JU NO KATA

(The Forms of Gentleness)

The following was taken from the book **BORN FOR THE MAT** - A Kodokan Kata Textbook for Women by Keiko Fukuda. Printed in 1973. Rev. April 1996.

EXPLANATION OF JU-NO-KATA

When I saw *Ju no Kata* for the first time as a novice of Judo, the actual performance of Ju no Kata was quite difficult to understand. *Nage no Kata* (Throwing Forms) or *Katame no Kata* (Grappling Forms) when performed are simply expressed and comprehensible to the layman because the movement of these forms is the actual expression of offensive and defensive fighting. However, in *Ju no Kata,* the movements are slow, and it is difficult for one to realize their true meaning. Nevertheless, one should not decide their likes, or dislikes prior to trying *Ju no Kata*, as it is the essence of Judo, and one's interest grows as one continues to practice.

Ju no Kata was included as one of the KODOKAN *Kata* in 1887. Unlike other *Kata* it has an unusual elegance. Men in the past did not practice *Ju no Kata* until they reached a reasonably high black belt rank, but now along with women can start the practice of *Ju no Kata* in the brown belt ranks. It is extremely beautiful when practiced by trained performers. What does this elegant *Kata* consist of? Simply, it is the way of offense and defense expressed by the principles of Judo.

1. *Kata*, in general, consists mainly of offensive and defensive methods; therefore, they require lots of muscle contraction exercises, as these unilateral movements are unsuitable for developing the well-balanced body, it is necessary to add extensor muscle exercises.
2. Customarily, *Kata* requires a specific place and uniform in order to practice. But *Ju no Kata* can be practiced anywhere without regard to uniform.
3. This *Kata* avoids throwing; therefore anyone may practice, regardless of age, in accordance with his or her physical condition.
4. Because of the slow movement, it expresses the principle of Judo simply and logically in advancing and retreating movements, specific body movements, and the use of strength in offensive and defensive movement.

As mentioned above, one will learn the way of offense and defense by practicing this *Kata* faithfully. The principle of Judo is to adopt the attacker's movement or strength and use it against them, by doing so; one will take the other by surprise. After one learns the advance, retreat, and body movements in this *Kata*, they should then add speed in practice with body movement, since it can be very useful in actual self-defense.

Ju no Kata technique demonstrates how one should use the principle of Judo in relation to throwing techniques in *Randori*. When *Tori* lifts *Uke*, he or she saves their strength at the moment of throwing and lets *Uke* stretch thoroughly in the demonstration of hip techniques. This shows the principle in contest; also it is beneficial for physical training. One can clearly see that *Ju no Kata* practice is highly useful in *Randori.*

On the other hand, by using muscles not generally used in randori one will exercise the extensor muscles by utilizing the other's strength and thus will develop a well-balanced, healthy body by practicing diligently. In addition, one will attain a refined and prompt movement and a self-composed manner in everyday life.

When one begins the studying of *Ju no Kata*, one will continue to practice only the, movements, but when the pair can perform offensive and defensive movements accurately,

without interval, it is the climax of beauty. One must practice at least a thousand times to reach this point.

«Note» **A.** *Tori* and *Uke must* be decided prior to starting practice. *Uke* is the attacker and the technique begins with her attack. *Tori* is the defender and must always control *Uke* at the finish of each technique.

B. The center of the area in which the pair will perform should be the center of the performance. *Uke* will stand on the left side facing the *Shomen* or Judges; *Tori* will stand on Uke's right. *Tori* takes the position first because they will be the one that takes initiative. *Uke* then will take their place with adequate space to start the attack.

C. One must study each movement of offense and defense accurately as prescribed. If one does not prepare for or understand the purpose of attack, they may miss the vital points and practice of this type will be meaningless. So one must make sure that their fingertips or fist are truly aimed at the prescribed vital points. Also, in *Ju no Kata* one learns the principle of offense and defense in slow movement. If one's Tai-Sabaki *(Advance and Retreat Body Movement) is insufficient, or her timing is off, one may be able to avoid the attack of the vital points, but not able to escape the attack entirely. By using sufficient *Tai-Sabaki*, she can unbalance and control the attacker with minimum effort according to the principle of *Ju* (Gentleness and Softness). In addition, the right hand and the right foot, left hand and left foot, are used simultaneously very often during the movements in this *Kata*.

D. One must practice each offensive and defensive movement with spirit. When the attacker tries to strike with their *Tegatana* (Hand Sword) on top of the receiver's head, they must keep their mental and physical strength until the attack is completed, with arms and fingers fully extended, and demonstrate meaningful attacking spirit even though the movements are slow.

E. One must manage timing in reciprocal *Tai-Sabaki.* It is very difficult to grasp the right timing because of the slow movement in this *Kata*, but if one's defensive timing is off, they cannot escape attack, or if they escape too quickly, even before the attacker's fist reaches the chin, it entirely eliminates the principle and will never happen in actual fighting. The pair must make an effort to move accurately and smoothly by the practice of correct timing. Also, the attacker should not change the rate of speed of the attacks throughout the kata.

F. This *Kata* is highly beneficial for physical training due to the continuous use of extensor muscles. If *Tori* lets *Uke* go at the time of controlling her to the rear, *Uke* will not be able to regain her balance and fall; therefore, whenever *Uke* is unbalanced and extended thoroughly by *Tori*, she will signal surrender by slapping side of her body with the hand which in not use. If both hands are controlled by *Tori*, ***the left foot steps (slides) back slightly to indicate the surrender***. When *Uke* is lifted by *Tori* on her hip, she will signal surrender by tapping *Tori's* rear hip after she is stretched thoroughly by the use of her own strength and reaches an oblique vertical position on *Tori.* If *Tori* should twist her hip, she will be throwing *Uke* with *Ukigoshi*, instead, she stops the throw at a certain point and lets *Uke* exercise her extensor muscles. This is the physical training of *Ju no Kata.*

Complete understanding of technical points of *Ju no Kata* may be difficult from the above explanation alone. Therefore, I would recommend a study of *Kata* under a skilled instructor. If you are unable to find an instructor, you could observe positions of *Uke* and *Tori*, and actual speed of the movements, etc., by studying the Ju no Kata videotape produced by the Kodokan.

Names of *Waza* (Techniques)

There are three *Kyo* (Sets) of *Ju no Kata*. Each *Kyo* (Set) consists of five *Waza* making a total of fifteen *Waza*.

IKKYO (Set I)
1. *Tsuki-dashi* (Hand Thrusting)
2. *Kata-oshi* (Shoulder Push)
3. *Ryote-dori* (Seizure of Both Hands)
4. *Kata-mawashi* (Shoulder Turn)
5. *Ago-oshi* (Jaw Thrusting)

NIKYO (Set II)
1. *Kiri-oroshi* (Direct Head Cut with Hand Sword)
2. *Ryokata-oshi* (Pressing Down on Both Shoulder)
3. *Naname-uchi* (Nasion Strike)
4. *Katate-dori* (Single Hand Seizure from the Side)
5. *Katate-age* (Single Hand Raising)

SANKYO (Set III)
1. *Obi-tori* (Belt Seizure)
2. *Mune-oshi* (Chest Push)
3. *Tsuki-age* (Uppercut)
4. *Uchi-oroshi* (Direct Head Strike)
5. *Ryogan-tsuki* (Both Eyes Poke)

Beginning Movements:

Facing the *Shomen*, *Tori* stands on the right and *Uke* on the left with a distance of 5.4 meters (18 feet) between them. Both *Tori* and *Uke* stand at attention and mentally prepare themselves for *Ju no Kata*. They make a standing bow (heels together, toes open) simultaneously to the *Shomen*. Next, *Uke* and *Tori* face each other and make a standing bow to each other. As soon as this is completed, both *Uke* and *Tori* take one large step toward each other starting on the left foot then right foot and assume Fundamental Natural Posture (FNP). Both, then walk quietly toward each other and stop at a distance of about six feet apart and assume FNP (exact distance depends on uke and tori's size) and assume FNP. At this position, *Tori* with correct posture prepares quietly for an attack from *Uke*. *Uke* also stands with correct posture and mentally prepares for the attack.

IKKYO (SET I)

Tsuki-dashi (Hand Thrusting)

Position: *Uke* and *Tori* face each other in FNP with a distance of approximately 6 feet between them (distance depends on the size of uke and tori).

Movements: *Uke* advances forward with three *Tsugiashi* (following step) movements toward *Tori*, attempting to thrust her right fingers between *Tori's* eyes.

