torque to the strangle.

FINISH ON YOUR BUTTOCKS IN ROLLING CHOKES & ARMLOCKS

When applying a rolling choke or armlock, tori finishes the move positioned on his buttocks. Doing this provides a stable base in order to apply more torque to the technique as well as provides tori more mobility if he needs to transition to another move.



By finishing the roll on the buttocks, tori does not bear the weight of uke and has more freedom of movement to apply the technique or transition to something else if necessary.



USING YOUR LEGS TO CONTROL YOUR OPPONENT FOR SHIME WAZA

GET YOUR OPPONENT'S BACK & USE YOUR LEGS TO CONTROL HIM

HASAMI JIME



Hasami implies being caught in a pincer or in a scissors. Jime translates to squeezing, constricting or tightening.

USING YOUR FEET/LEGS & ARMS/HANDS TO CONTROL YOUR OPPONENT

By controlling your opponent's lower body with your legs & feet, you will isolate him and control his movement better. This makes applying a choke or strangle easier.



Apply a shime waza when seated on your buttocks. This is referred to as the seated rodeo ride.

"GETTING YOUR HOOKS IN"



Just like a cowboy rides a bronco, this controlling position was named "the rodeo ride" by John Saylor in 1984.

HADAKA JIME

NAKED STRANGLE

IMPORTANT! Serious injuries can be caused by chokes and strangles. Use caution and a mature attitude when using these techniques.

Hadaka implies not using any part of the jacket or clothing in order to apply the strangle.

Chokes and strangles are not recommended for children.

There are two primary applications of Hadaka Jime: the Square Grip and the Figure Four Grip.

IN THE SQUARE GRIP APPLICATION OF HADAKA JIME, MOST OF THE PRESSURE IS ON UKE'S TRACHEA AND CREATED BY TORI'S STYLOID PROCESS OF THE RADIUS ON THE LOWER FOREARM & WRIST PRESSING AGAINST IT.



This constricts and closes uke's trachea and cuts off the air and blood supply. This application of Hadaka Jime is painful and causes uke to qaq.



IN THE FIGURE FOUR APPLICATION OF HADAKA JIME, UKE'S CAROTID AND VERTEBRAL ARTERIES ARE CONSTRICTED CUTTING OFF THE BLOOD (CARRYING OXYGEN) TO THE BRAIN.



This type of strangle is called a "sleeper hold" in professional wrestling for good reason. The lack of oxygen to the brain causes unconsciousness.



Hadaka = Naked
Jime = Constrict or Squeeze

HADAKA JIME

NAKED CHOKE

**PULL UP ON BELT TO
OPEN OPPONENT'S HIPS**



1



2



3

Tori stands over uke and pulls up on his belt, lifting uke's hips off the mat in order for tori to lift uke's hips and drive his feet into uke's upper leg area to control him.



**Tori drives his
hips forward
and drives uke
forward on his
upper body
with uke's feet
up in the air.**

Hasami translates to "scissors," "claw" or "pincers" and Jime translates to "constriction," "squeeze" or "tighten."



4

Tori applies Hadaka Jime.



**SQUARE GRIP
HADAKA JIME**



**FIGURE FOUR GRIP
HADAKA JIME**



1



2



3

Tori controls uke's hips, making her legs useless to get a base in order to escape.

This is a simple and effective application of Hadaka Jime using Hasami Jime (Pincer Squeeze) control (also called the "Rodeo Ride").

TWO BASIC LAPEL STRANGLES FROM BEHIND OPPONENT

Each of these techniques have many applications and variations.



OKURI ERI JIME
Send After Lapel Strangle



KATA HA JIME
Single Wing Strangle



Back view showing the
hand position.



Being strangled
isn't pleasant.
Be sure to tap
out for your
safety.



Some of the most popular and effective strangles used in judo are the lapel strangles applied from behind the opponent.

OKURI ERI JIME

ROLLING APPLICATION

Okuri Eri Jime is a versatile strangle with many applications and variations. This rolling application is popular and effective.



Tori approaches uke from the front and uses his right hand to grip uke's left lapel. Tori moves around uke to tori's left (uke's right side), wrapping uke's lapel under his neck.



Tori uses his left foot and leg to step over uke's lower back area. As tori steps over uke, tori uses his left hand and arm to hook uke's left upper leg.



Tori rolls over his left shoulder (the shoulder close to uke's knees), rolling uke and tightening the lapel strangle as he rolls.

As tori completes the roll and wraps uke's lapel strangle tighter, he stretches uke out by moving his left hand and arm back slightly. Doing this increases the torque applied to the strangling action.



Okuri Eri Jime (Send After Lapel Strangle) is classified as a Shime Waza (Strangling/Constriction Technique) in Kodokan Judo.

KATA HA JIME

SINGLE WING STRANGLE

ROLLING APPLICATION



Tori slides his left hand and arm under uke's left arm and uses the back of his left hand to "wing" and apply pressure to the back of uke's head. Doing this tightens the strangling action as tori rolls uke.



Tori uses his right hand to grip uke's left lapel as tori approaches uke from the front.



Tori uses his left foot and leg to step over uke as tori uses his right hand to tighten the strangle on uke's lapel. Tori uses his left hand to start to slide under uke's left arm.



