



JUDO



Level I: Uki goshi and Low side drop

Uki goshi (floating hip throw)
Low side drop

One Green Stripe

Level II: Foot Sweeps and Pins

Osoto gari (large outer reap)
Kosoto gari (small outer reap)
Kesa gatame (scarf hold)
Ouchi gari (large inner reap)
Kouchi gari (small inner reap)
Guard position
Yoko shiho gatame (side 4-corner hold)
Ude garami (entangled armlock)

One Brown Stripe

Level III: Hip Throw and Armlocks

Ogoshi (large hip throw)
Side drop
Ude gatame (armlock)
Ude hiza gatame (knee armlock)

Two Brown Stripes

Level IV: Mount and Finish

Seoi nage (shoulder throw)
Yoko otoshi (side drop)
Tani otoshi (valley drop)
Mount position
Juji jime (cross choke)
Juji gatame (cross armlock)

Brown Belt

Level V: Advanced Throws

Tomoe nage (circular throw)
Tai otoshi (body drop)
Harai goshi (hip sweep)

Black Belt

Level VI: Randori and Grappling



History

Prior to the importation of Karate, the Japanese practiced their own style of unarmed fighting called Ju-jitsu (ju: soft, yielding; jitsu: technique). Formalized in 1532 AD by Hisamori Takenouchi, Ju-jitsu was originally intended for disarmed bushi (warriors) so that they could defend themselves against enemies who were still armed. Ju-jitsu utilizes close combat techniques including striking to vital areas, throwing, joint locking, and choking.

One hundred and fifty years later, a Ju-jitsu master by the name of Professor Jigoro Kano created a “martial sport” by eliminating Ju-jitsu’s lethal elements and adding rules and regulations to train and educate the young. Founded in 1882, Kodokan Judo (ju: soft; do: the way), “the gentle way”, involves anticipating an opponent’s attack and throwing the opponent using minimum effort, and then following up with locks and immobilizations. A judoka trains in falling, unbalancing opponents, and eventually, free attack (randori) which includes throwing and grappling.

Basic Judo Skills

Judo, the soft or yielding way, is a throwing and grappling art that is much different than predominantly striking arts such as karate. You must learn how to grab your opponent, throw him to the ground, and use grappling and controlling techniques if necessary. To accomplish this you must familiarize yourself with the basic Judo stance and grip.

The Stance

The fundamental Judo stance is essentially a forward parallel stance with your knees bent to lower your center of gravity. Facing your partner, grab his left lapel with your right hand. Grasp the right sleeve of his upper arm from the outside and slightly underneath with your left hand. Twist the material of your opponent’s gi to take up the slack, allowing you to tightly control your opponent. From this position you can move smoothly in all directions and push or pull with your arms to upset your opponent’s balance and set him up for a throw.

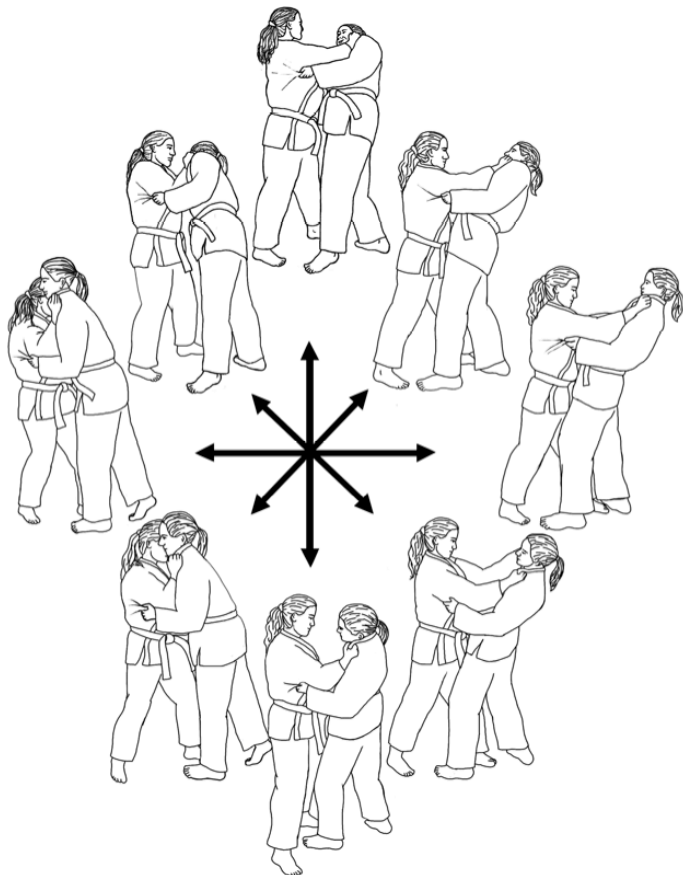
Yielding

Remain relaxed, supple, and flexible, responding to your opponent’s movements quickly and smoothly. In Judo you do not want to use force against your opponent. Instead, add your force to your opponent’s attack. If he pushes you, you should pull him, and if he pulls you do not resist, respond with a push. Strategy, too, plays a role in setting up your opponent. For example, initiate a brief and sudden push against your opponent. His natural response will be to resist by pushing back, at which time you quickly reverse your energy, pulling him forward and off balance, setting him up for a throw.