* *Uke* does this by stretching her right arm forward with five fingers extended together with the palm facing left (hand sword). Uke raises their hand slowly with an outstretched arm to a height slightly lower than Tori's belt (obi) as she takes a *Tsugiashi* step forward with her right foot.

The second *Tsugiashi* follows by raising the same hand from the belt height to *Tori's* chest height; and with the third *Tsugiashi*, *Uke* attempts to thrust her right fingertips between *Tori's* eyes.

At the instant *Uke's* fingertips are about to reach between *Tori's* eyes, *Tori* turns her head to the right, and escapes by pulling her right foot back while turning her body 90° to her right. At the same time, she grasps *Uke's* right wrist in a normal grip (the thumb on *Uke's* little finger edge and the fingers on the thumb edge) with her right hand. ("Four fingers on top")

Then *Tori*, with her left hand (thumb on top), grasps *Uke's* left wrist. She then raises her right hand to a high slanted position, pulling both of *Uke's* arms until they are brought into a straight diagonal line. *Tori's* chest and abdomen and *Uke's* back come into close contact.

Tori then arches her back pulling her arms slightly backwards and thus immobilizes *Uke* straight backwards. At this time, both *Tori* and *Uke's* feet are approximately one foot apart. With this last movement, *Uke's* chest should be expanded sufficiently.

* When *Uke* starts to escape, both *Uke* and *Tori's* foot movements should be executed at almost the same time, with *Tori* following *Uke's* movements. Therefore *Uke*, in order to escape from *Tori's* seizure **pivots and moves her left foot closer to her right foot with the left foot turned out about 45° to the left ("heel to instep" yet not touching her right foot**), simultaneously raising her right arm above her head and lowering her left arm to her side while twisting to the left. Having followed *Uke*, ***Tori*, moves her left foot in slightly to her right foot, ("toe to toe" but not touching) with the toes of the left foot facing inward in front of her right foot.** Simultaneously twisting her body to the right, *Tori's* left shoulder touches *Uke's* left shoulder as they turn.

Shifting her weight to her left foot, *Uke* opens both hands between the thumb and index finger in preparation to re-grip *Tori's* wrist. *Uke's* right foot slides on the mat to the front and to the left where her left foot previously was and thus turns her body to the left.

Tori shifts her weight to her left foot. She then slides her right foot backwards and to the right. Thus turning her body to the right. Just as *Tori* starts to place her right foot where her left foot previously was, *Uke* grabs both *Tori's* wrists (both thumbs on top). At this time, both *Uke* and *Tori* have completed a 180° turn with *Uke's* chest and abdomen and *Tori's* back coming into close contact, and both are facing in the opposite direction of the *Shomen*.

Uke raises her left arm to a high slanted position and her right arm to a low slanted position, pulling *Tori's* arms until they are brought into a straight diagonal line. *Uke* then arches her back pulling *Tori* slightly backwards and, thus, immobilizes *Tori* straight backwards. With this movement *Tori's* chest should be well expanded.

* Now, *Tori* prepares to escape. ***Tori* pivots and moves her right foot close, but not touching her left foot ("heel to instep"),** simultaneously raising her left arm above her head and lowers her right arm to her side while twisting to the right.

* Following *Tori*, *Uke* has moved her right foot to the left ("toe to toe," but not touching), twisting her body to the left, touching her right shoulder with *Tori's* right shoulder as they turn. Tori shifts her weight to her right foot, opens both hands between the thumb and index finger in preparation to re-grip *Uke's* wrist.

Her left foot slides on the mat to the front and to the right where her right foot previously was and thus turns her body to the right. At the same time as *Tori, Uke* shifts her weight to her right foot. She then slides her left foot backwards and to the left while turning her body to the left. Just as *Uke* starts to place her left foot where her right foot previously was, *Tori* grabs both *Uke's* wrists (both thumbs on top).

Tori raises her right arm to a high slanted position and left arm to a low slanted position pulling *Uke's* arms until they are brought into a straight diagonal line. *Tori* then uses the same method for unbalancing *Uke* backwards.

* *Uke* tries to escape from this second attack (*Uke* shouldn't express her escape movement too obviously), but *Tori* doesn't allow this; she immediately presses *Uke's* left arm close to her side **while simultaneously raising *Uke's* right arm straight up toward *Uke's* head**. (Both *Uke* and *Tori* are still in an arched back position).

Tori then releases *Uke's* wrist and slides her left palm up *Uke's* left arm to her shoulder, grasping *Uke's* left shoulder lightly and with her right hand, stretches *Uke's* right arm strongly upwards.

Taking one-step backward with first her right then her left foot, *Tori* pulls *Uke* back and upward at an oblique 45° angle, unbalances and immobilizes her. *Uke*, her body stretched completely and unbalanced, taps her outer thigh with her left hand once as a sign of submission. *Tori* takes one step forward with her left and then her right foot. *Uke* lowers her right arm down slowly to the side of *Uke's* body. *Uke* and *Tori* are then standing in FNP.

«Note» 1. *Tsugiashi:* Sliding step with the leading foot in front position at all time. The toes of the following foot should be within approximately 4 inches of the front heel.
2. When one is unbalanced backwards by her opponent and is pivoting her body in an attempt to escape, if one's thumb and index finger are separated, it makes it easier to grasp the opponent's wrist smoothly during the pivoting.
3. When shifting from the first *Tsugiashi* to the second and from the second to the third, caution should be taken by *Uke* to keep the right arm straight, maintaining a feeling of strength without unnecessary up & down movement while keeping the body straight. *Uke's* right fingertips as *Uke* takes the third *Tsugiashi* should be thrusting at *Tori's* "*Uto*" (between the eyes).

Kata-oshi (Shoulder Push)

Position: After finishing *Tsuki-Dashi,* both *Tori* and *Uke* pivoting on their left foot, turn to their right. *Uke* should move to a position close behind *Tori* so that *Uke* stands close to *Tori's* left back corner. Both stand in FNP. At this time both *Tori's* and *Uke's* left sides are facing the *Shomen*.

Movements: *Uke*, with her right hand, pushes *Tori's* right shoulder from behind, pushing her downward as if to make her fall.

Uke takes an attitude of attacking, slowly gathering strength, stretching the fingers of her right hand, and bending her elbow slowly with her palm facing forward. *Uke* brings her hand upwards along the right side of her chest with the fingers pointing upward. *Uke* continues the motion until she reaches shoulder height, pulling back her elbow slightly.

Keeping this feeling of strength in the same arm, *Uke* gently places her right hand on *Tori's* right shoulder. *Uke* then pushes *Tori* forward gently but firmly. Uke does not look at Tori's shoulder as she initiates the push, nor does she bend over until it is time to follow Tori.

* *Tori* utilizes *Uke's* strength and, keeping her legs straight, bends her upper body forward. *Uke*, as she continues to push with her right hand on the back of *Tori's* shoulder, also bends her upper body forward, following Tori. When *Tori's* body is deeply bent forward, *Uke's* right hand slips down off *Tori's* shoulder as she continues to push. ***Tori* begins to take small steps backwards in a continuous motion beginning with her right foot** and following the strength of *Uke's* push, grasps *Uke's* right palm (thumb on *Uke's* palm and fingers outside), and continues to take a few small steps backwards. *Tori*, keeping her balance, tries to gain control. *Uke* realizing the situation turns her body and right toes to the right (pivoting on the right heel), as soon as *Tori* grasps *Uke's* right hand and starts to step backwards. Uke, at the same time as dropping her body low, starts to aim at *Tori's "Uto"* from underneath her own right arm (striking from the belt) as Tori steps back behind her. Uke has her left arm with elbow bent and her left hand close to her left hip (fingers together and palm up).

Uke aims towards *Tori's "Uto"* from the left side of her body with left hand and attempts to thrust at *Tori's Uto* while turning and stepping toward *Tori* with her left foot. *Uke*'s hand and foot move simultaneously.

Tori, retreating backwards on her left foot, grasps *Uke's* attacking left hand with her left hand (thumb on *Uke's* palm) pulling her to the left and upwards in an oblique direction. And with her right hand, *Tori* pulls *Uke's* right hand to the right, turning *Uke's* body to the right.

* When *Uke's* body makes a complete turn with her back facing *Tori*, *Tori* maintaining FNP and stepping back, pulls *Uke's* arms up and hyper extends them at a 45° angle so that she completely immobilizes and unbalances *Uke* to her rear. ***Uke* will pull the left foot back slightly to indicate submission.**

Tori takes one step forward with her left then her right foot. *Uke lowers her* arms to her sides.