Tori rolls over his left shoulder, rolling uke as well. As tori does this, he uses the back of his left hand to apply pressure on the back of uke's head. As he rolls, tori uses his right hand to tighten the lapel strangle.



Tori rolls over and onto his buttocks. Rolling onto and finishing the strangle on his buttocks gives tori more control and tightens the strangle.



Tori's rolling action, along with the back of his left hand pushing against the back of uke's head, combine to increase the torque of tori's lapel strangle. This is an effective strangle.

Kata Ha Jime is classified as a Shime Waza in Kodokan Judo.

SANKAKU JIME

Sankaku translates to “three angles” or “triangle” and jime translates to “constrict” or “squeeze.”

TRIANGLE CHOKE

Sankaku Jime’s defining feature is that it’s a choke using the legs. You constrict your opponent’s neck with your legs and this makes Sankaku Jime a powerful submission technique.



OMOTE SANKAKU JIME
Front Triangle Choke

There are four basic applications of Sankaku Jime with many variations of each.



YOKO SANKAKU JIME
Side Triangle Choke



GYAKU SANKAKU JIME
Reverse Triangle Choke



URA SANKAKU JIME
Rear Triangle Choke

OMOTE SANKAKU JIME

FRONT TRIANGLE CHOKE



Tori uses his right hand to push uke's left arm down so he can move his right leg over uke's left shoulder.



TORI MOVES SIDWAYS TO APPLY MORE PRESSURE WITH THE TRIANGLE



TORI PULLS HIS LEG IN PLACE TO TIGHTEN THE TRIANGLE



TORI FORMS THE TRIANGLE



TORI CAN APPLY THE CHOKE TO FINISH



TORI CAN ALSO ROLL UKE ONTO HIS SIDE & APPLY THE ARMLOCK



This armlock is UDE SANKAKU GATAME (Arm Triangle Lock).

Sankaku Jime is classified as a Shime Waza (Strangling/Constriction Technique) in Kodokan Judo.

YOKO SANKAKU JIME

SIDE TRIANGLE CHOKE



This application of Sankaku Jime is one of the most popular and effective used in competitive judo.

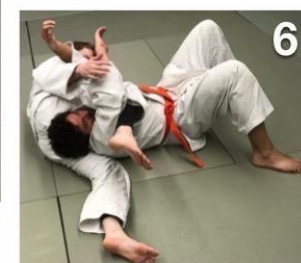
Sankaku Jime is classified as a Shime Waza (Constriction/Choking Techniques) in Kodokan Judo.

FRONT VIEW
BACK VIEW



Tori approaches uke from the front and drives his left foot under uke's right arm as shown. Tori rolls to his left and pulls uke onto his right side.

Tori uses his feet and legs to form a triangle and uses his right hand to pull uke's right arm to make the triangle hold tighter.



TORI CAN SWITCH TO SANKAKU GATAME IF NECESSARY



This view shows how tori applies the choking action with Sankaku Jime.



FOOT PROP TURNOVER TO YOKO SANKAKU JIME



IF YOU ARE UNABLE TO DRIVE YOUR FOOT IN TO SET UP YOKO SANKAKU JIME, USE THIS FOOT PROP METHOD



1
Uke is balled up tightly in a turtle position. Tori places his left foot at the side of uke's right knee and upper leg area. Tori uses this foot to prop or block uke's leg.



3
Tori uses his left foot to prop uke's knee and leg as tori pulls uke, rolling to tori's left side.



4
Tori pulls on uke's arm to help tighten tori's triangle hold with his legs. This creates more pressure for the choking action with the legs.



6
Tori forms the triangle with his legs to apply the choke.

Yoko Sankaku Jime (Side Triangle Choke) is one of the most popular triangle chokes used in judo.



8
This armlock is UDE SANKAKU GATAME (Arm Triangle Lock).

TORI CAN ALSO ROLL UKE ONTO HIS SIDE & APPLY THE ARMLOCK

Sankaku Jime is classified as a Shime Waza (Strangling/Constriction Technique) in Kodokan Judo.

GYAKU SANKAKU JIME

REVERSE TRIANGLE CHOKE



Tori controls uke with Kuzure Kesa Gatame (Irregular Scarf Hold). Tori pulls uke's right arm down and moves his left leg over it.



Tori uses his left foot and leg to trap uke's right arm and rolls to his right toward uke and uses his left hand to hook behind uke's head to lift it off the mat.

This is one application of Gyaku Sankaku Jime that is useful if tori is having difficulty controlling uke with the pin.



Tori applies pressure with his legs for the choke.



Tori moves his left foot and leg over uke's head and forms a triangle with his feet and legs.

URA SANKAKU JIME

REAR TRIANGLE CHOKE



Tori approaches uke from the front and places his right foot near uke's neck. Tori turns to the same direction as uke's head and uses his left hand to grab his right ankle.



Tori rolls over his right shoulder, pulling on his ankle as he rolls. This tightens the choke that is forming.



In Ura Sankaku Jime, tori is above and behind uke when applying the choke. This is one of many ways to apply this choke.

CLOSE UP VIEW OF GRABBING ANKLE

Tori continues to pull on his ankle as he forms the triangle with his legs.

Tori can apply both a choke and an armlock from this position.

Sankaku Jime is classified as a Shime Waza (Constriction/Strangling Technique) in Kodokan Judo.