Unbalancing

If you attempt to throw an opponent who is in a stable stance, you will probably find it quite difficult. Therefore, every throwing technique should first include a set-up to unbalance your opponent. In Judo, this unbalancing is called kuzushi and is an essential part of every throw. Your opponent is weakest when you push or pull him against his stance. To determine the best direction to off balance him, imagine a line between your opponent's feet. Bisect this line with another line, perpendicular to the first, and you will know in which directions your opponent is weakest. There are eight basic directions that you can unbalance your opponent:

1. Forward into your opponent (push your opponent backward with both hands).
2. Backward away from your opponent (pull your opponent forward with both hands).
3. To your right (pull opponent to right as you pull down with your right hand and push up with your left, pinwheeling your opponent to the right).
4. To your left (pull opponent to left as you pull down with your left hand and push up with your right, pinwheeling your opponent to the left).
5. 45-degrees forward to your right (push opponent backward to your right as you pull down with your right hand and push up with your left, pinwheeling your opponent forward to the right).
6. 45-degrees forward to your left (push opponent backward to your left as you pull down with your left hand and push up with your right, "pinwheeling" your opponent forward to the left).
7. 45-degrees back to your right (pull opponent forward to the right as you pull down with your right hand and push up with your left, "pinwheeling" your opponent).
8. 45-degrees back to your left (reverse the directions in number 7 above).



Rolling and Falling

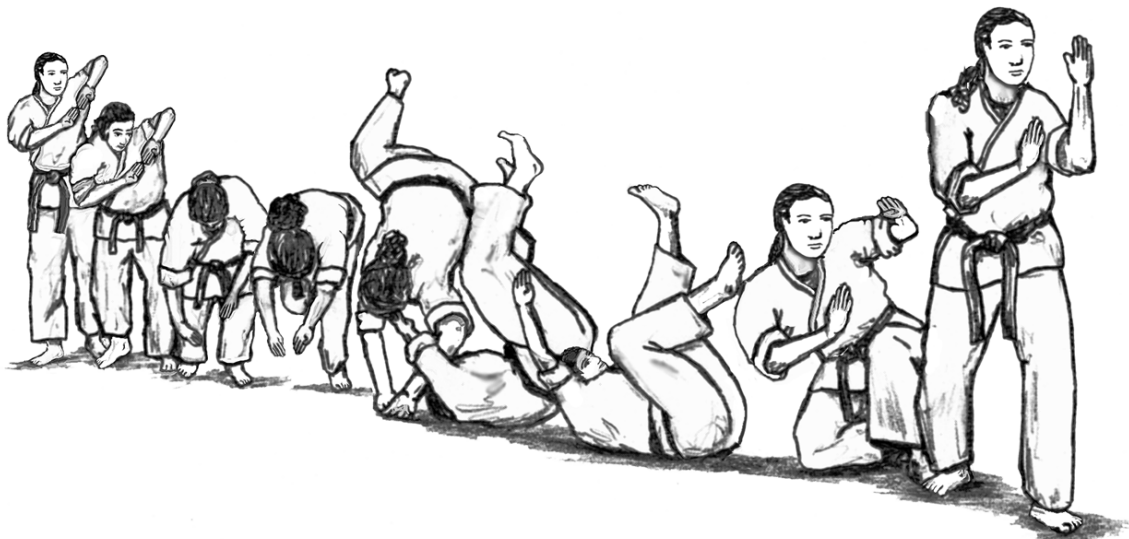
The well-rounded martial artist should prepare for the eventuality that he/she may be tripped, thrown, or otherwise knocked to the ground at any time. There are ways to fall in a controlled manner that can be used to dissipate the force of the impact and to reduce the chances of bodily injury. Techniques of controlled falling include methods of dropping, absorbing the impact with a proper break fall, and rolling. When it comes to rolling, the sphere is unparalleled in design, and it is this shape that should be emulated when tumbling.

Forward Roll

One Green Stripe

The forward roll is also called a shoulder roll, because you roll from one shoulder diagonally across your back to the opposite hip. It should not be confused with a front tumble or somersault as seen in gymnastics, which entails rolling directly along your spine. To execute a forward roll, put one foot forward and bend at the knee. Place both hands on the ground in front of you, fingers pointing inward towards each other. Do not put any significant weight on your arms. Tuck your head to the shoulder opposite your lead arm and keep it tucked until you rise. Push off with your rear leg and roll along the outer edge of your lead hand, up the forearm to your upper arm, and smoothly onto your shoulder, rolling diagonally across your back to the opposite hip. Kick your feet over your head and roll straight forward in a single, fluid, circular movement like a ball, using your forward momentum to rise back into a standing position.

Initially, this roll may be practiced from a crouched position, then from a standing position, and finally from a dive, where you leap into the air and land with a hands-first forward roll!



Backward Roll

Two Green Stripes

The first steps of the back roll include tucking your chin to your chest, bending your knees, and lifting your arms in preparation for aiding in the roll. When executing a right back roll, tuck your left ear to your left shoulder, clearing your right shoulder for the roll. Use your legs to guide your body by stepping back with your left foot as you lower your hips to the ground. Your body then rolls backward to the mat, contacting first with the left buttock and rolling diagonally across your back to the opposite shoulder (avoid rolling directly down your spine). The momentum of your body carries your legs over your right shoulder. As the balls of your feet come in contact with the mat behind your head, the momentum of the roll carries your upper body off the mat into a crouch from which you may stand and assume an appropriate guarded posture.