Ryote-dori (Seizure of Both Hands)

Position: *Tori* walks around *Uke's* right side and comes to face *Uke* at approximately one foot in distance. *Tori's* right side and *Uke's* left side are now facing the *Shomen*. Both stand in FNP.

Movements: *Uke* grasps *Tori's* wrists with both hands and attempts to immobilize *Tori*. Instead, *Tori* counterattacks and tries to throw *Uke* with *Makikomi Waza* (technique).

Uke, bending her body forward very slightly, seizes *Tori's* wrist with both hands. *Tori* immediately pulls her hands back along the sides of her body, thus unbalancing *Uke* (uke raises heels slightly) to the direct front. She then moves her left foot diagonally behind her right foot in a half-step back and turns her body to the left, bending her left elbow at the same time and regripping *Uke's* right wrist from underneath with fingers outside and thumb inside.

At the same time, *Tori*, with her right fingers stretched out, turns her palm down; and with fingers together reaches toward Uke's right shoulder to release Uke's grip on her right wrist and brings her right foot in front of *Uke's* right foot. At the same time, she slides her right hand over *Uke's* right upper arm and using her right foot as an axis, makes a pivot to the left and puts her left foot in front of *Uke's* left foot. *Tori* then grasps *Uke's* right elbow joint from the outside and pulling *Uke* forward with both hands, presses her back tightly to *Uke's* chest.

* *Tori* then bends her knees deeply, dropping her body down (back is still erect) and brings her back and *Uke's* chest in even closer contact. *Uke* keeps her body straight and **raises her heels while still standing in FNP**, places her left palm on *Tori's* left hip. *Tori* gently bends her upper body forward, hoists *Uke* on her hips and then, straightening her knees, *Uke's* head drops forward and her lower body should gradually rise, **(as soon as *Uke's* feet leave the mat, *Uke* gradually brings her legs and toes together), her legs straight.**

* When *Uke's* body becomes a straight diagonal line, *Tori*, without releasing her strength from her right arm, brings her own arms gently to her chest. *Uke* then thoroughly stretches her body to a slight arch keeping her legs together and after retaining this position for a few seconds, gently pats *Tori* with her left hand giving the sign of submission. *Tori* gently lowers *Uke's* body in the sustained position; Uke keeps her body in a straight line with feet together **and just before she touches the mat, *Uke* will move her feet apart in order to land in FNP.**

(Note: Uke should not pull back in the armpit or shoulder but should follow Tori's movements using the principal of Ju. As Tori begins to lift Uke using Maki-komi form, Tori lifts without executing the throw so that her partner can exercise her extensor muscles as she stretches into a diagonal line.)

Kata-mawashi (Shoulder Turn)

Position: After *Ryote-Dori* is completed, *Tori* stands in the same position (left side to *Shomen*) in FNP. *Uke* stands behind *Tori* at about one foot in distance, also in FNP.

Movements: *Uke*, with both hands on *Tori's* shoulders, tries to attack her but *Tori* escapes and tries to throw *Uke* with *Ippon-Seoi-Nage*.

First, *Uke* with her elbows bent, raises both hands forward (fingers upward), places her right hand on and behind *Tori's* right shoulder, palm of left hand (fingers joined and extended) on *Tori's* upper, left, front shoulder, and pushing with her right hand forward and pulling with her left hand backwards, turns *Tori* to the left. Both hands are pushing and pulling with equal strength.

Tori, following *Uke's* push, draws her left foot back toward her right heel and advances her right foot slightly in front of where her left foot started, then moves her left foot backwards to her right heel. She turns her body to the left as her feet move and faces *Uke*.

Tori, raises her left hand palm down as she is turning and moves across *Uke's* chest to *Uke's* right until her left hand grasps *Uke's* upper right elbow from inside (fingers up). Then as *Tori*, steps backwards with her left foot, and turns her body slightly to the left, pulls *Uke* to the front and unbalances her.

* *Uke*, unbalanced, raises her heels slightly. Here, *Tori* does not relax her strength, which has unbalanced *Uke* to the front. *Tori* places her right foot in front of *Uke's* right foot and her right arm under *Uke's* armpit (foot and arm move together). While turning to the left, *Tori* bends her knees and places her left foot in front of *Uke's* left foot. *Tori*, with her right arm, holds *Uke's* right arm from underneath and presses her right palm on *Uke's* right shoulder from above. *Tori* then brings her own right elbow to the front and holds *Uke's* right arm to her chest. ***Uke*, keeping her body straight with her heels raised up and standing with feet apart in FNP** and places her left hand on *Tori's* left hip (fingers pointed down) and lightly hold *Tori's* left elbow in her right hand.

At this time, *Tori*, with her feet separated at a one-foot width, bends her knees thus lowering her body; her back comes in close contact with *Uke's* chest and abdomen and assumes the position of *Ippon-Seoi-Nage*.

* *Tori* then slowly bends her body deeply to the front, stretches both knees and hoists *Uke* up on her back. *Uke*, keeping her body straight, follows *Tori's* strength **and gradually brings her legs together as she is lifted on** *Tori's* back.

Uke, when thoroughly stretched in an upper slanted diagonal line, keeps the same position for a few seconds and then gently taps *Tori's* back with her left hand. *Tori* relaxes and gently lowers *Uke* down **to the mat, *Uke* gradually moves her feet apart in order to land in FNP.**

Note: Tori is lifting Uke in Ippon-Seoi-Nage, but there is no throw. Uke exercises her extensor muscles as she stretches on Tori's Back.

Ago-oshi (Jaw Thrust)

Position: After *Kata-Mawashi* is finished, *Tori* is standing in front of *Uke* with their left sides facing the *Shomen*. *Uke* remains in this position in FNP while *Tori*, starting with her left foot, takes three steps forward and on the third step (her left foot), turns to the right using her right foot as an axis and stands in FNP with her back to the *Shomen*.
At this time, *Uke* stands with *Tori's* right side facing her. The distance is approximately six feet (depends on size of performers).

Movements: *Uke* advances forward with three *Tsugiashi* (See Set I-*Tsuki-Dashi*, Note 1) movements and gradually raising her right hand, tries to push and turn *Tori's* jaw from the right side.

Uke stretches her right arm and hand with her fingers straight and thumb-side upward, palm facing the left, and at the same time, advances towards *Tori* with the first Tsugiashi. She aims her outstretched straight arm and fingertips towards tori's belt. With the second

Tsugiashi, Uke aims her outstretched straight arm and fingertips towards *Tori's* chest. At third *Tsugiashi Uke* attempts to push and turn *Tori's* jaw to the left.

As soon as *Uke's* right fingertips touch *Tori's* jaw, *Tori* turns her head to the left, and simultaneously with her right hand she grasps *Uke's* right hand (thumb up and finders touching the back of *Uke's* hand). *Tori*, bending her knees slightly and turning to the left, gently pulls *Uke's* hand (which she is still grasping) towards *Uke's* attacking direction and unbalances her. At this time, *Uke* is behind *Tori*. Note: Tori does not raise Uke's hand as she is turning. She must use the principal of Ju in following the direction of the attack.

Tori then takes one step forward to the left diagonal with her right foot and using the right foot as an axis and keeping her body low and knees bent slightly, spins under *Uke's* right arm, pivoting to the left in order to make a complete turn and faces *Uke* (*Tori's* left foot forward now).

As soon as *Tori* turns toward *Uke*, *Uke* with her knees bent, left palm up and fingers close together, aims with her hand from her left hip while looking at *Tori* under her right arm, advances on her left foot and attempts to thrust between *Tori's* eyes, her left arm passing under her own right arm (hand and foot move together). It is important that Uke's attack is clearly between Tori's eyes.

* *Tori*, straightening her body, steps backwards with her left foot, catches *Uke's* attacking left hand with her own left hand, grasps (thumb on palm), and pulls *Uke's* left hand in an up-slanted angle following the direction of the attack.. She then rotates *Uke* to the right in a big circle with her right hand and shifts her right foot to the right and assumes FNP. *Uke* automatically pivots on her left toes and moves her right foot to the right and turns her back to *Tori*. ***Tori* pulls and extends *Uke's* arms up and back at a diagonal, then lowers *Uke's* arms down bending the elbows to** a flexed, palms upward position at neck level. ***Uke's* head does not touch *Tori's* front.**

* *Tori then pins Uke's* hands close to the back of *Uke's* neck, with palms upwards, thus pulling *Uke* backwards, unbalancing and immobilizing her. At this time, *Uke's* elbows are bent outwards, chest expanded, palms facing upwards and close to the neck. Her upper body is being presses down from above and behind. Therefore, *Uke* is deeply arched backwards, and cannot escape. ***Uke* slides the left foot back slightly to indicate submission.** *Tori* takes one step forward with her left, then right foot, returning herself to FNP. **She releases *Uke's* arms and *Uke* lowers her arms down to the front with palms faced down**. They are now both in FNP.