LEG PRESS TO SANKAKU JIME



Tori controls uke with the leg press and slides his right foot and leg under uke's near arm (right arm) and over uke's far arm (left arm). Tori rolls to his right and uses his left knee to lift uke's head off the mat.



Tori forms a triangle with his feet and legs around uke's neck and arms.

The Leg Press position is used effectively for Juji Gatame (Crss Body Armlock) but is used just as effectively as a controlling position for other techniques including this method of Sankaku Jime.



Tori rolls back onto his buttocks to apply more pressure to the choke.

Sankaku Jime (Triangle Choke) is classified as a Shime Waza (Constriction/Strangling Technique) in Kodokan Judo.

ASHI JIME

LEG CHOKE



Tori controls uke with the leg press.



Tori slides his left foot and leg under uke's left arm and across uke's chest area.



Tori lowers his right leg under uke's head as he uses his right hand and forearm to reach under uke's head, propping it forward. Tori uses his right hand to grab his left ankle as shown. Tori also slides his left forearm under uke's left arm to trap it and prevent uke from using it to escape.



Tori can also use his feet and legs to form a triangle and apply Sankaku Jime (Triangle Choke) from this position.



This is a close view of tori grabbing his ankle to apply the choke.

Ashi Jime (Leg Choke) is a Shime Waza (Constriction/Strangling Technique) in Kodokan Judo.

JIGOKU JIME

HELL STRANGLE

A defining feature of Jigoku Jime is that tori uses her leg or foot to hook over uke's head and neck to apply pressure to the strangle as well for control of uke as the strangle is applied.



1 Tori approaches uke from the front. Tori uses her left hand to reach under uke's chin and grip his right lapel. As tori does this, she moves to her right (uke's left side). Tori jams her right knee between uke's left elbow and knee (not shown). Tori uses her right hand to grip uke's belt.



With his left hand, tori reaches deep under uke's chin to grip his lapel and uses his right hand to grip uke's belt as shown.



3 Tori moves her left foot and leg over uke's head and neck forcing uke's head down.



4 Tori leans forcefully to her left side as she applies pressure with her left hand gripping uke's lapel, wrapping it tightly around his throat as she applies downward pressure with her left leg on uke's head. Tori adds more pressure to the strangle by using her right hand to lift up and forward on uke's belt.



Tori rolls uke in the direction of uke's head.



5 Tori rolls to her left side, pulling up on uke's belt to pull him in the direction of the strangle.



Tori can also use his left leg to trap uke's shoulder and arm for more control.

KOSHI JIME HIP CHOKE

This technique is named “hip” choke because tori uses his hip to drive forward flattening uke out, and continuing to drive forward to add pressure to the choke.



Tori stands above uke from the side and uses his left hand to reach under uke's chin and grip uke's right lapel tightly. Tori drives his right foot and leg over and over uke's left upper arm.



Tori leans into uke and uses his right hand and arm to reach over uke's right upper thigh. Tori uses his left hand and arm to tighten the lapel strangle that he's started. Tori drives with his right hip forward against uke's body.



Tori uses his right hand and arm to push against uke's right upper leg to collapse uke's body. Tori leans forward with his right hip as he uses his right foot and leg to hook uke's left arm. As tori collapses uke onto uke's front, tori tightens the lapel strangle.

KOSHI JIME

ELBOW IN NECK APPLICATION



Tori is on top of uke and uses both hands to dig into each side of uke's neck.



Tori slides her right hand and arm around uke's neck and grips uke's left lapel.



Tori places the back of her left arm on the right side of uke's head. Tori posts her right foot on the mat as she starts her sit through with her left foot and leg.



Tori starts to sit through with her left foot and leg as she applies pressure to the strangle.



Tori sits through and applies the lapel strangle.

This application of Koshi Jime (Hip Choke) is sometimes called the "Sit-through Choke" because tori uses a sit-through to apply pressure to the choke. However, tori's hip action is the primary movement that creates the torque for the strangling action.

JUJI JIME

CROSS LAPEL STRANGLE

There are three hand positions used in Juji Jime



NAMI JUJI JIME
Normal Cross Strangle
Both Palms Down



KATA JUJI JIME
Half Cross Strangle
One Palm Up One
Palm Down



GYAKU JUJI JIME
Reverse Cross Strangle
Both Palms Up



Grip the lapels high up on your opponent's neck to apply the most pressure. Control with your "anchor hand" first & then slide your other arm and hand under to grip his other lapel.

BE CAREFUL! This is a sneaky strangle.



Juji Jime is an effective technique from bottom newaza.



Cross your arms & grip your opponent's lapels. Pull him to you and apply pressure against the carotid arteries.



Manipulate & control your opponent's legs to add pressure to the strangle.

GYAKU JUJI JIME

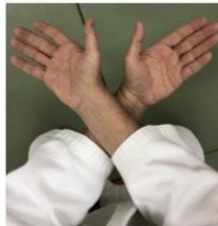
REVERSE CROSS STRANGLE

BOTH KNEES PUSH BREAKDOWN

Gyaku Juji Jime is classified as a Shime Waza (Strangle/Constriction Technique) in Kodokan Judo.



Tori is positioned on his buttocks in bottom Newaza. He is using Gyaku Juji Jime with his palms facing him to strangle uke.



The hands are palm up in Gyaku Juji Jime.