Back Fall

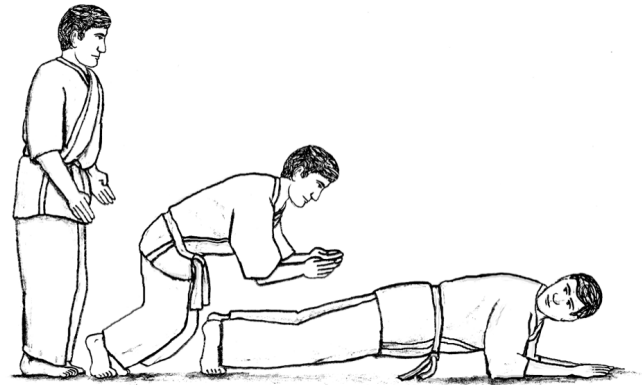
Two Green Stripes

The rear break fall calls for a powerful slapping of the mat to counteract the energy of your fall. This technique may be performed individually, or as part of a backward roll. Begin by immediately tucking your chin tightly to your chest. As your body falls back, raise your hands and arms slightly to the front. As your shoulders hit the mat, your hands should be brought down sharply, slapping the mat powerfully with your palms. Your arms form a 45 degree angle to your body; they should neither be too close nor too far, nor should they be excessively tense. Your loose hands and arms should smack the mat and bounce off (if your hands are sticking to the mat, then your arms are too tense). The harder you slap, the more impact will be absorbed. Remember, your chin must remain safely tucked to your chest at all times to protect your head and neck.

Front Drop

Green Belt

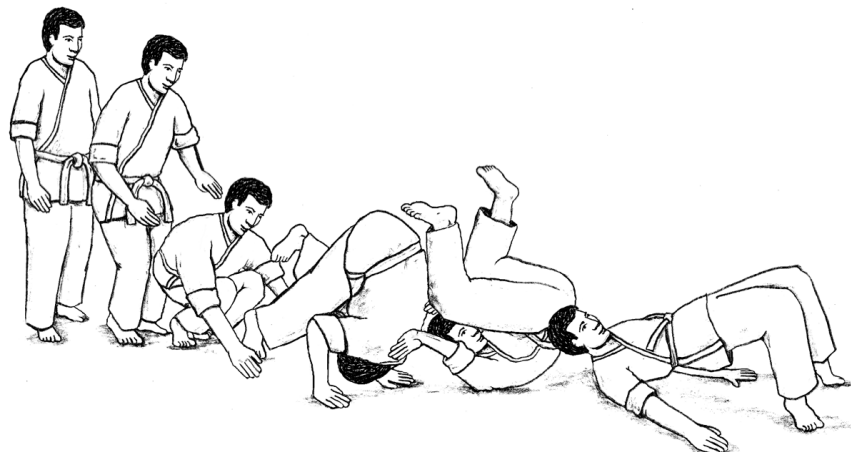
The front drop is used when you are being thrown forward onto your face and when you are too close to the ground or don't have the room for a rolling break fall. Initially you can practice the front drop from a kneeling position, then springing forward from a crouch, and finally move up to dropping and even jumping into the front drop from a standing position. Any way you initiate the movement, the basic technique remains the same. As you fall, bend forward slightly at the waist, keep your elbows close to your sides, your forearms close to your chest, and the open palms of your hands facing out. The large surface of your palms and forearms act as shock absorbers for the fall by dissipating the energy over a larger area than if you had landed on the palms of your hands alone. As you hit, slap the mat forcefully, turn your head to the side, and exhale sharply. Land on the balls of your feet and try to keep your knees from ever touching the ground. Quickly roll to the side to evade any further attack.



Front Tumble

Green Belt

To practice the front tumble, begin with your feet in a wide natural stance, bend forward and touch your palms to the mat in front of you. Tuck your head and look at your belt. Flex your knees and spring up, flipping your feet over your head while lowering your shoulders to the mat. Keep your chin tucked and your head off the mat. As your shoulders hit the mat, extend your arms 45 degrees from your body and slap the mat strongly with your palms. As your legs complete the tumble, arch your hips upward to avoid hitting your kidneys, spine, or pelvis. Land on the balls of your feet with your heels off the mat and your knees wide to absorb the shock. The angle of your knees should exceed 90 degrees to protect your knee joints especially in cases where there is still a lot of forward momentum at the time of impact that your legs must absorb. Exhale strongly just before impact to avoid getting the wind knocked out of you.



Level I: Uki goshi and Low side drop

Uki goshi (floating hip throw)

Uki goshi is a simple throw not much different than the kuzushi drill mentioned earlier. Grasp your opponent in a standard judo grip, then pull him back and to your right, pulling your opponent forward as you pull down with your right hand and push up with your left, “pinwheeling” your opponent to your right. Uke goshi can be executed equally well to the left.

The uki goshi throw can be applied to and practiced during kata applications. Each time you make a turn in the kata, apply the uki goshi throw to takedown and finish your stunned opponent.

Low side drop

Learning to take a fall can be an intimidating task for the beginner. The key is to increase the difficulty gradually, and before you know it you can take nearly any fall safely. The low side drop is an easy, introductory method of falling that allows you to overcome your natural fear of hitting the ground, and allows your body to safely absorb the shock of impact. To accomplish this, you will want to maximize the surface area of your body that comes into contact with the ground to spread and lessen the force of the fall (more surface area=less force per square inch). Initially, you should practice on a mat or other soft surface.