NIKKYO (SET II)

Kiri-oroshi (Direct Head Cut with Hand Sword)

Position: After completing *Ago-Oshi, Tori* is standing behind *Uke with both* of their right sides facing the *Shomen*. Both return to the center of the performance area. *Uke* turns around and stands facing *Tori* at a distance of two feet in FNP.

Movements: *Uke* with her right *Tegatana* (little finger edge of hand), attempts to strike the top of *Tori's* head and cut straight down.

Uke, preparing for an attack, from FNP, stretches her right hand fingers (fingers closed) and using her left foot as an axis, slides her right foot over the mat and makes a turn

to the right (90°). As *Uke* is turning to the right, her hand turns outward (palm facing forward). *Uke* raises her right arm slowly out from the side, stretching high overhead from the right side.

When her fingertips are fully stretched up high, *Uke* with both feet turned left, twists her body to the left and at the same time turns her right palm so that her Tegatana (hand sword) faces toward *Tori*. Then gathering sufficient strength in the *Tegatana*, *Uke* slowly lowers the *Tegatana* down towards *Tori's* head and at the same time takes one step forward with the right foot. (When cutting straight down, be careful not to bend the elbow, keeping hips well balanced; slowly but strongly strike straight down.)

Just as *Uke's Tegatana* is about to hit *Tori's* head, *Tori* tucking her chin in, arches her upper body backwards, steps back into FNP with her right and then her left foot, thus avoiding the attack.

When *Uke's Tegatana* comes to the level of *Tori's* belt, *Uke's* strength is at its weakest. So, *Tori* with her right hand, grasps *Uke's* right wrist from above and pushing *Uke's* hand towards *Uke's* right back corner, steps with two *Tsugiashi* movements with her right foot. *Uke* follows these movements and turns her body to the right on *Tori's* second *Tsugiashi*. *Tori*, in a defensive posture, pushes *Uke's* hand towards *Uke's* front right corner to unbalance her slightly. *Tori* making sure not to be counter-maneuvered keeps, her right elbow slightly bent.

Uke places her left palm with her little finger in an upper position on *Tori's* right elbow. (At this time, *Tori's* body is in front of *Uke* in defense posture and still grasping *Uke's* right wrist with her right hand, both backs toward the *Shomen*).

With both feet in the same position, *Tori* releases her right hand and *Uke* pushes *Tori's* body in a big circle to her own left rear with her left hand.

Tori follows these motions, keeping her elbow slightly bent, and follows *Uke's* strength and pivots on her left foot to the left, slides her right foot on the mat and makes a big circle to the left bringing her head under *Uke's* left arm. *Tori* brings her head up.

* ***Tori* uses her elbow to pull *Uke* off balance to *Uke's* left back corner, maintaining the off balance.** *Tori* then grasps *Uke's* left hand with her own left hand from under her right arm (with her thumb on *Uke's* palm and fingers on back of the hand), unbalances slightly more to *Uke's* left back corner. (Note: When Uke starts the turn, her eyes follow Tori. But when finished, she slowly comes back so that her torso faces forward.)

Tori, advancing her left foot, steps to her own left front corner and turns her body to the left pivoting on her left foot, and places her right foot, one foot to the rear center of *Uke*. At the same time, *Tori's* right hand rests on *Uke's* left shoulder, forefingers pressing on top of *Uke's* shoulder.

* ***Tori* continues to hold *Uke's* left hand with her thumb on *Uke's* palm and fingers on back of *Uke's* hand. *Tori* pulls *Uke's* arm back (with her thumb still on *Uke's* palm)** in an upper oblique direction while taking one big step backwards with her left foot behind her right foot and in the defensive posture, immobilizes *Uke*. *Uke* when completely unbalanced backwards, taps her right side making a sign of submission. ***Tori* brings her feet back into FNP. *Tori* then releases *Uke's* left hand and *Uke* returns to a natural position.**

Ryokata-oshi (Pressing Down on Both Shoulders)

Position: *Uke* pulls her left foot backwards, faces her left side to the *Shomen* and stands in FNP. *Tori,* estimating how much distance is necessary for *Uke* to place her hands on *Tori's* shoulders for the attack, turns her back to *Uke* and with a right then left step, stands directly in front of *Uke* in FNP.

Movements: *Uke* placing both hands on *Tori's* shoulder from behind tries to attack *Tori* by pressing down.

Uke gathers her strength in her two arms to the tips of her fingers and with her fingers close together bends both elbows (palm facing *Tori's* back with fingers pointing upwards).

Uke slides both hands up close to the sides of her body, shoulder width apart and brings them up, passing by her ears, straight over her head (both hands and arms very straight).

Maintaining her strength, *Uke* brings both hands down slowly, elbows slightly bent, and gently presses down on *Tori's* shoulders with her hands.

* *Tori*, following *Uke's* pressure, draws her left foot diagonally back toward her right a half step and bends her knees. She drops her body down thus weakening *Uke's* downward press.

* Then *Tori* immediately turns **by moving her right foot in a slight arc to the left while pivoting to the left** and makes a complete spiral turn lowering her body.

* After moving her left foot in towards her right, Tori immediately turns by moving her right foot in a slight arc to the left while pivoting to the left, and making a complete spiral turn, lowering her body more and more with each turn.

* *Uke's* downward pressure is thus weakened her right hand has slid to *Tori's* left shoulder, and *Tori's* turns to face *Uke* in a half-crouched position. At the same time, *Tori* grasps *Uke's* right wrist with her left hand (fingers upward, thumb on inside of wrist), from beneath. Tori steps back one step with her left foot and unbalances *Uke* in a forward position. *Uke* follows this movement and as soon as she takes one step forward with her right foot, *Tori* without releasing her strength which is unbalancing *Uke* forward, with her body still in a low position, makes another turn, **by moving her right foot slightly in an arc to the left and pivoting to the left** (turns both feet to the left).

As soon as her back faces *Uke*, with her right hand grasping *Uke's* right wrist (fingers upward, thumb on inside of wrist) then changes the grip of her left hand so that both *Tori's* hands facing each other (the left hand adjacent to the right) and immediately pulls *Uke* with both hands trying to unbalance her.

At this time, Uke steps forward with her right foot following Tori's pull and places her left palm on the middle of *Tori's* back (waist high, fingers pointed downwards). *Tori*, stretching her knees, gradually raises her body and with several small steps advances forward. (This movement of *Tori's* gradually unbalances *Uke* forward and leads to an over the shoulder throw).

Uke trying to keep her balance, pushes *Tori's* back with her left hand and following *Tori's* movement, advances with small steps. Both *Uke* and *Tori*, pushing and pulling, stand completely still, *Tori* pushed by *Uke*. *Uke*, also pulled and unbalanced by *Tori* tries to resist but unable to do anything further, stands on her toes and becomes unbalanced forward.

As both *Uke* and *Tori's* bodies stretch out straight both standing on their toes, they stop advancing at a position where they can just manage to retain their balance.

* ***Uke's* left pushing hand remains on *Tori's* back.**

* ***Uke's* left hand still on *Tori's* back, slips as** *Tori* swiftly twists her body to the left and **steps back obliquely to the right with her right foot** and pulls *Uke's* right hand towards the right, slanting upwards.

* *Tori* places her left foot behind *Uke's* right foot, at the same time places her left arm across *Uke's* chest pushing *Uke's* chest backwards **with her upper left arm. *Tori* and *Uke* should be facing at a 45° angle.** *Tori* continues to pull *Uke's* arm upwards and pulls her right foot backwards slightly. *Uke's* feet should now be parallel and slightly in front of *Tori's*. ***Tori* will bend her knees slightly in a defensive posture.**

Tori continues to push *Uke's* chest backward completely immobilizing her. *Uke* taps her side with her left hand giving the sign of submission. *Tori* releases her technique and *Uke lowers her* right arm to the normal position.