Tori uses both hands to grip deep into uke's lapels with his thumbs positioned under uke's ears.



Tori places both of his feet on uke's knees as tori starts applying the lapel strangle.



Tori forcefully pushes uke's knees with his feet as he pulls uke into him.



Tori pushes uke's knees back quickly and flattens him as tori applies pressure with the Gyaku Juji Jime.

LEG CONTROL FOR JUJI JIME

**“GRAPVINE” LEG CONTROL
FROM BOTTOM
NEWAZA POSITION**



Tori uses his hand and arms to apply a front lapel strangle (Juji Jime). As he does this, tori wraps both of his legs around both of uke's legs as shown.



As tori applies the front lapel strangle, he extends his legs and in the process, extends uke's legs as well. This flattens uke and increases the strangling effect.



Tori wrapping his legs in this “grapevine” leg control position on uke's legs increases the force applied to the strangling action.

KATA JUJI JIME

HALF CROSS STRANGLE

FROM BOTTOM NEWAZA The "Trap Choke"



Tori is on bottom and pulling uke in close to him. Tori's hand position is one palm up and the other is palm down. For this technique, the attacking hand is palm up.



In this situation, tori's left hand (palm down) is the anchor hand. Tori's right hand (palm up) is the attacking hand.



Tori lowers his right leg in order to lure uke to pass over it. This is the "trap" in the trap choke. This trap works often.

EACH HAND HAS A TASK

In front lapel strangles, each of tori's hands has a specific task. One hand will be the "anchor" hand that controls or stabilizes the situation. The other hand is the "attacking" hand. This is the hand that initiates the strangling action. Both hands apply pressure to constrict uke's neck, but each hand has a specific task initially.



As uke starts to pass over tori's right leg, tori drives his right hand and lower arm under uke's neck directly across his throat.



Tori rolls over to his left side, squeezing his hands and arms together.

Uke's head is trapped in between tori's hands and arms.



Tori's right hand and forearm apply pressure to uke's throat as tori's left arm applies pressure to uke's carotid artery.



In a Kata Juji Jime, one hand is palm down and the other hand is palm up.

Kata Juji Jime (Half Cross Strangle) is classified as a Shime Waza (Strangling Technique) in Kodokan Judo.



FOOT PROP ROLLOVER TO KATA JUJI JIME

Kata Juji Jime (Half Cross Lapel Strangle) is classified as a Shime Waza (Strangling Technique) in Kodokan Judo.



Uke is flat on his front in the utsubuse position. Tori uses his left hand & arm to reach under uke's right armpit area.



Tori uses his left hand to grip uke's left lapel (palm up). Tori uses his right hand to grip uke's jacket at uke's collar and shoulder area. Doing this forms the Kata Juji Jime.



Tori extends his left leg and places his left foot on uke's hip and upper leg area.



Tori's foot is the prop that uke rolls over. Tori rolls uke over, applying the strangle. The rolling action applies the pressure for the strangle.

SODE GURUMA JIME

TRANSITION FROM KESA GATAME



Tori pins uke with Kesa Gatame (Scarf Hold).



Tori uses his left hand to grip inside his right sleeve.



Tori slides his right forearm across uke's throat.



Tori uses his right hand to grab his left sleeve and applies pressure.

If uke is loosening the effect of tori's pin, tori can apply this sneaky and effective choke. Sode Guruma Jime translates to "sleeve wheel strangle" and is classified as a Shime Waza (Constriction/Choking Technique) in Kodokan Judo.

KANSETSU WAZA

JOINT TECHNIQUES



JUJI GATAME

HOW IT WORKS

Juji Gatame works as a fulcrum and a lever. Tori's pubic bone is the fulcrum and uke's straight arm is the lever. When applying Juji Gatame, tori stretches uke's arm straight, pulling the arm across tori's pubic bone so that uke's elbow is at the hinge of the fulcrum.

Juji Gatame is the commonly used name for Udehishigi Juji Gatame which translates to "Arm Breaking Cross Lock." The concept of Juji Gatame is for tori to pull uke's arm across his pubic bone, locking it.



Tori pulls uke's arm with both of his hands and arms and stretches uke's across tori's pubic bone. The pubic bone is the primary contact point of uke's elbow and tori's body and serves as the fulcrum in the armlock.



Tori uses his legs to trap uke's arm tight when applying Juji Gatame. Tori's knees are close together, pinning uke's arm between them.



Juji Gatame is versatile and effective. It has a variety of applications and variations and is the most popular armlock used in judo.



Tori uses his feet and legs to crunch uke's shoulders together, making them weak. This prevents uke from using his upper body effectively to escape.



Tori arches his hips off the mat as he stretches uke's arm across tori's pubic bone. This action cranks and bends uke's arm at the elbow joint.

Tori pulls uke's arm to his chin. This ensures uke's arm is stretched out straight. Tori keeps his head up off the mat, watching how uke moves.



Juji Gatame is applied from any position that the human body has the physical ability to move. The applications of Juji Gatame are only limited by the physical limitations of the human body and the limits of imagination of the human mind.

Juji Gatame is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.

JUJI GATAME: TWO PRIMARY LEG CONTROL POSITIONS

Your legs are important in controlling your opponent when applying Juji Gatame. There are many ways to apply Juji Gatame and in just about every different application, there are two primary ways of controlling your opponent with your legs.