To perform a low right side drop, squat on the ball of your left foot as you extend your right leg in front of and across your body. Tuck your chin to your chest as you drop to your right and slightly backwards, slapping strongly with your right arm while simultaneously falling onto your entire right side. In the final position, your right arm is extended approximately 45 degrees from your body, palm facing down, while your left arm is kept close to your body for protection. Your legs are open with your left knee pointing up, and only the ball of your left foot barely touching the ground. Your chin remains tucked to keep your head from ever touching the ground. You can gradually increase the height of your squat as your ability to take the fall increases.



It takes good timing and much practice to make the side drop an effective and reliable technique. Check your final position often until your side drop becomes comfortable and automatic.

Level II: Foot Sweeps and Pins

Osoto gari (large outer reap)

The big outside clip is basically a heel-to-heel foot sweep and takedown. Begin from a basic judo grip, with you and your opponent facing each other in right stances. Unbalance your opponent 45 degrees backward to his right as you step your left foot outside his right foot. Press your right shoulder against the your opponent's right shoulder. At the same time, push your opponent's right elbow towards his centerline with your left hand. Quickly slip your right foot outside your opponent's right leg, bringing the backs of your calves together, and reap his right foot out from under him. He should fall backward into a left side drop. All these steps need to be performed in a single, fluid motion. A good follow up to osoto gari is to drop with your opponent and pin him with kesa gatame. If you remain standing over your opponent, do not bend over your opponent as he could pull you forward and down.



Kosoto gari (small outer reap)

The small outside clip is basically an arch-to-heel foot sweep. Set the technique up in the same way that you would an osoto gari, but rather than reaping with your right leg, perform a left leg sweep, crossing your center with your lead foot. Kosoto gari is a good follow up to a failed osoto gari, unexpectedly sweeping your opponent's foot a second time as soon as he goes to place it back on the ground. Follow up as you would with osoto gari (see above).

Kesa gatame (scarf hold)

Kesa gatame is one of the most simple and effective pinning techniques in judo. Once you have become comfortable with pin, you will be able to hold down and effectively immobilize a much larger opponent. It is best to begin applying pin as soon as you have completed a throw, but before your opponent has even hit the ground. From the opponent's right side, wrap your right arm around his neck and grasp the back of his collar with your right hand, palm facing in. With your left hand grab your opponent's right sleeve and "hug" his arm tightly around your body. Tuck your head into your opponents, with your face turned to the left. Your right leg should be straight out to the front with you left leg bent as in a hurdler stretch. Lower your hips and upper body, keeping your right buttock on the floor as you roll all your weight back to apply pressure on your opponent's chest making hard for him to breathe.



Ouchi gari (big inside reap)

The big inside clip is basically a heel-to-heel foot sweep on the inside. Begin from a basic judo grip, with you and your opponent facing each other in right stances. Push against his left shoulder with your right arm as you insert your left foot between his legs, hooking his right lead leg from the inside. Lift his leg high behind you as you drive your body forward, driving your opponent backwards. After executing a successful ouchi gari, your opponent will often try to trap you in his guard.



Kouchi gari (small inside reap)

The small inside clip is basically an arch-to-heel foot sweep executed on the inside. Begin from a basic judo grip, with you and your opponent facing each other in right stances. Push against his left shoulder with your right arm as you insert your right foot between his legs, hooking his right lead leg from the inside. Lift his foot as you drive your opponent backwards by driving your body forward. Kouchi gari is a great follow up technique to a failed ouchi gari.



Guard position

The guard is a ground grappling position in which one combatant has their back to the ground while attempting to control the other combatant using their legs. The guard is considered an advantageous position because the bottom combatant can attack with various joint locks and chokeholds. Sometimes referred to as the full guard, the closed guard is the basic guard position where your legs are hooked around your opponent with your feet locked together behind his back, preventing him from standing up or moving away. If your feet are not locked it is called an open guard, which offers more versatility, but is less secure. When trapped in the guard, your priority should be to escape and transition to a more dominant position, a process known as passing the guard.

Yoko shiho gatame (side four-corner hold down)

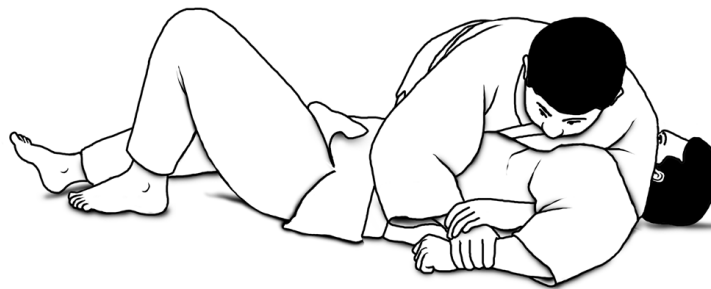
From your opponent's right side, lean over him at a right angle and hold him down on his back with your body. Anchor his four corners by pinning his head between your left elbow and knee, and his waist with your right elbow and knee. From here, isolate his left arm and work towards applying an Ude garami (entangled armlock).

Ude Juji Garami (entangled armlock)

Juji ude garami, crossed arm lock or entangled arm lock, is applied when you grab your opponent's wrist with one hand while slipping your other hand under his upper arm, grabbing your own wrist and wrenching his elbow.