Naname-uchi (Nasion Strike)

Position: Both *Uke* and *Tori* turn left, *Uke* in front and *Tori* following immediately behind. Both walk back towards the center of performance. *Uke* turns around and faces *Tori*, *Tori's* right side and *Uke's* left side facing the *Shomen*. Both stand a little more than one foot apart in FNP.

Movements: *Uke* with her right *Tegatana*, attempts to strike *Tori* between the eyes.

Uke with fingers jointed and extended, palm facing inwards, raises her right hand slowly bending her right elbow, gathers strength in the arm and brings the hand slightly above her own left shoulder in preparation to attack.

Uke slowly attempts to strike *Tori* between the eyes with her right *Tegatana* slantwise.

As soon as Uke's Tegatana comes close to her face, *Tori* pulls her chin in and arches her back, thus making *Uke's* hand miss her target. When *Uke's Tegatana* passes *Tori's* face, *Tori* with her left hand (fingers up, palm outwards) brushes off *Uke's* right hand from the inside and lightly holds *Uke's* right wrist and immobilizes her.

Tori immediately with her right hand, palm facing downwards and her right fingers together, aiming from her right hip, advances forward with her right foot and stretches her right arm and attempts to strike ***Uke* between the eyes** with her right fingertips.

Uke, at the same time *Tori* tries to strike her, escapes by withdrawing her left foot and pivoting 90 degrees to her left while she arches her upper body slightly backward. *Uke*, as she escapes, grasps *Tori's* right wrist with her left hand (fingers up, palm outward) and pulls *Tori* forward.

Tori follows these movements, stepping forward with her right foot and releases her grip on *Uke's* right wrist. Then taking on step forward with her left foot, grasps *Uke's* left wrist with her left hand (palm down) and attempts to immobilize *Uke* to *Uke's* left front corner, slightly pulling *Uke* towards the same corner releasing her own right wrist from *Uke's* left hand.

Uke turns her right hand (palm outward, little finger edge upwards), places her palm on *Tori's* left elbow and attempts to turn *Tori* to the right.

Tori follows these movements, releases the hand that she was holding and pivoting on the toes of her left foot turns her foot to the right.

Tori drops her body low, ducks under *Uke's* right arm in a continuous motion by pulling back the right foot and taking a circular step behind *Uke* with her right foot. *Tori* takes a position so that *Uke's* left hip touches her chest and abdomen, bends her knees and with her right arm encircles *Uke's* waist from behind to front, places her left hand on *Uke's* left lower abdomen (fingers upwards), firmly pulls *Uke's* body with both arms towards herself, *Uke's* left side remaining firmly against *Tori's* abdomen and chest. (This is *Uranage* form). *Uke* following these motions, brings her right foot close to her left foot and with feet together, stands straight. *Tori*, after pulling *Uke* towards her, arches her body backwards as she stretches her knees. Then she hugs *Uke* and pulls her up high to immobilize her freedom of movement.

When her body is lifted and tilted towards *Tori*, *Uke* brings both her hands high up, stretching the arms sufficiently with palms facing each other, her body in a straight line. *Uke* thus lifted up and immobilized, stretches her body thoroughly, then claps her hands, a sign of submission. *Tori* gently lowers *Uke*. **Uke's feet open into FNP before they touch the mat.**

Katate-dori (Single Hand Seizure from Side)

Position: *Uke* stands facing *Shomen* in her former position assuming FNP. *Tori* stands close to *Uke's* left side, also in FNP and facing the *Shomen*.

Movements: *Uke* grasps *Tori's* right wrist with her left hand and tries to attack her.

Uke, with her left palm down, grabs *Tori's* right wrist from above, *Tori* tries to release this grip by bringing her right hand up in front of herself (fingers straight, palm down). *Tori* bends her right elbow and presses it close to *Uke's* elbow, thus, weakening and loosening *Uke's* grip **while simultaneously moving her right foot to the left, *Uke* immediately follows this movement taking a small step and pivoting her right foot 45° to the left.**

Uke, immediately realizing *Tori's* movements, places her right palm under her own left arm on *Tori's* right elbow (fingers pointed slightly downwards), pivots on her left foot, and moves her right foot in front of her own left foot with her toes pointed toward her left- front corner as she starts to push *Tori* in a circular motion to the left with her right hand (*Uke's* left hand slips from *Tori's* wrist). *Uke* continues to push and immobilize *Tori* to the left. *Tori*, following this movement, takes one step with her right foot slightly to the left front in the same manner that *Uke* previously did and turns her body to the left.

When *Tori's* body turns to the left, *Uke* places her left palm on *Tori's* left front shoulder and pushes *Tori* backwards trying to turn *Tori's* body to the left.

As soon as *Uke's* left hand touches *Tori's* left front shoulder and tries to push, *Tori* utilizes this strength, and at the same time turns her upper body to the left, places her left shoulder under *Uke's* right armpits, arches her chest back slightly, and encircles *Uke's* body along the belt with her left arm.

At the same time, *Tori* with her right hand (palm down) grasps *Uke's* left elbow (her hand goes under and then inside of *Uke's* left upper arm, passes to the outside of *Uke's* elbow, and grasps the elbow with the thumb on the inside of the elbow). *Tori's* combined movement of arching her upper body, twisting her hips to the right, bending her knees, pulling *Uke* behind her body with both arms so that the back of *Tori's* hips touches *Uke's* abdomen, and looking at her
right toes creates the left *Uki-goshi* form. *Uke* follows *Tori's* pull and stands behind *Tori* with her feet together on her toes, body straight and unbalanced forward. *Uke* then places her right palm on *Tori's* back on the right side.

Tori (without releasing her strength which has pulled *Uke* to her left hip) hoists *Uke* on her left hip by the combined springing action of her hips, straightening her knees, and by pulling *Uke's* left arm downwards with her right hand until her right elbow touches her own right inner thigh. At the same time, her left shoulder should be bending toward her own right toes. Then, in accordance with *Tori's* movements, *Uke* is well hoisted on *Tori's* left hip until the lower part of her body raises upward and assumes an extended straight line. *Uke* continues to stretch out her body to the sufficient point. After waiting an instant, *Uke* taps *Tori's* on the right side with her right hand and gives the signal of submission. ***Tori* slowly lowers *Uke*. Just before *Uke's* feet touch the mat, *Uke* will gradually move her feet apart in order to land in FNP.**
(Note: Tori lifts Uke in Uki-goshi form. Instead of throwing, she lifts her partner into form, while Uke uses her extensor muscles to stretch into a diagonal line.)

Katate-age (Single Hand Raising)

Position: Both *Uke* and *Tori* walk towards the original position where they first bowed to each other at the beginning. The distance is approximately 2.4 meters (8 *feet*) between them and they face each other in FNP.

Movements: Both advance toward each other with speed and almost collide with each other. This technique teaches one how to use body movements and escape from an impending collision.

Both *Uke* and *Tori* (with right palm forward, arm straight, and fingers together) simultaneously raise their right hands from the sides up above the heads. They stand on their tiptoes, placing their weight on their toes, and prepare to advance forward. The bodies should be stretched sufficiently from the toes in straight line to the tips of the right hand fingers while maintaining a feeling of inner strength. Both then advance forward sliding the toes over the mat, first with gradual steps, then gradually increasing speed with small steps. Tori and Uke start with the right foot.

After taking three or four steps, both *Uke* and *Tori* seem to almost collide with each other. Just before collision, when both are very close to each other, toes of their right feet are close.

At this time, *Uke* attempting to thrust through *Tori,* pushes forward strongly. *Tori* at this instant and before *Uke's* movement, swiftly with her left foot as an axis pulls back her right foot and turns her body 90° to the right, thus avoiding a clash with *Uke*. (*Tori's* movement should be quick when turning her body to the right.) *Uke's* attempt to strike is foiled - *Uke's* own movement force her to take one big step forward with her right foot, her body turns slightly to the left and bends over, she becomes unbalanced to the right. At this time, *Uke's* back is facing *Tori.*

Tori then swiftly grasps *Uke's* right, outside elbow joint with right hand (thumb outside, palm facing forward, fingers pointed down, elbow bent and closely contacting *Tori's* body), places her left hand on *Uke's* left shoulder and pulls downward with her right hand and with her left hand pushes *Uke's* body down to the right and immobilizes her sufficiently. The upper portion of *Uke's* body should be bent approximately 45°. (Timing in turning the body and grasping *Uke's* right elbow is important and should be simultaneous.)

