

KATAME-NO-KATA

General Information

- Officially, the judging of the *Kata* does not start until the two contestants are on the center of the mat, standing approximately 18 feet apart.
- Bows toward the *Shomen* (Judges) shall be done from a standing position. The hands will slide in front of the legs, approaching but not past the knees. Heels will be together while the toes are apart.
- Bows toward each other shall be done from the *Seiza* (kneeling) position.
- To signal defeat (*Maitta*) - Uke taps Tori or the mat with the hand twice or the mat with either foot twice when the hands are not free.
- Eliminate all unnecessary moving around.
- The basis for knowledge about *Kata*, and *Judo* in general, is the *Kodokan*, Tokyo, Japan.
- An excellent reference is the book *Kodokan Judo* by Jigoro Kano, published by Kodansha International/USA LTD, Tokyo, Japan.
- Another fine reference for the study of *Katame-No-Kata* is Kodokan Katame no Kata video tape.
- Also, another fine reference for the study of *Katame-No-Kata* is the book *Judo, Formal Techniques* by Tadao Otaki and Donn F. Draeger, published by Charles E. Tuttle Co., Inc., Rutland, Vermont and Tokyo, Japan.

Katame no kata is designed to promote the understanding and learning the theory of Katame waza.

It consist of 15 techniques. Five techniques in each of three separate grouping of techniques are represented. Osaekomi waza, Shime waza and Kansetsu waza. Katame no kata was established after Nage no kata about same era as Nage no kata (1884-1885).

BEGINNING MOVEMENTS:

Tori and Uke are 5.4 m (18 feet) apart facing the *Shomen* with Tori on the left and Uke on the right side and begin by doing the following simultaneously:

1. At a point just outside the red warning zone, Uke and Tori both perform *Ritsurei* (standing bow) to the competition area (heels together and toes open). Starting with the left foot then the right, they both walk, *Ayumiashi*, to the center of the competition area.
2. Uke and Tori both perform *Ritsurei* (standing bow) to the *Shomen* in a closed posture.
3. Uke and Tori turn toward each other. Kneeling first onto the left knee, then the right and lowering their buttocks to their feet, into *Seiza* position, they perform *Zarei* (kneeling bow).
4. Rising first to the right foot and then the left, Tori and Uke stand up in a closed posture and step forward, leading with the left foot then the right, and assume a *Shizen-Hontai* (Fundamental Natural Posture).
5. Tori and Uke lower themselves to the left knee, both Uke and Tori assume an open *Kyoshi no kamae*, or *Kyoshi* (the open High Kneeling Posture with the thigh of the right leg at about a 45 degree angle, right foot should be forward).
6. Tori waits in open *Kyoshi*, and does not move, while Uke moves into a closed *Kyoshi* (right thigh forward, left knee and right foot spaced apart as in *Shizen Hontai*) and takes one *Tsugiashi* step forward and again assumes the open *Kyoshi*.
Uke places his right hand on the mat in front of his left knee and beside his right foot. Supporting himself on his left foot and right hand, Uke lowers himself to the mat, by sliding his right foot between his left foot and right hand, turning himself 180 degrees, coming to a sitting position. Uke assumes the supine position lying on the mat and raises his left knee and places his arms by his side.

I. OSAE-KOMI WAZA (HOLDING TECHNIQUES)

During each technique Uke must demonstrate three attempted escapes and Tori shows the respecting reactions which should be connected and logical.