1- LEG OVER HEAD & LEG OVER TORSO: Considered to be the basic leg control position for Juji Gatame, tori places one leg over and across uke's head and the other leg jammed in uke's upper body (with tori's shin making contact with uke's side and upper body).



2-BOTH LEGS OVER TORSO: A popular method of using the legs is for tori to place one leg over uke's head and the other leg over uke's torso. This method is seen quite often in competitive judo.

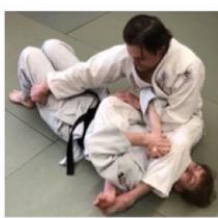
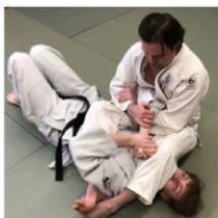
BOTH METHODS OF LEG CONTROL WORK IN DIFFERENT APPLICATIONS OF JUJI GATAME. BE READY TO USE EITHER METHOD AS NECESSARY.

LEG PRESS POSITION

A controlling position that is often used in judo is the “Leg Press” position. This position has been called the “Juji Gatame Position” in past years, but Juji Gatame is simply one of many techniques that can be applied from this position. The reason it’s called the “Leg Press” is because of how tori uses his legs to press uke down to the mat for control.



Tori is using his legs to press uke down onto the mat and control him. The Leg Press is an effective position to apply Juji Gatame, but the Leg Press is a strong position of control that is used for a variety of techniques.



Uki Gatame is one of many pins that can be applied from the Leg Press.



Sankaku Jime is one of many chokes applied from the Leg Press.



Control your opponent with the Leg Press by using your hand to post onto the mat for stability. Keep him on his back as long as necessary to apply any number of finishing techniques.



You can hook your ankles or not hook them, depending on the situation and your preference.



Use your legs to press down and control your opponent. Move as necessary to keep your opponent on his back.



JUJI GATAME

Releasing your opponent's grip to straighten the arm for Juji Gatame

ROLL TO THE DIRECTION WHERE UKE'S SHOULDER IS WEAKEST TO APPLY THE ARMLOCK



Tori controls uke with the leg press and slides her left hand and upper arm under uke's left arm.



Tori uses her right arm to forcefully hook under uke's left forearm to trap it as she rolls to her right side. She does this because uke's shoulder and arm are weak at this angle.



TORI ROLLS TO HER RIGHT SIDE AND AT AN UPWARD ANGLE OF UKE'S SHOULDER



TORI'S HANDS ARE SEPARATED

Uke's hands become separated as tori continues to pull uke's left arm, straightening it.

This technique works because tori is pulling uke's arm at a 45-degree angle where uke's shoulder and arm are weak.



Tori rolls laterally to her left and stretches uke's arm out further as tori arches her hips to apply pressure to uke's extended arm.

BACK ROLL JUJI GATAME



In this application of Juji Gatame, tori rolls to her back as she applies pressure to uke's arm. This is a simple and direct application of Juji Gatame. As tori rolls back, she uses both hands and arms to pull and straighten uke's arm. Tori arches her hips to add force to the joint lock.



Tori applies the Back Roll Juji Gatame as a transition from a throwing technique. As tori completes the throw, he squats low over uke, traps uke's arm and rolls onto his back, applying the armlock.

The name Back Roll Juji Gatame describes this application's defining feature. Tori rolls back to apply the armlock.

There are four primary directions or applications of Juji Gatame. In some applications of Juji Gatame, tori will roll in the direction of uke's head, roll in the direction of uke's hip, roll onto his back or spin his body under uke to apply the Juji Gatame. Every variation of Juji Gatame can be identified by one of these four primary directions or applications.

SPINNING JUJI GATAME



Tori is on the bottom in newaza and uses his left hand and arm to trap uke's right lower arm. Tori doesn't make it obvious. Tori spins to his right side, curling up as round as possible. Tori uses his left hand and arm to trap uke's right arm to his torso. Tori uses his right hand and arm to hook under uke's left leg. Tori moves his right leg against uke's left side.



Tori swings his left leg over uke's head, hooking it. Tori uses his legs to roll uke over. To assist this, tori uses his right arm to lift uke's left leg. Tori rolls uke onto her back and controls her with the leg press. Tori immediately applies Juji Gatame.

Tori spins under uke in this application of Juji Gatame and that's how it got its name. Juji Gatame (Cross Body Armlock) is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.

HEADROLL JUJI GATAME



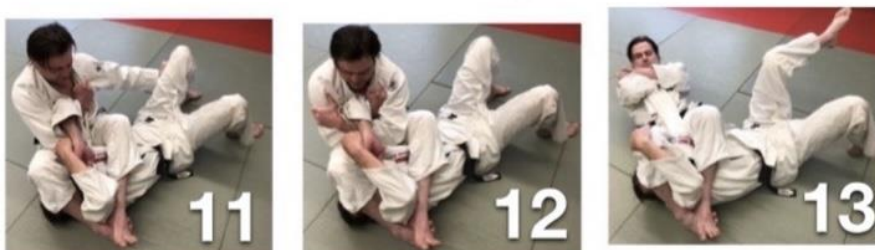
Tori pulls on uke's collar and belt to create more space for tori to place his leg over uke's body to start the rolling action. As he does this, tori leans over uke and posts his head on the mat for stability.