As *Uke* is immobilized to the right by *Tori,* she is in an awkward position and tries to regain her former position. At this time, if *Tori* releases her push on *Uke* towards the right, *Uke* feels that she has escaped from this immobilization and her body naturally tries to regain its natural position. *Tori,* utilizing this effort to recover, slides her left hand down to *Uke's* left elbow. Leaving her right hand as it is, raises *Uke's* right arm upwards and pushes it towards the left, pulling downward with her left hand, immobilizes *Uke's* body to the left sufficiently. (*Tori* must maintain her balance at the time of unbalancing *Uke* to the right or left.)

As *Uke* is strongly pushed to the left by *Tori* and is immobilized, she finds herself in an awkward position and tries to regain her balance. *Tori* utilizes this strength and, when *Uke's* body comes directly in front of her, pulls *Uke's* back close to her chest.

Tori then slides her left hand up to *Uke's* left shoulder and places her left palm on *Uke's* shoulder (thumb on Uke's back).

Next, *Tori's* right hand slides up to *Uke's* right wrist, grasps it naturally with her thumb upward.

After sufficiently stretching *Uke* upward, *Tori* takes one step backward with her right foot then the left, stands in FNP, stretches *Uke's* arm backwards in an upper oblique direction, and immobilizes *Uke* to the rear. After *Uke* is stretched backward sufficiently, she makes a sign of submission by tapping her side with her left hand. *Tori* takes one step forward with her left foot then right, and restores *Uke* to her former position, lowering *Uke's* right arm laterally.

The above described movements, the bending of the upper portion of the body to both sides and back, were originated to exercise and to stretch the body's side muscles.

SANKYO (SET III)

Obi-tori (Belt Seizure)

Position: *Uke* pivots 90° to her right on her left foot and stands with her left side to the *Shomen* in FNP. *Tori* faces and moves opposite *Uke* with her right

side to the *Shomen* in FNP so that the distance between the two of them is approximately two feet.

Movements: *Uke* tries to grab *Tori's Obi* (belt) in the front with both hands.

Uke raises her arms gradually with her elbows slightly bent outward, both palms down, fingers together while her thumbs and index fingers are separated. *Uke* then moves one step forward with her left foot (left knee slightly bent) and continues the circular movement of her arms as she attempts to grasp the front of *Tori's* Obi with her hands. *Uke's* hands at this time should be situated so that the left hand is uppermost and the right hand is immediately under it; thus, *Uke's* hands are crossed. At this instant, in order to avoid *Uke's* attacking hands, *Tori* bends from the waist (pulling hips back slightly) avoiding *Uke's* grasp and in turn grasps *Uke's* left wrist lightly with her right hand (thumb up), following *Uke's* strength, and pulls slightly to the left unbalancing *Uke*.

Following this, *Tori* immediately grasps *Uke's* left elbow from the outside with her left hand (thumb up) which is over her own right arm, releases her right hand which is holding *Uke's* wrist, pulls *Uke* in the direction of *Uke's* attack, and tries to turn *Uke* around.

Uke follows these motions, places her left foot in front of *Tori's* left foot, and following *Tori's* pull, makes a turn and pivots to her right by withdrawing her right foot. *Uke* is, therefore, standing in *Tori's* left-front corner facing the *Shomen* with her right foot also facing in that direction. *Tori* then turns her toes and body slightly to the left. As soon as she faces *Uke*, *Tori* immediately places her right palm on the front of *Uke's* right shoulder (fingers up), simultaneously releasing her left arm. *Uke* immediately grasps *Tori's* right elbow firmly from below with her right hand (fingers up). *Tori* takes one step forward with her right foot and pushes *Uke* backward.

Utilizing *Tori's* strength which is pushing her backwards, *Uke* takes one big step with her right foot to the back of her own left foot and, pulling *Tori* forward, turns her body to the right. With her feet in the same position, *Uke* continues to turn *Tori* to the left with her right hand, palm up.

Tori, following *Uke's* movement and keeping her feet in the same position, makes a half-turn to the left. *Uke* with her left hand's fingers up, places her palm on *Tori's* left front shoulder and pushes *Tori* slightly backwards.

As soon as *Uke's* left hand touches *Tori's* left front shoulder and tries to push, *Tori* utilizes this strength, and at the same time turns her upper body to the left, places her left shoulder under *Uke's* right armpit, arches her chest back slightly, and encircles *Uke's* body along the belt with her left arm.

At the same time, *Tori* with her right hand (palm down) grasps *Uke's* left elbow (her hand goes under and then inside of *Uke's* left upper arm, passes to the outside of *Uke's* elbow, and grasps the elbow with the thumb on the inside of the elbow). *Tori's* combined movement of arching her upper body, twisting her hips to the right, bending her knees, pulling *Uke* behind her body with both arms so that the back of *Tori's* hips touches *Uke's* abdomen, and looking at her
right toes creates the left *Uki-goshi* form. *Uke* follows *Tori's* pull and stands behind *Tori* with her feet together on her toes, body straight and unbalanced forward. *Uke* then places her right palm on *Tori's* back on the right side.

Tori (without releasing her strength which has pulled *Uke* to her left hip) hoists *Uke* on her left hip by the combined springing action of her hips, straightening her knees, and by pulling *Uke's* left arm downwards with her right hand until her right elbow touches her own right inner thigh. At the same time, her left shoulder should be bending toward her own right toes. Then, in accordance with *Tori's* movements, *Uke* is well hoisted on *Tori's* left hip until the lower part of her body raises upward and assumes an extended straight line. *Uke* continues to stretch out her body to the sufficient point. After waiting an instant, *Uke* taps *Tori's* on the right side with her right hand and gives the signal of submission. ***Tori* slowly lowers *Uke*. Just before *Uke's* feet touch the mat, *Uke* will gradually move her feet apart in order to land in FNP.**
(Note: Tori lifts Uke in Uki-goshi form. Instead of throwing, she lifts her partner into form, while Uke uses her extensor muscles to stretch into a diagonal line.)

Mune-oshi (Chest Push)

Position: Both *Tori* and *Uke* return to the center of performance and face each other in FNP. *Uke's* left side and *Tori's* right side are to the *Shomen* with a distance of one foot between them

Movements: *Uke*, with her right hand, pushes *Tori's* left chest in an attempt to push *Tori* backwards.

Uke, with fingers together, slowly but strongly bends her right elbow (fingers pointing up, palm facing *Tori*) and pulls her right hand up along the side of her body until it reaches a point close to her right shoulder.

Uke then pulling her right shoulder back slightly gathers strength in her right arm and with her palm still facing *Tori* and pushes *Tori's* left chest backwards.

Tori, pulling her upper body backwards, avoids the attack and, simultaneously, with her left hand (thumb and index finger separated, fingers pointed upward, and palm outward) brings this hand upward close to her left chest and partially grasps and guides *Uke's* right wrist upward (slightly above shoulder height). Thus, she deflects *Uke's* attack.

Immediately, *Tori* returns the attack in the same manner as *Uke*; as soon as she has gathered strength, *Tori* pushes *Uke's* left chest with her right palm.

Uke pulls back her chest, avoids the attack, and in the same manner as *Tori*, grasps *Tori's* right wrist with her left hand and pushes it sharply upward. Then *Uke*, pulling her right hand downward, grasps *Tori's* left wrist from above and attempts to immobilize *Tori*.

Tori first tries to release her left hand by turning her left palm inward and by bending her left elbow and dropping her left shoulder slightly as she turns her right toes slightly to the right and opens her body to the right. At the same time, *Uke* (still grasping *Tori's* left wrist with her right hand) turns her left toes to the left and (following *Tori's* movements) opens her body the left. At this point they are shoulder to shoulder facing the Shomen. Both of them take one step toward the Shomen (Tori with her left foot and Uke with her right foot). Tori moves her left hand with her left foot twisting her body to the right. At the same time, Uke moves her right hand with her right foot and twists her body to the left. Therefore, when *Tori* starts to

escape from *Uke's* grip and begins her turning, both *Tori's* and *Uke's* foot movements should be executed at almost the same time with *Uke* following *Tori's* movements.

As the motion continues, *Uke* can no longer hold *Tori's* wrist. As she loosens her grip, *Tori* is able to grasp *Uke's* left wrist with her right hand. *Uke* (still holding *Tori's* left wrist with her own right hand) becomes back to back with *Tori.*

Tori (furthering her attack from this position and still grasping *Uke's* left wrist) pushes downward with her right hand and while her right shoulder is pressing against *Uke's* left shoulder and her left hand is still grasped *Uke's* right hand and pulled sharply upward, Tori turns 90° to the right, and turns her toes 90° to the left and when *Tori* pulls her right foot back, *Uke* follows this movement and pulls her left foot back in the same direction as *Tori.* They now face each other.