KESA-GATAME (SCARF HOLD)

1. Tori stands up, pivots in place 45 degrees to the right, and changes his position to Uke's side by walking diagonally starting with left foot to *Toma* (far position = two steps and half distance, about

- 1.2 m (4 feet) from Uke's right side) faces Uke, and kneels onto his left knee and assumes the open *Kyoshi*, i.e. sits in *kyoshi*.
2. Tori moves two *Tsugi ashi* steps forward in closed *Kyoshi* and assumes the open *Kyoshi* at the *Chikama* (near position = half a step distance, about 30cm (1 foot) from Uke).
 3. Tori takes a short entry step toward Uke and, with the left hand palm up at Uke's elbow and the right hand palm down at Uke's wrist, Tori lifts Uke's right arm from the mat and pulls Uke's right hand under Tori's left armpit clamping the wrist against his own side with his mid upper arm.
 4. Tori lowers his upper body and places his right elbow on the mat against the side of Uke's upper left rib cage with the forearm and palm on the mat.
 5. Supporting himself on his left foot and right forearm, Tori swings his right leg through the space between his own left foot and Uke's body and uses the leverage from this motion to lift Uke's upper body a bit and places his right thigh under Uke's right shoulder.
 6. Tori applies and tightens the *Kesa Gatame* hold (Tori clamps Uke's right arm under his left armpit and Tori's right hand cups Uke's left shoulder to start, which signals Uke's three escape actions. For Example (These are examples only, Uke may use any legitimate escapes.):
 - #1- Uke brings the left hand to the right hand and tries to apply *Ude Gatame* against Tori's left elbow,
 - #2- Uke twists to the right, tries to put the right knee under Tori as he also pulls his right arm out of Tori's grip,
 - #3- Uke grip Tori's belt, bridges, and tries to turn Tori over left shoulder.
 7. Uke signals defeat (*Maitta*), Tori disengages himself coming up on the left knee, and replacing Uke's arm on mat. After the technique Tori moves out to *chikama*, i.e. retreats back the short entry step, and assumes open *Kyoshi* at the near position.

Note: To signal *Maitta* (defeat), Uke taps Tori or the mat with the hand twice or the mat with either foot twice when the hands are not free.

KATA-GATAME (SHOULDER HOLD)

1. Then, from the near position, Tori moves in again (i.e. takes the short entry step forward).
2. Tori's left hand is in a different position on Uke's right elbow for this technique only. While picking up Uke's arm the left hand is palm down and the right hand is palm up (opposite arm grip from the rest of techniques).
3. Tori picks up Uke's right arm, presses it against the right side of Uke's face (for control), raises his left knee and lowers his right knee to the mat against Uke's body. Keeping pressure on Uke's right arm, with his left hand Tori encircles Uke's neck with his right arm and places the right side of his neck against Uke's arm. Tori clasps his left hand, stretches his left leg out, and applies the *Kata-Gatame* hold, which signals Uke's three escaping movements. For Example (These are examples only, Uke may use any legitimate escapes.):
 - #1- Uke places palm of his left hand over his right fist, brings the clasped hand down against Uke's neck to create a space
 - #2- Uke twists to right and tries to put right knee under Tori's hips
 - #3- Swings both legs up and over and tries a backward somersault over his left shoulder.
4. Uke signals defeat, Tori returns to the basic form and position, returns Uke's arm to side. After putting his left knee down and right knee up, Tori moves out the short entry step to the near position, *chikama*, and assumes open *Kyoshi*. Tori then moves out two *tsugi-ashi* steps in the closed *Kyoshi* to *toma*, the far position, and assumes open *Kyoshi*, i.e. sits in *kyoshi*.

KAMI-SHIHO-GATAME (UPPER HOLDING OF THE FOUR QUARTERS)

1. Tori stands and changes his position round to Uke's head, by pivoting 45 degrees to the left, and walking to the original position, facing Uke's head at the far position. Tori drop knees onto his left knee, assumes the open *Kyoshi*, i.e. sitting in *kyoshi* at *toma* (= two steps and half distance), moves forward two *Tsugi-Ashi* steps and assumes *chikama* in the open *Kyoshi*, i.e. at the near position.
2. Tori takes short entry step forward, puts the right knee down, such that the knees are approximately even with Uke's ears. While bending forward, Tori reaches under Uke's arms, palms down, and, rotating his hands inward and upward, grips Uke's belt close the mat. Tori pulls Uke in, clamps his elbows in, lowers his hips by spreading his knees with his insteps on the mat.