This view shows how tori positions his body and places his right foot and leg over the back of uke's neck and head. Tori starts his roll in the direction of uke's head.



Tori uses his left hand and arm to uke uke's left leg to assist in the rolling action. Tori rolls over in the direction of uke's head and finishes the roll seated in the leg press position.



This view shows how tori controls uke in the leg press and levers uke's arm straight to secure the Juji Gatame.

This application of Juji Gatame is called the "head roll" because tori rolls uke over his head to get uke onto his back to secure the armlock.

HIP ROLL JUJI GATAME



Tori approaches uke from the side and places his right leg over uke as shown. Tori uses his right hand to post on the mat for stability and places the top of his head on the mat. Tori will use this position to balance himself as he continues. Tori uses his left hand and arm to hook and trap uke's right arm.



Tori moves his left foot and leg over uke's head and hooks it around uke's head and neck. Tori rolls over his right shoulder in the direction of uke's hip. Tori uses his left leg to control uke's head in the rolling action. Tori rolls uke over onto uke's back. Tori control uke with the leg press position and applies Juji Gatame.

This application of Juji Gatame is called Hip Roll because tori rolls in the direction of uke's hip when applying it. This is effective and popular, especially on opponents who are heavy or opponents who position themselves on all fours as shown in this sequence of photos.

Juji Gatame (Cross Body Armlock) is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.

JUJI GATAME

STARTING FROM A SEATED RODEO RIDE

A “seated rodeo ride” is when tori is seated behind uke and controlling him with his feet/legs and hands/arms as shown.



1
Tori controls uke with a seated rodeo ride.



2
Tori moves his body to his right, shifting on his buttocks. As he does this, tori uses his right foot to trap uke's upper leg area.



4
Tori uses his hands and arms to trap uke's right arm.



5
Tori swings his left leg over uke's head to get the Juji Gatame.



JUJI GATAME

LURE YOUR OPPONENT
INTO JUJI GATAME BY
"ESCAPING" UKI GATAME

UKI GATAME TO JUJI GATAME



Tori controls uke with the leg press. Tori uses his left arm to trap uke's right arm to tori's torso. Tori extends his right foot and leg over uke's torso, using his right hand and arm to pull himself on uke. Tori has established his Uki Gatame.



Tori realizes that he's being pinned and attempts to escape. Often, when making the pin escape, uke temporarily loses focus on his arm being attacked. Tori leans forward on uke, giving himself space to move his left foot and leg over uke's head to start the Juji Gatame.



Tori uses his right hand to grab uke's pants to prevent uke from turning in and escaping the leg press position. As he does this, tori uses his left hand to grip his own right lapel. Doing this gives tori a strong anchor in order to pull uke's arm straight and apply Juji Gatame.

JUJI GATAME THIGH GRAB & UPPERCUT ARM LEVER



Tori controls uke with the leg press. Tori slides his right hand and arm under uke's right arm and grabs his upper left thigh. Tori then uses his left hand (palm up) and arm to forcefully drive it under uke's arms in an uppercut action.



Tori pulls uke's arms in close to tori's torso as shown. Tori leans his body toward the direction of uke's head. This starts to loosen uke's grasp of his hands.



Tori leans to his left and loosens uke's grasp of his hands and arms and starts to straighten uke's right arm. Tori rolls to his right and applies the armlock on uke's stretched arm.

JUJI GATAME ARM & LEG LEVER



Tori controls uke with the leg press. Tori's left arm is trapping uke's right arm to tori's torso. Tori uses his right hand and arm to reach and grab uke's right leg as he rolls to his right side and grasps his hands together as shown.



Tori controls uke's leg and arm as he drives uke onto his back.

Tori's hands are firmly clasped together. Tori uses his left leg to hook uke's head and neck and drive it down onto the mat.



Tori arches his hips, applying pressure to uke's elbow joint.



This close view shows how tori applies the Juji Gatame while continuing to hold onto uke's leg.

JUJI GATAME

TRANSITION FROM KAMI SHIHO GATAME



Tori pins uke with Kami Shiho Gatame (Upper 4 Corner Hold). Tori uses his hands and arms to turn uke to uke's right side. Tori comes from his knees to a squat and uses his right foot and leg to step over uke's head.



Tori squats on uke's shoulder and uses both of his hands and arms to trap uke's left arm. Tori pulls uke's arm straight and rolls backward to stretch uke's arm further and secure the Juji Gatame.

This is a popular and effective transition from a pin to Juji Gatame. Juji Gatame (Cross Body Armlock) is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.

JUJI GATAME AGAINST NIJU GARAMI



A situation that takes place regularly is when uke uses a Niju Garami, commonly called “leg scissors,” to stop the clock when being pinned. Applying a Juji Gatame from this situation is unexpected and often successful by tori.

Niju Garami translates to “double or two-fold” and Garami translates to “secure in place.” This is commonly called a “leg scissors” in judo or “half guard” in BJJ.

JUJI GATAME

YOKO TOMOE NAGE TRANSITION TO JUJI GATAME



Tori is positioned to uke's right corner in order to allow tori the space to extend his right leg and place his foot on uke's left hip area.



Tori places his right foot on uke's left hip area and spins his body under uke.