As soon as *Tori* faces *Uke*, *Tori* pulls her own right hand up slantwise and stretches her left arm down slantwise to the left (thumb up).

Then, *Tori* regrips *Uke's* left wrist with her right hand from underneath (thumb up, thumb and index fingers separated) **as she simultaneously brings *Uke's* right arm to her own left hip while pivoting her body to the left slightly.** *Tori* then slides her hand down *Uke's* arm to *Uke's* elbow, and grasps *Uke's* elbow.

Tori turns her body slightly to the left holding *Uke's* left elbow close to *Uke's* left ear and, thus, unbalances *Uke* to her diagonal rear by pushing in a circular motion with her right hand on Uke's elbow. *Uke* following *Tori's* strength, steps back with her left foot.

Tori steps behind *Uke's* right foot (Right hand on Uke's left elbow and right foot move together) with her right foot (*Tori's* right heel should be a little to the right of *Uke's* right heel) and takes a step forward with her left foot. Both *Tori's* and *Uke's* feet are now parallel and they are aligned at a 45 degree angle to the line of performance. *Tori* turns her body slightly to the left and continues to push backward. *Uke's* upper body is strongly immobilized backwards. *Uke's* right wrist is still held by *Tori's* left hand is at *Tori's* left side slanted downward, her right side is pressed closely to *Tori's* right side and therefore, *Uke* is helpless. ***Tori's* knees are bent slightly in a defensive posture. *Uke* will move back her left heel slightly as a sign of submission.**

Tsuki-age (Uppercut)

Position: Both *Tori* and *Uke* return to the center of the performing area. Both stand facing each other in FNP with a distance of two feet between them. *Tori's* right side and *Uke's* left side faces the *Shomen.*

Movements: *Uke* raises her right hand high from behind, with her arm straight and fingers stretched and separated. With the feeling of gathering all the strength of the universe with these fingers, she attempts to strike *Tori's* chin from below.

Uke takes one big step backwards with her right foot and still facing *Tori*, as she steps back, she opens and raises her right hand from her rear with palm facing down and fingers separated. When her right hand is slightly above her head, *Uke* stretches all five fingers sufficiently and stops, gathers strength, and prepares to attack. *Uke* has to bear in mind that

her fingers are extending in five lines throughout the earth and she is gathering all the power from the earth to attack.

Uke then gradually closes and lowers her right hand. When it reaches the position of her right hip, *Uke* clenches her hand into a firm fist (palm side up). This movement has to be carried out in a smooth unhurried motion striking Tori's chin upward from below. When *Uke's* right fist approaches her chin, *Tori* draws back her chin pulling her body backwards and avoids *Uke's* clenched fist.

When *Uke's* fist hits the air and raises upward, *Tori* uses good timing, immediately, to cover *Uke's* right fist with her right hand and pushes it towards *Uke*, immobilizing her, thus making *Uke's* right elbow slightly bent.

Tori then places her left palm on *Uke's* right elbow (little finger up) and removes her right hand and returns it to her own side. *Tori's* push on *Uke's* right elbow forces *Uke* to turn her toes 180° to the left.

Then *Tori*, taking one big step with her left foot to her left front corner, continues to push *Uke* in a full circle to the left. *Uke*, following the strength of *Tori's* push with her left foot as an axis, slides her right foot 180° on the mat; turns towards the left and makes a complete turn to face *Tori*.

Tori, meanwhile, without letting *Uke* regain balance, turns her left hand and grasps *Uke's* right elbow (palm up), takes one big step backward with her left foot behind her right heel, simultaneously pulls her left hand towards her own right shoulder. *Uke* follows *Tori's* motions and with her right foot takes one big step forward.

After *Tori* pulls *Uke's* right elbow close to her right shoulder, *Tori* then rotates her left hand so that her fingers point up with the thumb on inside of *Uke's* elbow and pushes *Uke's* right elbow upward unbalancing *Uke* to *Uke's* right back corner **while taking a slight step forward with her left foot.**

Tori slides her right hand up *Uke's* chest and over Uke's right shoulder and takes one big step in behind ***Uke's* left foot with her right foot**, keeping her right armpit side in close contact with *Uke's* right armpit..

***Tori* bends her right elbow**, places her right palm on her own left upper arm near the elbow, without releasing the strength of her left hand, twists her body slightly to the left and then lowers both her elbows. *Uke's* posture (which is being immobilized to the right back corner) is twisted to the left and strongly unbalanced backwards.

Tori, with her elbows close to her sides, pushes *Uke's* right elbow downward with her left hand. *Uke's* upper body is strongly immobilized by *Ude-Garami*. ***Tori's* knees are slightly bent in defensive posture**. *Uke* cannot resist *Tori* in any manner. She taps her side giving a signal of submission. The position of *Tori's* and *Uke's* feet at this time should be exactly the same as *Mune-Oshi* (45 degree angle to the line of performance). *Tori* returns *Uke* to normal position.

Uchi-oroshi (Direct Head Strike)

Position: *Uke* and *Tori* stand facing each other in FNP with a distance of two feet between them.

Movements: *Uke* attempts to strike *Tori's* head from the front with her right fist. (same feeling as explained in movement of *Tsuki-Age* when gathering strength from the universe into fist).

Uke begins to prepare to gather strength with her right hand by turning her hand, little finger side up and palm facing outwards, fingers stretched, brings this hand toward her left side. She gradually begins to open her fingers to an outstretched position. After separating her fingers and stretching them sufficiently, she raises her arm up in a big clockwise circle with her arm close to her body.

When her hand passes in front of her left shoulder, she turns her palm up and brings her hand above her head, straightens her arm and with strength in her fingers turns palm outward (towards her right). *Uke* gradually lowers her hand (palm down) as if to grasp everything in the universe in her hand. When her hand is stretched out to her right side, she begins to close her hand into a fist and lowers it to complete the circle.

When her fist reaches her right side, *Uke* bends her right elbow, raises her fist up towards her chest and slides it straight up passing the center of her face (palm facing her face and maintaining the strength in her fist). She then stretches this arm thoroughly and raises her right fist high over her head without changing the position of her palm.

Uke then takes one step forward with her right foot and with great strength slowly brings down her fist as if to hit *Tori* on the top of her head. At the moment *Uke's* right fist is about to strike *Tori's* head, *Tori* pulls her chin back, arches her back and takes one step backward with her right then left foot into FNP, thus avoiding the attack.

When *Uke's* fist hits the air and reaches the height of her *Obi* (belt), *Tori* with her right elbow slightly bent, places her right hand (palm down, thumb on *Uke's* thumb side) on *Uke's* wrist and pushes it down from above. And with her right foot, *Tori* advances with her first *Tsugiashi* movement, pushes *Uke* to *Uke's* right back corner and tries to immobilize her. *Uke*, following these motions takes one step backward with her right foot, as *Tori* starts her second *Tsugiashi*, opens her body to the right. *Tori's* body will then advance forward and will be positioned in front of *Uke* as in *Kiri-Oroshi* (i.e., *Tori* with bent elbow and in defense posture unbalances *Uke* to *Uke's* right front corner. *Tori* should take care that her right foot is in front of and center to *Uke's* stance).

Uke turns her left hand (little finger up) and places her palm on *Tori's* right outer elbow. Releasing *Tori's* right hand grasp, *Uke* pushes *Tori* into a big circle to her own left back corner with her left hand.

Tori follows this motion and from a bent defensive posture, with her right elbow slightly bent, pivots on her left foot to the left, sliding her right foot over the mat 180 degrees in an arc to the left and to *Uke's* left-back corner. Having passed under *Uke's* left arm, *Tori* raises her head and faces *Uke* in a slightly defensive posture.

When *Uke* turns *Tori* completely, she turns her head towards *Tori*, but only while turning *Tori*. Upon completion of the turn, *Uke* looks straight ahead facing the back of the performance area. *Tori* slightly bends her right elbow and unbalances *Uke* to the left-back corner, and with her left hand, grasps, *Uke's* left wrist (over her own right arm, thumb upwards), further unbalancing *Uke* to the left-back corner, at the same time returns her own right arm to her side. Retaining her balance, *Tori* takes one step with her left foot to the left-

back corner. With her left foot as an axis, *Tori* places her right foot in-between and about one foot behind *Uke's* feet.

Tori shifts her weight onto her right foot, without releasing *Uke's* unbalanced posture towards the left-back corner.