Against a fallen opponent lying on his back, move in from his right side and apply a yoko shiho gatame hold down. Pin his left wrist down with your left hand. Keep the back of his hand pressed to the floor as you slip your right hand under his upper left arm to grab your own left wrist, with the fingers of your right hand on top. Bend his arm to a 90-degree angle, then lift your right elbow, wrenching his elbow upward.

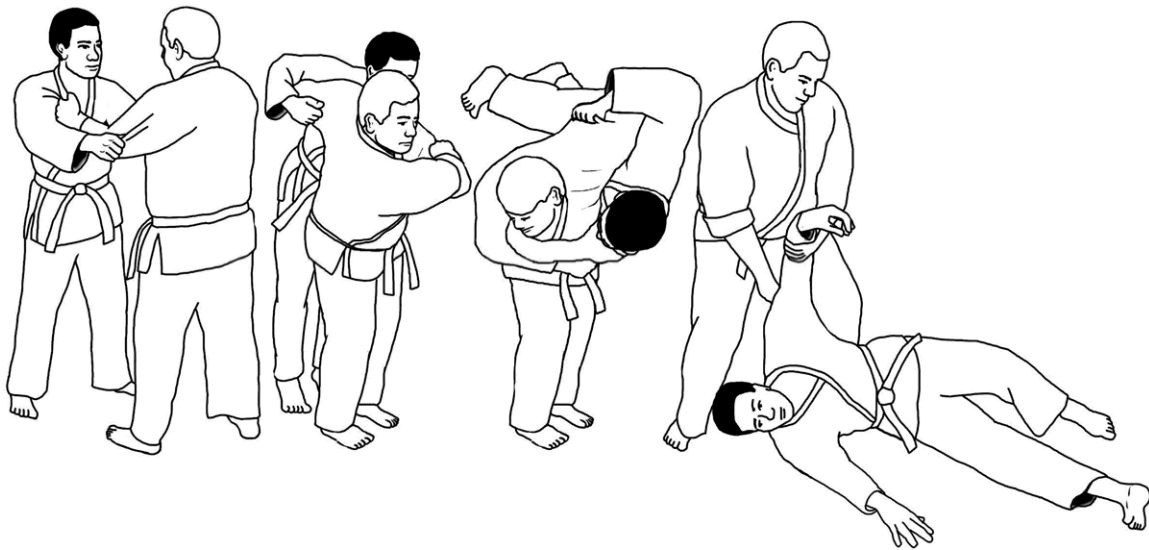


If the opponent's hand is facing down, pin his left wrist down with your right hand. Keep the palm of his hand on the floor as you slip your left hand under his upper left arm to grab your own right wrist with the fingers of your left hand on top. Bend his arm to a 90-degree angle, pull his left hand towards his armpit, and lift your right elbow, wrenching his elbow upward.

Level III: Hip Throw and Armlocks

Ogoshi (large hip throw)

Whereas the osoto gari is a rear throw, ogoshi is a forward throw. Begin from a basic judo grip, with you and your opponent facing each other in right stances. Push your opponent backward. Your opponent will involuntarily resist and return your push. When he does, pull him forward and step your right foot inside your opponent's right foot. The instant he leans over forward, pivot on your right toes, twist your body to your left, and bring your left foot to your right. Simultaneously slip your right arm around your opponent's waist as you slide your right hip across his body so that the front of his body is against your back. Replace his posture with your own, then bend forward at the waist as you pull down hard with your left hand. These steps need to be practiced until they can be performed in a single, fluid motion. A good follow up to ogoshi is to drop with your opponent and pin him with kesa gatame. If you remain standing over your opponent, apply an ude gatame arm lock. Do not bend over your opponent as he could pull you forward and down.



Side Drop

The side drop can be used after rolling, being thrown, or swept to safely disperse the force of the fall. It is the most common and usually safest method of dealing with such a situation. When falling to your left, tuck your chin to your chest as you drop, slapping strongly with your left arm while simultaneously falling onto your entire left side. Exhale strongly to avoid having the wind knocked out of you. In the final position, your left arm is extended approximately 45 degrees from your body, palm facing down, while your right arm is kept close to your body for protection. Your legs are open with your right knee pointing up, and only the ball of your right foot touching the ground. Your chin remains tucked, eyes looking at your belt to keep your head from hitting the ground.

Ude gatame (armlock)

In ude gatame you bend your opponent's elbow back by controlling it from the outside. It can be applied whenever your opponent carelessly thrusts out an arm, and can be done from several positions.

To apply the ude gatame armlock from a standing position over a fallen opponent, move into your opponent from his right. Clamp his right wrist tightly, pulling it upwards as you press your right shin against your opponent's left side and abdomen, checking his roll and preventing him from rising. Pinch his arm between your knees and apply pressure against his right elbow. Maintain an upward tension on his arm as you bend it back at the elbow against your knees.