3. Uke tries three escaping movements,
For Example (These are examples only, Uke may use any legitimate escapes.):
 - #1- Uke wraps Tori's neck with one of his hands and, controlling the head, bridges and twists toward the arm holding Tori's neck,
 - #2- In response to Tori's reaction, Uke inserts his opposite hand under Tori's chin, tries to thrust that hand under Tori's body while twisting in the direction of the hand in order to turn and come on all fours,
 - #3- Pushes both shoulders and body back as Uke tries to bring both legs up and over to hook Tori's thighs to escape.
4. Uke signals defeat. Tori releases Uke, moving back a bit, raising his upper body and right knee. Tori moves back the short entry step and assumes the open *Kyoshi* at the near position, *chikama*. Tori moves out again into *toma* by backing two *Tsugi-Ashi* steps to the far position and assumes the open *Kyoshi*.

YOKO-SHIHO-GATAME (SIDE HOLDING OF THE FOUR QUARTERS)

1. Tori stands, pivots 45 degrees to the right, and changes position to Uke's side again by walking diagonally to the far position, *toma*. Tori faces Uke, kneels onto his left knee and assumes the open *Kyoshi*. Tori advances two *Tsugi-Ashi* steps to the near position, *chikama*, and assumes the open *Kyoshi*.
2. Tori takes short entry step, picks up Uke's arm (left hand palm up on Uke's elbow and right hand palm down on wrist) and places it 90 degrees from Uke near Tori's left leg. Tori puts his left knee against Uke's armpit and his right knee blocking against Uke's right hip and grips Uke's belt with the left hand, thumb in. Tori runs his right arm between and under Uke's left leg, then feeds Uke's belt from his left hand into his right hand, thumb in, at Uke's left side. With his left hand Tori scoops up Uke's right arm, slides his left knee under the shoulder, put his left arm around Uke's neck and grabs Uke's left collar with his left hand, thumb in.
3. Tori tightens the hold and lowers his hips with his insteps on the mat, and Uke attempts three escaping movements.
For Example (These are examples only, Uke may use any legitimate escapes.):
 - #1- Attempts *Kansetsu Waza* on Tori's left elbow, pushes the left side of Uke's neck/head and brings left leg up and over left hand
 - #2- Turns to right and tries to put his right knee in and pull out his right shoulder
 - #3- Uke grabs Tori's belt with both hands (his right forearm against Tori's abdomen) at Tori's left side and tries to turn Tori's body over his left shoulder while bridging
4. Uke signals defeat. Tori releases Uke with his left knee on the mat and his right knee up and, with his left hand on Uke's elbow and his right hand on Uke's wrist, returns Uke's arm to the side. Tori moves back the short entry step to the near position, and assumes the open *Kyoshi*.
5. Tori moves out two *Tsugi-Ashi* steps to the far position, *toma*, and assumes open *Kyoshi*.

KUZURE KAMI-SHIHO-GATAME (IRREGULAR UPPER HOLDING OF THE FOUR QUARTERS)

1. Before performing *Kuzure-kami-shiho-gatame*, Tori stands and changes his position again to Uke's head, by pivoting 45 degrees to the left and walking diagonally back to the original position, facing Uke's head at the far position, *toma*. Tori kneels onto his left knee, assumes the open *Kyoshi* and, after adjusting to the closed *Kyoshi*, moves forward two *Tsugi-Ashi* steps and assumes open *Kyoshi* at the near position, *chikama*.
2. Tori then steps slightly forward (short entry step), and then towards Uke's shoulder into position, i.e. in a diagonal direction, toward Uke's right shoulder side. Tori picks up Uke's right arm with the left hand at Uke's elbow and the right hand at Uke's wrist. Tori guides Uke's right arm under his own right armpit with his left hand (near Uke's elbow), and slides his right hand under Uke's right arm past the armpit to the back of Uke's collar. Tori grips Uke's collar with his palm up and the fingers inside the collar. Tori clamps Uke's right arm by placing Uke's right arm on Tori's right thigh and drops his right knee to the mat as he slides his left hand under Uke's left shoulder and grips Uke's belt. Tori tightens the hold by lowering his hips, and flattening his insteps on the mat.
3. Uke attempts three escaping movements:
For Example (These are examples only, Uke may use any legitimate escapes.):