Tori then brings her right hand across *Uke's* right shoulder (fingers straight, thumb inward), places the inside edge of her right forearm near the wrist on *Uke's* throat making her own right chest come in contact with *Uke's* back. Tori, raising her left heel with her balance on the right foot, assumes the position of *Hadaka-Jime*; i.e., moving her left foot one step behind her own right foot, and using both arms, pulls and unbalance *Uke* backwards, lowers her heel back onto the mat, shifts her weight on both feet and at the same time with her right arm chokes *Uke*, pulls her left arm backwards and also immobilizes *Uke's* left elbow. ***Tori's* knees are slightly bent**. *Uke*, thus immobilized, taps the right side of her body, a sign of submission. *Tori* brings her left foot close to her right foot. She releases the technique and returns *Uke* to a natural position.

«Note» The movements of *Uke* from the time she stretches her fingers and makes a circle, clenches her fist and brings it up over her head, should be a smooth, continuous movement without any hesitation but without speed. It should also contain great strength. When the clenched fist is high above, the body and spirit should be as one, and this is the time when the attack attitude should be at its peak.

Ryogan-tsuki (Both Eyes Poke)

Position: *Uke*, with her right foot as an axis, turns her body to the left; and *Tori*, advancing with her left foot, stands facing *Uke* in a distance of approximately two feet. Both stand in FNP, *Tori's* right side and *Uke's* left face the *Shomen.*

Movements: *Uke* attempts to poke *Tori's* eyes with the tips of her middle and ring fingers.

Uke opens the fingers of her right hand between the middle and ring finger (keeping all the fingers straight with the palm facing downward), bends her elbow, brings her right hand up along her right side, belt high, gathers her strength, and prepares to attack.

Then *Uke* takes one step forward with her right foot and, at the same time, tries to poke *Tori's* eyes with her outstretched right fingertips. *Tori*, in order to avoid *Uke's* attack, escapes by withdrawing her left foot and pivoting 90° to her left while she arches her upper body slightly backward. *Uke's* fingertips hit the air and passes *Tori's* face. At this time, *Tori* grasps the wrist of *Uke's* attacking right hand with her left hand (fingers up, palm outward), pulling *Uke's* attacking right hand in a flowing movement towards the attacking direction and tries to unbalance *Uke* slightly forward.

Uke is pulled forward and, following *Tori's* movements, takes one step forward with her left foot in front of *Tori*; at the same time, *Uke* grasps *Tori's* left wrist with her left hand, escapes and tries to unbalance *Tori* slightly to her left-front corner. As soon as *Tori* is grasped by *Uke's* left hand, *Tori* releases *Uke's* right hand and places her right palm (little finger edge up, fingers together) on *Uke's* left elbow, pushes and guides *Uke* toward the right-front corner in a circular motion.

Uke, thus pushed, following this motion in a bent defensive posture, turns her toes to the right, shifts her weight to her right foot (in order to pivot), describes a large arc on the mat with her left foot by turning to the right approximately 180°, ducks under *Tori's* right arm, and continues to turn her toes and body to the right until she faces in the direction of *Tori*. (Both are in a parallel position to the Shomen because of Uke's 180-degree turn.) Then *Uke*, who has her right foot slightly forward, pulls her right foot slightly back, maintains her balance in right defensive posture, and watches *Tori's* face.

By the time *Uke* has completed her motions and faced *Tori*, *Tori* is already prepared to attack *Uke*. Explicitly that means, *Tori* (in a defense posture undertaking the same motions that that *Uke* did at the beginning), opens the fingers of her left hand between the middle and ring fingers with her palm facing downward and ready at her side (belt high, bends her knees slightly, and advances forward with the left foot as her left fingertips attempt to poke *Uke's* eyes.

Uke turns her body approximately 130° to her right, raising slightly from the defensive posture, turns her face and body to the right, and avoids *Tori's* attacking left fingertips. At the same time, *Uke* grasps *Tori's* wrist with her right hand (little finger edge up), pulling *Tori* towards the direction of her attack and unbalances *Tori* slightly forward.

Tori follows *Uke's* pull and advances one step with her right foot, simultaneously grasps *Uke's* right wrist with her right hand from above, and escapes *Uke's* right hand grasp. *Tori* pulls *Uke* to the right-front corner with her right hand and tries to unbalance *Uke*.

Uke turns her left hand with her little finger edge up, places her left palm on *Tori's* right elbow and pushing *Tori's* elbow, tries to turn *Tori* to the left in a circle. *Tori* follows *Uke's* push and retaining her position with her feet, bends her knees slightly and turns her upper body to the left, ducks her head, under *Uke's* left arm and becomes erect. *Tori* then pulls her left shoulder back slightly, arches her back and puts her left shoulder under *Uke's* right armpit, encircles her left arm firmly around *Uke's* belt. At the same time, *Tori* with her right hand (palm down) grasps *Uke's* left elbow (her hand goes under inside of *Uke's* left upper arm, passes to the outside of *Uke's* elbow with the thumb on inside of the elbow). *Tori's* combined movement of arching her upper body, twisting her hips to the right, bending her knees, pulling *Uke* behind her body with both arms so that the back of *Tori's* hips touches *Uke's* abdomen, and looking at her right toes creates the left *Uki-goshi* form.

Uke following the pull of *Tori*, bringing her left foot close to her right foot and standing directly behind *Tori*, stands on her toes and with her body straight, becomes unbalanced forward. *Uke's* left arm is extended and her left hand lightly touches *Tori's* outside right arm. *Uke* then places her right palm on *Tori's* back on the right side.

Tori, without releasing her strength which has pulled *Uke* to her left hip, hoists *Uke* up on her left hip in the same manner as *Katate-Dori* and *Obi-Tori*, *Uke* maintains her body posture which has straightened out and is gently hoisted upwards with her head down and feet up in a straight diagonal line.

She then sufficiently stretches her body and after a moment, taps *Tori's* back on the right side with her right hand and after a moment, taps *Tori's* back on the right side with right hand and gives a signal of submission. *Tori* slowly lowers *Uke*. **Before the feet touch the ground, *Uke* will gradually move her feet apart in order to land in FNP.**

This finishes the 15 techniques.

Finishing Movements

After the final *Waza*, *Ryogan-Tsuki*, is completed, both *Uke* and *Tori* return to their former position back to back, where they made their first standing bows. Simultaneously they face each other in fundamental natural posture, take one step backward (first right foot and then left foot) and stand with heels together and toes apart. Standing with their body straight, they express their mutual respect by making a standing bow to each other. Then facing the *Shomen*, they make a standing bow, and thus, *Ju-no Kata* comes to an end.

* ADVANCE AND RETREAT BODY MOVEMENT

When matched with an opponent during *Randori*, all endeavor should be made to take the opponent off guard. In order to achieve this, one should make all kinds of body movements, such as turning the body to the right or left or by making a big circle with the body, and thus lead the opponent into an unbalanced position. One should try to unbalance the opponent by advancing forward, retreating backwards, or moving from right to left, left to right. The ability to be able to fluctuate these advance and retreat body movements quickly and expertly in accordance with the opponent's state of mind will play an important role and greatly help the mastering of *Randori* and *Kata*. When matched with an opponent and moving together, the posture should always be correct and the whole body should be in perfect coordination, moving smoothly on both legs. In this movement there are two ways of walking, one the *Tsugiashi*, where one foot follows the other and second, when one foot steps forward and the other foot follows immediately about a foot's length behind the previous foot. The body balance should be on both legs. A continuation of this movement forward, backwards, and right to left, is called *Tsugiashi*. Be careful when the feet follow each other so that the body does not bounce up and down. Also when the right and left foot alternatively steps out, care should be taken so that the foot width is not too wide and the body does not move in a sideways motion from right to left. When taking big steps backward and forward, be sure to maintain body balance by always having the following-foot move quickly together with the body. When an opponent pushes forward, utilize this strength and retreat, when the opponent retreat, adapt to this and push. By pushing or unbalancing an opponent or making an offensive move by leading the opponent into a predicament or by changing the opponent's attack with a quick body movement, speedy *Waza* evolves. In this case the body must always maintain its balance.

In Women's Judo, quick and skillful Tai-Sabaki is considered as one of the most important points to achieve and highly useful in self-defense and daily life. The basis for Tai-Sabaki is included in the first section of the KODOKAN Woman's Self-Defense Methods. It is essential that these methods be practiced sufficiently, applied and utilized in the *Randori* and *Kata* of Judo.