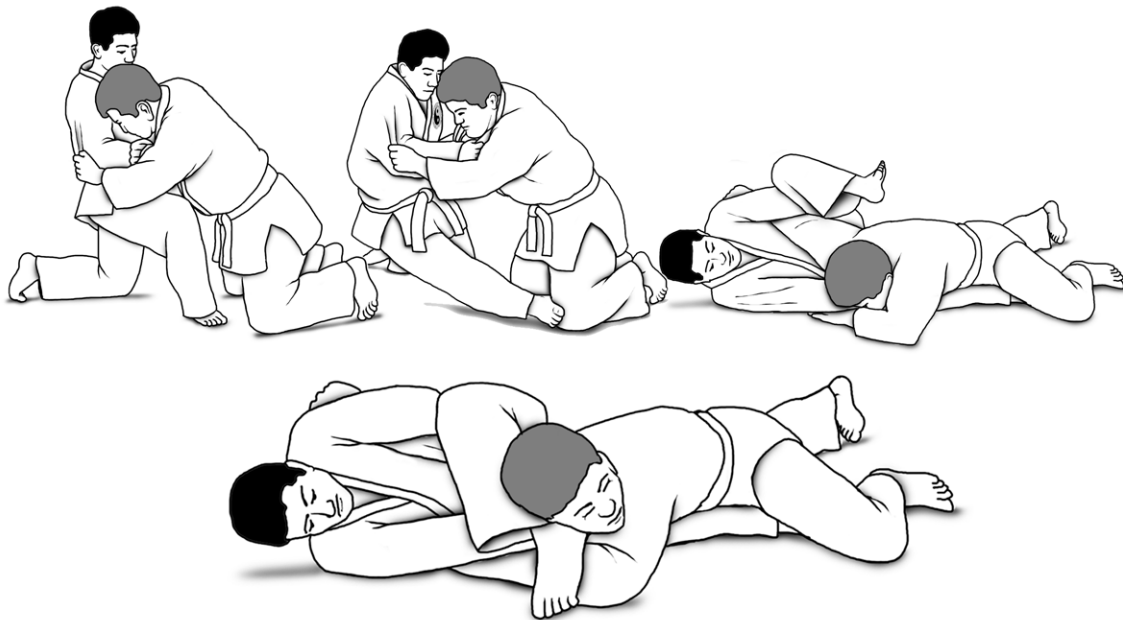


If your opponent manages to roll to his back, keep a grip on his wrist and drop to your knees next to him. He will likely use his free, left hand to try to punch you in the face. When he does, parry his punch into the crook of your neck and shoulder, clamping his left wrist tightly between your right shoulder and the right side of your neck. Put the palm of your right hand on your opponent's left elbow, reinforcing it with your left. Straighten his arm and twist it slightly to the left to bend it back at the elbow.

Ude hiza gatame (knee armlock)

Face your opponent on your knees. Get a grip on your opponent's right sleeve just above his elbow with your left hand, right hand on his lapel. Release your left hand and quickly pass your left arm over your opponent's right arm, trapping his right wrist in your left armpit. Grip the outside of his right sleeve with your left hand; your right hand maintains its original grip on the left lapel. Force your opponent off-balance to his front as you bring your right foot to the front of his left thigh, checking his left leg. Straighten your right leg and twist your hips forcing him forward onto his face. Bring your left knee behind your left arm and twist your hips to the right, bending your opponent's right arm back at the elbow.

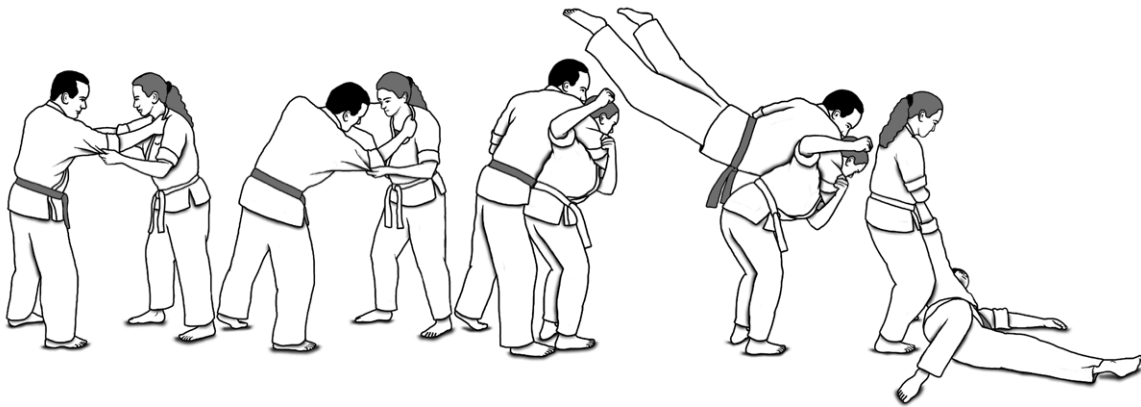
Variation: Set-up as above, but as you bring your left leg around, swing your left foot over your opponent's right arm and under their neck (do not turn as completely as in the face down version of juji gatame). Bend their right arm back at the elbow by thrusting forward with your hips. You can also apply pressure to the outside of their right elbow using the inside of your left knee.