- #1- Uke places his left hand around Tori's chin area and pushes Tori's right thigh near the joint of Tori's leg. Then Uke tries to slide down away from Tori, bridges, twists to right to pull right arm out and put his left arm under chin
 - #2- Uke places his left hand under Tori's throat area and tries to insert his left knee under Tori's chest,
 - #3- Seizes belt with both hands, twists, bridges and tries to turn Tori over to Uke's left rear
4. Uke signals defeat. Tori releases the hold and slides both knees back a bit. Tori returns Uke's right arm to the mat alongside of Uke as Tori raise his right knee. Tori moves out diagonally in the one small step (short entry step) to Uke's head **and another small step to chikama** assumes open *Kyoshi*,. Tori moves out again two *Tsugi-Ashi* steps to the far position, toma, as Uke sits up and assumes the open *Kyoshi*, i.e. sitting in kyoshi, at the end of first set facing Tori, just as Tori is assuming the open *Kyoshi*. Tori and Uke both sit in kyoshi and adjust their *Judogi*, pause and before performing *Kata-juji-jime* Uke lies down and assumes the lying-ready position to begin the next set.

II. SHIME- WAZA (CHOKING TECHNIQUES)

During each technique Uke shall demonstrate one single attempt to escape and Tori shall continue the strangle or choke.

KATA-JUJI-JIME (HALF-CROSS CHOKE)

1. Tori stands and changes his position to Uke's side, by pivoting 45 degrees to the right, and walking diagonally to the far position. Tori faces Uke, kneels onto his left knee and assumes the open *Kyoshi*. Tori moves two *Tsugi-Ashi* steps from toma to the near position, chikama, and assumes the open *Kyoshi*.
2. Tori picks up Uke's right arm, (left hand palm up and right hand palm down) and places it on the mat alongside of his left leg. Tori keeps right hand on Uke's wrist as Tori moves left knee in against Uke's body. Tori reaches across Uke's body with his left hand and grasps Uke's upper left lapel (deep under the ear, fingers inside, reverse grip). Tori reaches across with his right hand, brushes Uke's left arm outward and up, to a position about 90 degrees from Uke's body, as Tori brings his right leg over into position sitting astride Uke (i.e. to straddle Uke), knees near Uke's armpits, blocking and controlling Uke's body with his legs. Tori's right hand continues in a circular route around Uke's head. Tori grips Uke's right lapel deep with thumb inside. As Tori starts to apply the choke, he pulls Uke toward him and bends forward and performs the strangle.
3. Uke tries to escape by pressing or pushing both Tori's arms, at the elbows, inward with his both hands and bridging. Tori continues with the strangle moving his head forward towards the mat. Uke signals defeat by tapping either foot.
4. Tori disengages himself by removing the right hand grip, brushing Uke's left arm back to his side while dismounting and leaving the left hand in the lapel grip until Tori moves back a bit. Tori moves his left hand to Uke's elbow, then takes Uke's wrist in his right hand and places the arm back at Uke's side. Tori moves out of the position into chikama by taking the short entry step back to the near position and assuming the open *Kyoshi*.
5. Tori moves out two *Tsugi-Ashi* steps to the far position, toma, and assumes the open *Kyoshi*, i.e. sits in kyoshi. Tori stands up, pivots 45 degrees to the left, and walks diagonally to his position behind Uke, i.e. in the far position facing Uke's back, toma. (NOTE: As Tori stands, Uke sits up into the sitting-ready position with left leg bent and the sole of the left foot near the bent right knee joint.) Before performing *Hadaka-jime* Tori drops to the left knee and assumes the open *Kyoshi*, moves from toma into chikama by advancing two *Tsugi-Ashi* steps and assuming the open *Kyoshi* at the near position.