Tori swings his left foot and leg over uke's neck and head. This drives and rolls uke forward and onto the mat.



Tori stretches uke's right arm and applies Juji Gatame.

This transition looks like a Yoko Tomoe Nage (Side Circle Throw) but tori's real purpose is to get uke to the mat and apply Juji Gatame (Cross Body Armlock).

JUJI GATAME

FOOT PUSH ON LEG TRANSITION FROM STANDING TO THE MAT

This transition looks like tori is attempting a Tomoe Nage (Circle Throw), but his real purpose is to pull uke onto his front and stretch his arm with Juji Gatame.



Tori stands to the extreme front corner of uke to allow himself room to use his right foot and leg to push against uke's left upper leg.



Tori swings his left leg over uke's head as tori uses his hands and arms to stretch out uke's arm to apply Juji Gatame.



Tori uses his right foot to push against uke's left inner thigh area. As he does this, tori pulls uke down to the mat.



Tori can finish the armlock on his side or roll to his front if necessary.

JUJI GATAME

DEFENSE AND ESCAPE

“STEAL” YOUR ARM BACK FROM YOUR OPPONENT



1

Tori is being held with the leg press by uke.



2

Tori keeps calm and methodically (but quickly) gets his arms close to his body so that uke has no room to trap them. Tori pulls his arms forcefully to his chest or torso as he quickly turns his shoulders and torso into uke.



3



4

Tori gets to his knees. This is a stable base. Tori quickly pulls his arm out from uke's control and moves around uke's body.



5



Tori turns both his head and body into uke forcefully, pulling his hand and arm in tight to his body. Tori is “stealing his arm and shoulder back” from uke. It's essential that tori get off of his back and pull his arms in and away from his opponent.



6

Tori moves around uke to counter attack with a pin.



7

When lying on his back, tori is in the Aomuke (face up) position. This is a bad position to be in and it's important to get out from this position and onto a stable base.

There are different ways to defend and escape from Juji Gatame, some work better than others. It's important to: 1-Protect your arm. 2-Get to a stable base. This method of “stealing your arm and shoulder back” is simple and effective at all levels of judo

UDE GARAMI

HOW IT WORKS

Ude Garami translates to “Arm Entanglement” and it’s an accurate description of how this armlock works.

IN UDE GARAMI, THE ARM IS ALWAYS ENTANGLED AND ALWAYS BENT

TWO PRIMARY DIRECTIONS

Ude Garami is applied in two primary directions in Kodokan Judo; upward and downward. The direction of the armlock is based on the direction in which uke’s elbow is pointed and the direction in which uke’s hand is pointed.



UPWARD DIRECTION



DOWNWARD DIRECTION

UDE GARAMI’S DEFINING FEATURES

Ude Garami has two defining features. The first is that uke’s arm is “entangled” with tori wrapping or entwining his hands, arms, feet and legs around uke’s arm. The second defining feature is that uke’s arm is bent at the elbow. It can be bent at a 90-degree angle or it can be bent at a lesser angle, but uke’s elbow is always bent in some way.

SOME UPWARD DIRECTION VARIATIONS



SOME DOWNWARD DIRECTION VARIATIONS



There are many applications and variations of Ude Garami. The only limiting factors are how the biomechanics of the human body work and the imagination of the person applying the armlock.

UDE GARAMI

FROM BOTTOM NEWAZA



Tori is on bottom position in newaza. Tori uses her left hand to grab uke's right wrist. Tori rolls to her left side and moves her hand and arm over uke's upper arm.



Tori uses her right hand to grab her own left wrist and lower forearm. This forms a "figure four" with her hands and arms. Tori rolls her body to her left and applies the armlock.

Ude Garami translates to Arm Entanglement and is a good description of how this armlock works. Ude Garami is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.

ROLLING UDE GARAMI

ARM ENTANGLEMENT

This application of Ude Garami lives up to its name as it completely entangles an opponent's arm.



Tori stands to the side of uke, who is on all fours. Tori laces his right foot and leg around uke's left arm as shown. Tori leans forward to start his rolling movement.



Tori uses his right arm to reach over uke's left shoulder as tori rolls over his right shoulder.



Tori rolls over his right shoulder, coming up sitting on his right hip with uke's left arm entangled in tori's right leg.

Tori leans toward uke and raises his hip off the mat to apply pressure to uke's elbow and shoulder.



Here's a close view of how tori entangles uke's arm and shoulder.

This application of Ude Garami places pressure on uke's elbow and shoulder.

KICKBACK UDE GARAMI



Tori uses his right hand to trap uke's right wrist.



Tori leans his body forward, driving his right elbow onto uke's right upper arm.



The harder tori drives his elbow on uke's upper arm, the easier he will get the armlock.



Tori does a kickback and swings his left leg back.



When tori completes his kickback, he bends uke's upper arm upward to complete the armlock.

UDE GARAMI = ARM ENTANGLEMENT

UDE GARAMI

STARTING FROM MUNE GATAME

This is an popular application of Ude Garami. Although it's considered a basic application of Ude Garami, it's used effectively at all levels of judo competition.



Tori controls uke from the side with a Mune Gatame (Chest Hold) and uses her right hand to push uke's left wrist and forearm to the mat.



Tori's left arm is under uke's head. Tori uses both of her hands and arms to pin uke's left arm to the mat and then slides her right hand and arm under uke's elbow forming a figure four Ude Garami configuration.