Level IV: Mount and Finish

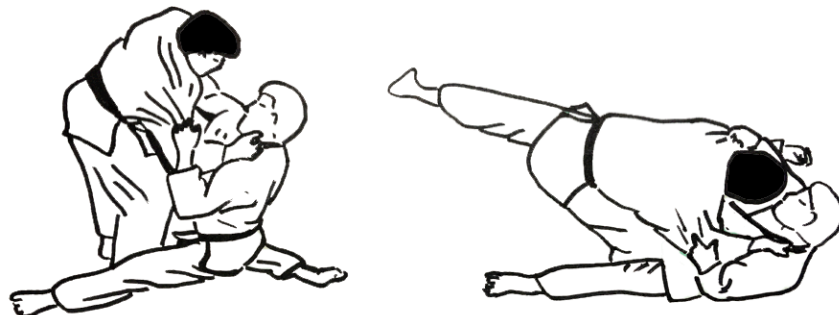
Ippon Seio Nage (one arm shoulder throw)

Start in a short right stance and get a grip on your opponent's right sleeve just above his elbow with your left hand, right hand on his lapel. Push your opponent backwards and take advantage of the return push by retreating a step with your left foot, leading him to his right front. Release your right hand and swing it down on the outside of his left arm, grabbing his left wrist, and trap his left arm across his body. At the same time, step your right foot in front of his right foot and pivot your body to the left as you step back with your left foot. Pull his right arm forward with your left hand as you place your right shoulder under your opponent's right armpit and grab his right sleeve with your right hand. Lift him onto your back as you straighten your legs and spring your hips up and to the rear. Simultaneously pull forward and down with both arms, throwing the opponent across your right shoulder and down in front of you.



Yoko otoshi (side drop)

In yoko otoshi, you start from a basic judo grip, then extend your left leg and slide down the opponent's right side as though you were going to perform a left side drop. Since your left leg checks the opponent's right step, he cannot regain his balance and will be dragged to the ground with you. Use the momentum of your fall to roll into the mount and finish.



Tani otoshi (valley drop)

Whereas yoko otoshi is performed facing your opponent, tani otoshi is performed when your opponent has turned and is attempting to throw you forward. Slip to the opponent's right side as you extend your left leg and slide down the opponent's right side as though you were going to perform a left side drop. Since your left leg checks the opponent's feet, he cannot step back to regain his balance and will be dragged to the ground with you. Use the momentum of your fall to roll into the mount and finish.

Mount position

The mount, or mounted position, is a dominant grappling position, in which you straddle your opponent, who is lying on his back. While keeping your feet tucked, widen your knees and sink your hips. This greatly improves your balance because it both broadens your base and lowers your center of gravity. It also puts far more pressure on your opponent beneath you.

In the high mount you sit right over your opponent's sternum, with your knees forcing his arms far away from his mid-section. As a general rule, you should try to work your way towards a high mount because it offers you the most attack options.



Juji jime (cross choke)

Juji jime is most commonly applied when you mount your opponent, but can also be applied with your opponent trapped in your guard. In Brazilian Jiu Jitsu, this choke is referred to as a front lapel stranglehold. Since this choke applies pressure on the carotid arteries, it is classified as a vascular choke. Sink your hands deep into the opponent's collar and grab the material of his uniform. Apply the choke by spreading your elbows apart and applying pressure to the sides of the opponent's neck with your forearms.

Juji gatame (cross armlock)

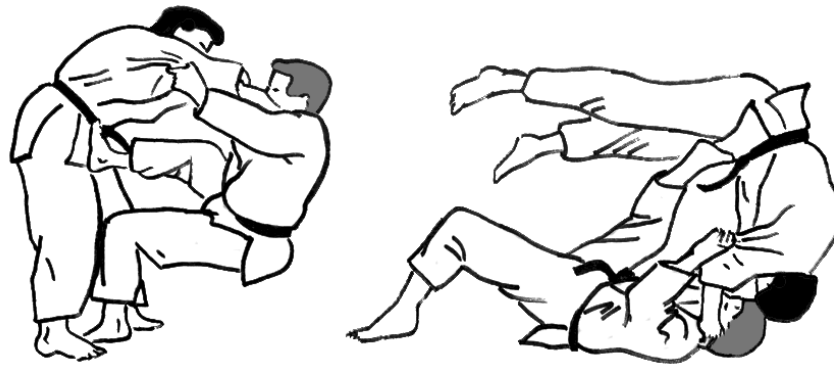
Begin from a standing position over your opponent, who has just been thrown and is lying on the ground face up. Move in from his left side and grasp his left wrist with both hands. Pull your opponent's arm up, turning him onto his right side as you bring your right foot over his head and strike him in the neck with your calf. Clamp his left arm between your thighs and drop back, preventing your opponent from rising by keeping your right leg clamped over your opponent's neck. To maximize your leverage in the lock, slide down the opponent's arm in such a way as to minimize the amount of space between your buttocks and his shoulder. Finally, raise your hips, thrusting your abdomen out as you pull on his left wrist with both hands to apply pressure against his elbow.



Level V: Advanced Throws

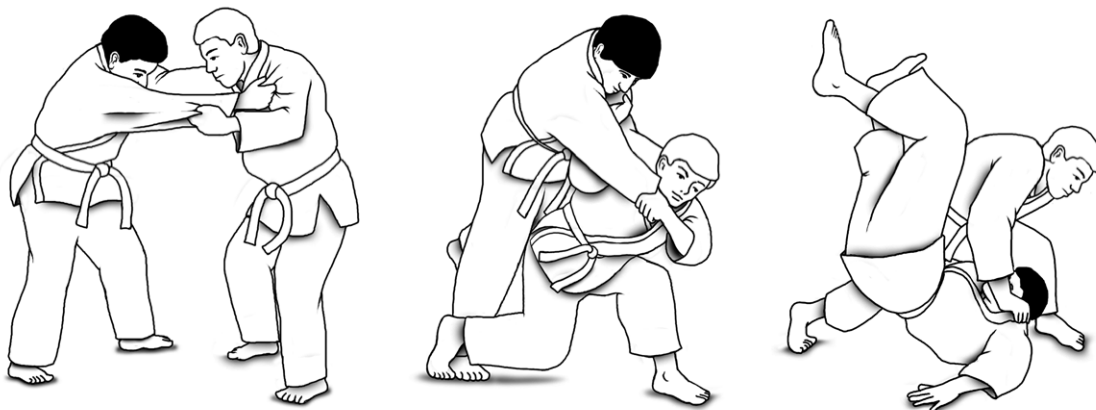
Tomoe nage (circular throw)