HADAKA-JIME (NAKED CHOKE)

1. Tori takes short entry step in, simultaneously places his left hand, palm up, over Uke's left shoulder and puts his right arm around Uke's neck, thumb side of right wrist against throat. Tori clasps left hand over Uke's left shoulder, puts right cheek against Uke's left cheek, draws left leg back to break balance to the rear, and applies the choke.
2. Uke tries to escape by pulling down with both hands on Tori's right upper arm.
3. Tori continues the choke moving backward and controlling Uke.

4. Uke signals defeat by tapping either foot. Tori returns Uke to the upright position by moving forward in a bit on the left knee and releases Uke by unclasping his hands. Tori moves out again to chikama with a short entry step and assuming the open *Kyoshi* in near position.

OKURI-ERI-JIME (SLIDING LAPEL CHOKE)

1. Tori moves in taking the short entry step in, slips left hand under Uke's left armpit, seizes Uke's left lapel, opens it, and pulling down. Tori places his right arm over Uke's right shoulder and around neck to place the thumb side of the right wrist against Uke's carotid artery. Using the left hand, Tori feeds Uke's left collar into his right hand. Tori then releases his left hand grip in order to regrip Uke's right lapel close to Tori's own right wrist. Tori lowers himself to place his right cheek against Uke's left cheek, draw his left leg back to break Uke's balance to the rear, and applies choke.
2. Uke tries to escape by pulling down with both hands on Tori's right upper arm.
3. Tori continues the strangle moving backward and controlling Uke.
4. Uke signals defeat by tapping either foot. Tori returns Uke to the basic upright position, by moving forward a bit on the left knee, and release Uke by ungripping his hands from Uke's lapel. Tori moves out again to chikama with a short entry step, and assumes the open *Kyoshi* in the near position.

KATAHA-JIME (SINGLE-WING CHOKE)

1. Tori, moving back in, takes the short entry step in, slips his left hand under Uke's left armpit, grasps the left lapel, opens it, and pulls it downward. Tori places his right arm over Uke's right shoulder and places the thumb side of the right hand around Uke's neck grasping his upper left lapel deeply. Tori releases Uke's left lapel and sweeps his left hand outward, upward and backward to the left trapping Uke's left arm. As Tori straightens his body upward and raises his hand to the right of Uke's head, he then thrusts his hand to the right behind Uke's neck, thrusting the *Katana* hand, palm down, beneath Tori's right arm and above Uke's shoulder. Simultaneously, Tori turns to his right and strangles, moving his right leg slightly backward and on the side, i.e. to the right rear, to unbalance Uke, and applies the choke.
2. Uke tries to escape by taking his own left wrist with right hand and pulling downward i.e. to force Tori's left arm down
3. Tori continues the strangle.
4. Uke signals defeat by tapping either foot. Tori returns Uke to the upright position, releases Uke. Tori moves out again with a short entry step to the near position, chikama, and assumes the open *Kyoshi*. Tori moves back two *Tsugi-Ashi* steps to the far position, toma, and assumes the open *Kyoshi*, i.e. sitting in *kyoshi*.

GYAKU-JUJI-JIME (REVERSE-CROSS CHOKE)