Tori slides her left over uke's head and places her left elbow in the left side of uke's neck to secure a strong Ude Garami and applies pressure to the armlock.

Ude Garami (Arm Entanglement) is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.

TRANSITION FROM KAMI SHIHO GATAME TO UDE GARAMI



**KAMI SHIHO GATAME =
UPPER FOUR CORNER HOLD
UDE GARAMI = ARM ENTANGLEMENT**

If you sense that your opponent may be escaping from your pin, methodically work to finish him with an armlock. Make sure to maintain as much control as possible with your pin while working to secure your armlock.



UDE GARAMI

TRANSITION FROM KESA GATAME

Ude Garami (Arm Entanglement) has many applications and variations. It's often used in combination with a pin to finish an opponent.



This is a popular and effective way to apply Ude Garami if your opponent is escaping the Mune Gatame or if tori chooses to finish the match with an armlock.



HERE'S ANOTHER UDE GARAMI APPLICATION



UDE GATAME (STRAIGHT ARMLOCK) CAN ALSO BE APPLIED

UDE GARAMI

USING A SUMI GAESHI TRANSITION

This application of the downward direction Ude Garami (Arm Entanglement) is applied from a Sumi Gaeshi (Corner Reverse Direction) transition.



Tori stands above uke, who is kneeling. Tori uses her left hand to grip uke's right sleeve and moves her hand over uke's right shoulder. Tori forms a figure four on uke's right arm.



Tori steps forward with her left foot and leg and starts to roll back over her right rear corner. Tori uses her right foot and leg to jam into uke's right upper leg area. This rolls uke over onto her back.

Tori never releases her figure four Ude Garami grip on uke's arm.



Tori rolls over her right rear corner and onto uke, applying Ude Garami.

UDE GARAMI

USING A LEG TRIANGLE

This application of Ude Garami is called different names such as the “Biceps Slicer,” “Arm Crusher,” “Biceps Crusher” and others. It’s also called Ashi Ude Garami (Leg Arm Entanglement).



Tori controls uke with the leg press.



Tori uses his right arm to trap uke's right arm.



Tori places his right lower leg over uke's arms



Tori moves his left leg over his right lower leg/ankle area.

Tori forms a triangle with his legs.



Tori pushes his left leg downward to apply pressure to uke's arms.

WAKI GATAME

FROM WRESTLER'S RIDE

John Saylor teaches this effective application of Waki Gatame.

Waki Gatame translates to "Armpit Lock" and is a popular and effective submission technique. It is classified as a Kansetsu Waza (Joint Technique) in Kodokan Judo.



Tori rides uke from the side.



Tori leans forward and posts his right elbow on the mat for stability. Tori uses his left hand and arm to pull uke's left arm out straight laterally. Look at how tori uses his left foot and leg to post out to the side for stability.



Tori slides his right leg through and leans on uke to flatten him on his front.



Tori uses both hands and arms to pull uke's left arm straight. As tori does this, he leans his body onto uke's extended arm at the elbow joint.



CLOSE UP OF FINISH



Tori applies pressure by using his "waki" or side of body and armpit area onto uke's extended arm.

WAKI GATAME

SIT THROUGH APPLICATION FROM FRONT



Sometimes, your opponent will grab your leg in an attempt to break you down in groundfighting when you are positioned above him as shown. This Waki Gatame is effective from this situation.



Here's another view of uke grabbing the leg.



Tori drives his right elbow to the mat under uke's right armpit.



Tori posts his left foot and leg to the side as he uses his left hand to grab uke's right elbow.



Tori starts to sit through with his right foot and leg. As tori sits through, uke's right arm straightens.



Uke's right arm straightens as a result of tori sitting through. Tori uses both hands (palm up) to grab uke's lower arm and pull it straight.



Tori leans into uke, applying pressure with his "waki" or armpit area on uke's elbow and shoulder.

Waki is the armpit area and **Gatame** translates to fixing something in place. **Waki Gatame** is commonly called the **Armpit Lock** in judo. It is classified as a **Kansetsu Waza (Joint Lock)** in Kodokan Judo.

ABOUT THE AUTHOR



Steve Scott has coached at all levels, from his home club at the Welcome Mat Judo Club in Kansas City, Missouri to coaching U.S. national teams at the World Championships and Pan American Games in the sports of judo and sambo. A graduate of the University of Missouri-Kansas City and an 8th Dan in judo, Steve started learning judo in 1965 and hasn't stopped.

AFTERWORD

Through the years, I've written numerous books on a variety of subjects; each with a different focus or perspective on the subjects of judo, sambo, jujitsu or coaching. However, this is the first time I've produced a book on general judo knowledge. I hope that you've enjoyed this book and found it useful in your study of judo, serving you as a reliable source of information for years to come.

This book came about as a response to my posting memes and graphics detailing technical skills on social media and the positive reception these memes received. I don't believe there's been a book on the subject of judo previously published using memes and graphics, each focused on a specific technique or subject. The photographs used in the memes contained in this book came from photo shoots, captured screen shots and photos taken during workouts and judo tournaments. I wish to thank all of the coaches and athletes who appear in the photos on the pages of this book for their skill, enthusiasm and patience during the production of this book.

Steve Scott