Tomoe nage is performed by gripping your opponent high then falling backward as in a backward roll, flipping him over your head. Starting from a standard judo grip, push your opponent with the intention of eliciting a push in response. As soon as he moves to push back, pull him forward and off balance. Plant your foot on your opponent at waist level and apply strong pressure as you roll onto your back. This causes your opponent to flip over you, landing on his back in a front tumble breakfall. The final position is both practitioners are on their backs, head to head. Variations that maintain the high grip and complete the backward roll allow you to end up in the mount at the completion of the throw.



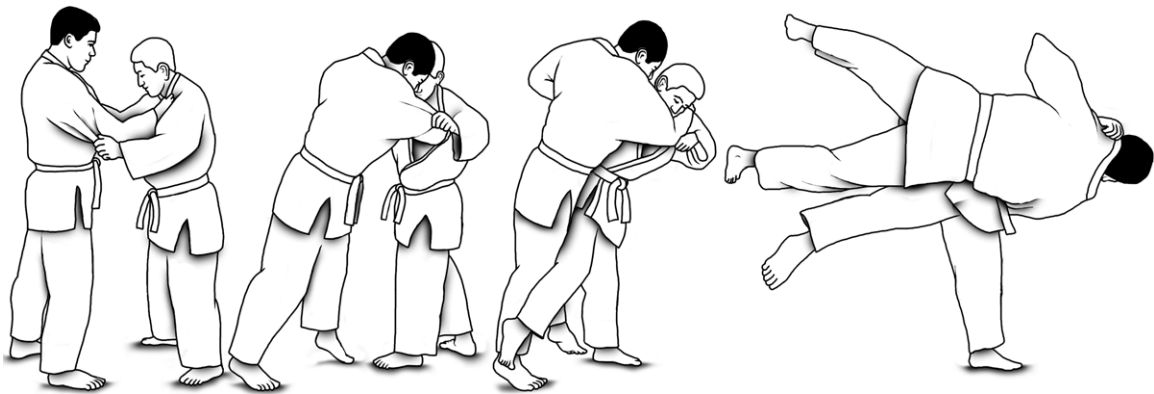
Tai otoshi (body drop)

Assume a standard judo grip with your opponent. As you break your attacker's balance towards his right front, bring your left foot around behind your right foot, then pivot on your left foot turning your body to your left and bending your left knee. Simultaneously extend your right leg behind you, checking your attacker's right foot ankle-to-ankle. Continue turning your body to your left (keeping your left knee bent) as you use your hips and arm in unison to throw your attacker down in front of you.



Harai goshi (hip sweep)

Assume a standard judo grip with your partner. Move your right foot back and to your right as you pull your opponent with your right hand, causing him to step forward with his left foot. Step your left foot near your attacker's left foot as you pull with your left hand, causing your attacker to lean forward. Pivot on your left foot and turn your body to the left. Bring your right leg in across the front of your opponent's right leg with the back of your right thigh against the front of his right thigh. As your opponent falls forward, sweep your right leg back and slightly off the ground. Complete the throw by turning your head to your left as your attacker falls over your right hip and upper thigh.



Level VI: Randori and Grappling

Randori is free practice with a partner, not unlike sparring is to karate. Both combatants attempt to use their skills to take their opponent to the ground and submit him. To engage in this type of training, both partners must be well versed in falling safely. Still, keep in mind that this is practice, not competition, and therefore you are always responsible for your partner's safety. Take your partner to the ground as safely as possible. Once on the ground, follow up with grappling, moving to submit your opponent.

Stand up judo randori can start with both partners in a standard judo grip, or you can start a small distance apart and fight for grips. You may use any technique to take your opponent down, but try to concentrate on developing the core skills presented in the curriculum. Grappling randori can start on the ground, often in a kneeling position.

Advice on Training

Practice with lower ranks

You should be trying to throw new throws and develop your secondary techniques when you practice with lower ranks. You can try new combinations of techniques or opposite-side throws. Never practice all-out with a beginner, for you risk making him or her becoming fearful of randori practice.

Practice with equals

The first tendency is for the practice to develop into a contest. You should try to prevent this in your randori practice. Move lightly in order to increase the speed and strength of your attacks. Work together to expand each other's abilities and perfect your techniques.

Practice with higher ranks

In general, you should attack all the time. It is wasting everybody's time to take up a contest attitude against a much higher rank. Attack many times, and do not wait for the higher rank to attack. A much more skilled judoka is not interested in throwing you many times. Instead, he or she wants you to attack, so afterwards they can give you advice on how to improve your technique. Normally, wait for the higher rank to decide when to end a match.