1. Before performing Gyaku-juji-jime. Tori stands up and changes his position back to Uke's side by pivoting 45 degrees to the right, and walking diagonally to the far position, toma, as Uke simultaneously lies down and assumes the lying-ready position. Tori faces Uke, kneels onto his left knee in toma and assumes the open *Kyoshi*. Tori advances two *Tsugi-Ashi* steps to the near position, chikama, and assumes the open *Kyoshi*.
2. Tori takes the short entry step, picks up Uke's right arm (his left hand, palm up, on Uke's elbow and his right hand, palm down, on Uke's wrist) and place it 90 degrees from Uke near Tori's left leg. Tori puts his left knee against Uke's armpit. Tori keeps the right hand on Uke's wrist, reaches across and grasps Uke's upper left lapel deeply (fingers inside and reverse grip) with his left hand, moves right hand over, brushes Uke's left arm up and out to about a 90° angle and sits again astride (i.e. straddling) Uke, knees near Uke's armpits. Tori brings his right hand across to grip Uke's upper right lapel (fingers inside & reverse grip) (Tori does not move his hand in the circular path he used in *Kata Juji Jime*) and curls his wrists toward his own chest and applies the choke.
3. Uke tries to escape by pushing Tori's elbows, with his left hand upward and pulling down with his right hand, i.e. pushing inward, and turning Tori to Tori's left, but Tori continues the strangle and rolls with the motion down onto his left side of his back, pulling Uke with both hands and, spreading his elbows, as Tori brings Uke's neck in (Tori blocks and controls Uke's body with his legs, i.e. crossing his feet at his ankles and holds Uke's body between his legs) and effectuates the choke.
4. Uke signals defeat by tapping either foot. Both roll back to the basic form. Tori releases the hold and, brushing back Uke's left arm to the side with his right hand, dismounts by bringing his right leg

over with his left hand still gripping Uke's upper left lapel until he moves back a bit. Tori moves his left hand to Uke's right elbow and then his right hand to Uke's wrist. Tori places Uke's right arm back at his side, moves out the short entry step to the near position, chikama, and assumes the open *Kyoshi*.

5. Tori moves back two *Tsugi-Ashi* steps to the far position, toma, and assumes the open *Kyoshi* at the end of the second set. Tori stands up, pivots 45 degrees to the left, and walks back diagonally to his original position, i.e. the far position, as Uke sits up and assumes the open *Kyoshi*, facing Tori, just as Tori is assuming the open *Kyoshi*. Both fix their Judogis, pause and Uke lies down and assumes the lying-ready position to begin the next set.

III. KANSETSU- WAZA (JOINT-LOCKING TECHNIQUES)

During each technique Uke shall demonstrate one single attempt to escape and Tori shall continue the arm or leg lock.

UDE-GARAMI (ENTANGLE ARMLOCK)

1. Tori stands up and changes his position to the Uke's side, by pivoting 45 degrees to the right, walking diagonally to the far position, toma. Tori faces Uke, kneels onto his left knee and assumes the open *Kyoshi*, Tori advances two *Tsugi-Ashi* steps to the near position, chikama, and assumes the open *Kyoshi*, Tori takes the short entry step, moves Uke's right arm (and his left hand, palm up, on Uke's elbow and his right hand, palm down, on Uke's wrist) and places it 90 degrees from Uke near Tori's left leg.
2. Tori moves closer, i.e. approaches. Uke attacks trying to take (grab) Tori's right collar with his the left hand as Tori's left knee touches Uke's side. Tori wedges his right knee against Uke's body and, with little finger side of his left wrist, deflects Uke's left wrist, simultaneously bending Uke's elbow with the thumb side of his right wrist. With his left hand, Tori grasps Uke's left wrist, turning the wrist outward and bringing it towards Uke's head so that it is bent at a 90 degree angle. Tori brings Uke's left hand back onto the mat, placing his left elbow in Uke's neck to control the head, then threads his right hand over his left wrist and grabs his left wrist firmly. Tori lowers his hips, as in Yoko Shiho Gatame, and applies the Ude-Garami joint lock.
3. Uke tries to escape by lifting his left shoulder and his back, i.e. tries to bring left arm inward and bridges onto right side. Tori continues the arm lock.
4. Uke unable to escape and signals defeat. Tori releases the hold, places Uke's left arm by his side, moves back a bit. Tori takes Uke's right arm, with his left hand on Uke's elbow and his right hand on Uke's wrist, and moves it to Uke's side. Tori takes the short entry step back to the near position, chikama, and assumes the open *Kyoshi*.

UDE-HISHIGI-JUJI-GATAME (CROSS ARMLOCK)

1. Tori, moving in again, takes the short entry step in to attack. While Tori is approaching, Uke attacks taking Tori's left collar with his right hand, i.e. Uke tries to grab Tori's upper left lapel. Tori immediately blocks the arm against his chest grabbing Uke's right wrist with his right hand first and then his left below, i.e. grasps Uke's right wrist, first with the right hand and then the left hand below Uke's right hand, pulling the arm upward and turning the back of Uke's hand toward Tori's own chest. Tori slides his right foot under Uke's right armpit, with the ankle against the armpit, and leans the right shin down onto Uke's chest to control Uke and steps round Uke's head with his left foot, i.e. he brings his left leg in a tight arc around Uke's head to the left side of Uke's neck, he catches hold of Uke's arm with his thighs and tightens his knees, pinning Uke's neck and shoulder complex between his ankles.
2. Continuing to pull Uke's arm towards his own head, Tori sits down as close as to the right heel as possible and, lies down (i.e. lies back), clamps his knees together tightly trapping Uke's right arm. And Tori lifts his hips and applies the joint technique by pulling Uke's hand, little finger side down toward the chest.
3. Uke tries to escape by lifting his back and pulling his arm while turning left. Tori continues the arm lock.

4. Unable to escape, Uke signals defeat. Pulling Uke's hand towards Tori's own head, Tori comes to a sitting position. Keeping his right hand grip on Uke's right wrist, Tori slides his left foot, in an arc, from around Uke's head and moves it back to bring the left knee under his own hip. Tori moves back slightly, places Uke's right arm along Uke's side, moves back the short entry step to the near position, *chikama*, and assumes the open *Kyoshi*.

UDE-HISHIGI-UDE-GATAME (ARM LOCK)

1. Tori takes the short entry step in again, picks up Uke's right arm (and his left hand, palm up, on Uke's elbow and his right hand, palm down, on Uke's wrist) and places it 90 degrees from Uke near Tori's left leg and moves in with his left knee against Uke's body. While Tori is approaching (after displacing Uke's right arm) Uke attacks taking (grabbing) Tori's right collar with his left hand. Tori performs an arm lock by locking the hand and wrist with his head i.e. Tori bends and lowers his body causing Uke to overshoot the lapel as Tori clamps Uke's left wrist between his right jaw and right shoulder. Tori places his right hand on Uke's left elbow joint then places his left hand in the elbow over his right hand as Tori wedges his right shin against Uke's midsection, to keep control of Uke's body with the right knee.
2. Tori straightens up a bit, to stretch out Uke's arm, and brings Uke's trapped arm in an upward scooping motion as Tori twists slightly to the left to apply the arm lock.
3. Uke tries to escape by pulling his left arm downward by moving in toward Tori and twisting to the left.
4. Tori continues the arm lock.
5. Unable to escape, Uke signals defeat. Tori places Uke's left arm along Uke's side and moves back slightly. With his left hand on Uke's elbow and his right hand on Uke's wrist, Tori picks up Uke's right arm and places it on the Uke's side, moves back out the short entry step to the near position, *chikama*, and assumes the open *Kyoshi*. Tori takes two *Tsugi-Ashi* steps backward to the far position and assumes the open *Kyoshi*.

UDE-HISHIGI-HIZA-GATAME (KNEE ARMLOCK)

1. Tori stands up, pivots 45 degrees to his left, and walks diagonally to the far position as Uke sits up. Before performing Ude-hishigi-hiza-gatame, both Tori and Uke sit in *kyoshi* at *toma*. Tori kneels onto his left knee and assumes the open *Kyoshi*, facing Uke, just as Uke assuming the open *Kyoshi*. Tori moves forward two *Tsugi-Ashi* steps to the near position, *chikama*, and assumes the open *Kyoshi*, i.e. sits in *kyoshi*. Both Tori and Uke do an adjust of half step by moving forward a bit taking a right standard grip.
2. Tori puts his left arm under Uke's right arm reaching up and over it, gathering it up under Tori's left arm, and clamping Uke's right wrist under Tori's armpit while cupping Uke's arm a little above the elbow, i.e. places his left hand on Uke's elbow. Tori moves his left foot in near Uke's right foot, breaking Uke's balance to the left front corner. Tori puts his right foot on Uke's groin, i.e. places his right foot on Uke's upper thigh area, near pelvis, and lies down on his (Tori's) right side of his back, Tori maintains the right hand grip and left hand cupping the elbow. Tori brings his left leg up to a position where the left foot turned inside on Uke's right side near the belt line while controlling Uke with the tip of his foot and the left knee is over Tori's own left hand, still cupped over Uke's right elbow area. Tori may have to push his own hips away from Uke in order to adjust his body position to allow his knee to be over the elbow. Tori pushes with the inside of his left knee on his left hand downward against Uke's arm, twisting, pulling in with his right hand, and pushing Uke's left leg out with his right foot and performs the arm lock.
3. Uke tries to escape pushing his arm forward, i.e. Uke tries to move toward Tori and force his right arm past Tori to negate the arm lock.
4. Tori continues his arm lock.
5. Unable to escape, Uke signals defeat. Tori releases the arm lock and both Tori and Uke disengage themselves to about 1 1/2 ft. apart in the near position and assume the open *Kyoshi* at the same time.

ASHI-GARAMI (ENTANGLED LEGLOCK)

1. Both Uke and Tori stand up simultaneously. Before performing Ashi-garami Tori and Uke stand at grip distance, then take a half step forward into a right (*migi*) *Shizentai* and take a right standard grip at the same time.

2. Tori unbalances Uke forward, puts his left foot in between Uke's feet, attempts to perform *Tomoe Nage*. Uke defends moving forward with his right foot and pulling up Tori's body, i.e. Uke steps forward for defense with his right foot, near Tori's left armpit, and tries to pull Tori up off the mat.
3. Tori goes with Uke's force and uses it to slide under Uke deeper. Tori changes his right foot to Uke's left inside knee (front-and-inner middle left thigh) and pushes Uke's left leg back and outward to Uke's left rear corner. Tori twists his hips to the right and brings his left leg out to the side then up and over and round Uke's right leg knee to thrust the left foot across Uke's abdomen. As Uke, off balanced, falls forward to the mat, Tori performs a leg lock with his left leg by twisting more to the right, straightening the left leg and pulling with the both hands.
4. Uke tries to escape turning left, i.e. Uke tries to turn to the left to allow him to bend the right leg and tries to withdraw it.
5. Tori continues the leg lock.
6. Unable to escape, Uke signals defeat. Tori releases the lock and both Tori and Uke disengage themselves, with Tori getting up about 3 ft. away, and both assume the open *Kyoshi*.
7. Uke maintains the open *Kyoshi* as Tori moves back two *Tsugi-ashi* steps and assumes the open *Kyoshi*, i.e. sits in *kyoshi*.
8. As Tori maintains the open *Kyoshi*, Uke moves back one *Tsugi-ashi* step and also assumes the open *Kyoshi*, i.e. sits in *kyoshi*. Tori and Uke fix their *Judogis*.

CLOSING MOVEMENTS

1. Tori and Uke, simultaneously, move to a closed *Kyoshi* and then stand up in a *Shizen Hontai* facing each other.
2. Both take one step back to close the kata, first the right foot then the left, into a closed posture, heels together and toes apart.
3. Both Uke and Tori kneel onto the left knee then right knee and then sit on their feet to assume the *Seiza* position. Both pause for a second then perform the *Zarei* (kneeling bow). After the bow, Uke and Tori should pause in *Seiza* for a second before continuing.
4. Tori and Uke stand up, heels together and toes apart, turn, and face the *Shomen*.
5. Tori and Uke both perform the *Ritsurei* (standing bow) to *Shomen* then, starting with the right foot then left, walk backwards, *Ayumi Ashi*, to a point just outside the red warning zone and bow to the competition area. This concludes the *Katame no Kata*.

Combined US Standards and IJF Evaluation Criteria
 (changes from IJF Evaluation Criteria are in bold)
 adopted May 1, 2015