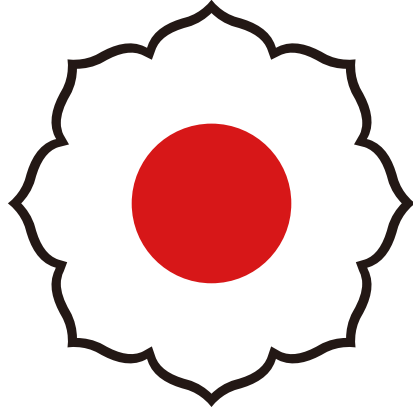


# 講道館



講道館形教本

Kodokan **KATA** Textbook

## 固の形 Katame-no-Kata

English translated version

Official translation of the Japanese original  
Copyright©2014 Kodokan Judo Institute All Rights Reserved.



# *Katame-no-Kata*

Adopted on April 10<sup>th</sup>, 1960  
Amended on February 1<sup>st</sup>, 2006

## Introduction

*Katame-no-Kata* was established, along with *Nage-no-Kata*, around 1885 to 1886, in the early days after the founding of the *Kodokan*. It says that the *Kata* was originally consisted of ten techniques but later expanded to fifteen techniques.

*Katame-no-Kata* is composed five representative techniques selected from *Osaekomi-waza*, *Shime-waza* and *Kansetsu-waza*, and is also called *Randori-no-Kata* together with *Nage-no-Kata*.

The basic logic and application of the techniques with correct methods of pinning, countering those pins, strangling and locking joints against an opponent are acquired by learning this *Kata*.





## *Katame-no-Kata*: Names of the techniques

### *Osaekomi-waza* (Set 1)

1. *Kesa-gatame*
2. *Kata-gatame*
3. *Kami-shiho-gatame*
4. *Yoko-shiho-gatame*
5. *Kuzure-kami-shiho-gatame*

### *Shime-waza* (Set 2)

1. *Kata-juji-jime*
2. *Hadaka-jime*
3. *Okuri-eri-jime*
4. *Kataha-jime*
5. *Gyaku-juji-jime*

### *Kansetsu-waza* (Set 3)

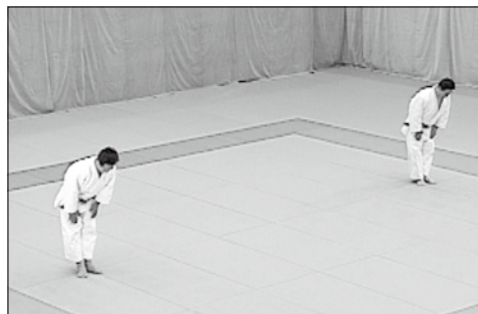
1. *Ude-garami*
2. *Ude-hishigi-juji-gatame*
3. *Ude-hishigi-ude-gatame*
4. *Ude-hishigi-hiza-gatame*
5. *Ashi-garami*



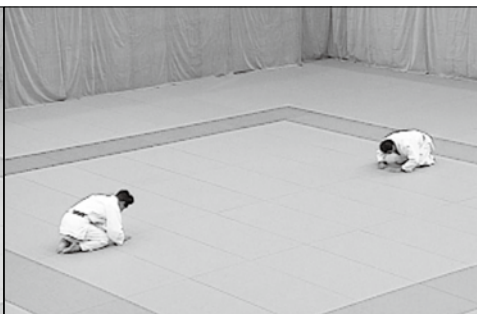
## Beginning formalities

At the beginning, *Tori* and *Uke* stand upright facing each other in a distance of about 5.5m (about 3 *ken*), while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*. Both turn to *Shomen* to make standing bows simultaneously (Photo 1) and turn face each other to make seated bows (Photo 2). Then, after rising together, both *Tori* and *Uke* simultaneously take one step forward from their left feet to take *Shizen-hontai* (Photo 3). Both simultaneously take one step backward with their left feet, kneel down on their left knees on the previous spots of their left heels while keeping their left toes raise (Photos 4- ① ②). Both move to slide their right feet to their right sides (the lower leg at about 90° with the thigh) and put their right palms on their right knees while resting their left hands naturally down (Photos 5- ① ②). This posture is called *Kyoshi* or *Kurai-dori*. Then, *Uke* moves his right foot to the inner side, takes one step forward with his right foot following on his left knee (*Shikko*) and move to slides his right foot to his right side again to take the posture of *Kyoshi* (Photo 6).

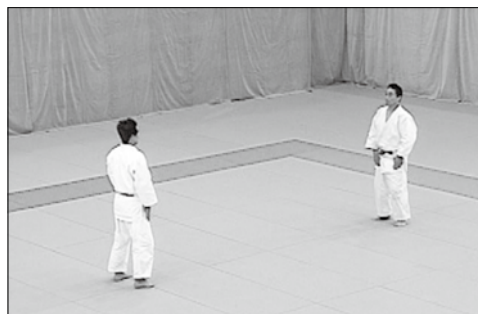




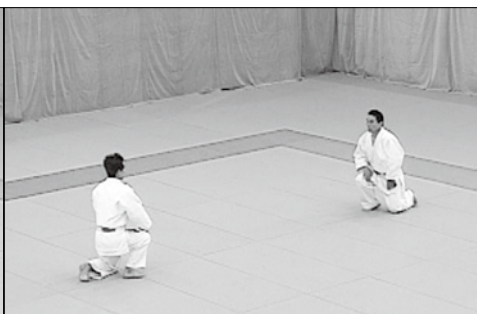
(Photo 1)



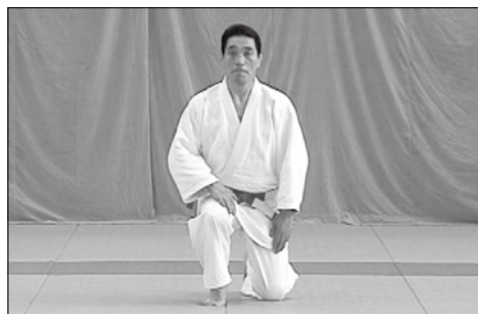
(Photo 2)



(Photo 3)



(Photo 4- ①)



(Photo 4- ②)



(Photo 5- ①)



(Photo 5- ②)



(Photo 6)

*Osaekomi-waza (Kesa-gatame, Kata-gatame, Kami-shiho-gatame, Yoko-shiho-gatame, Kuzure-kami-shiho-gatame) (Set 1)*

## 1. *Kesa-gatame*

*Uke* puts his right hand with the fingertips pointing left in front of his left knee (Photos 1-①②), supports his body with his right hand and left foot and lifts his left knee (Photo 2), inserts his right leg between his right hand and left foot to stretch it backward in the outside of his left leg and put his hips close to his left heel (Photos 3, 4). *Uke* then lies on his back with both arms along the side of his body (Photos 5-①②). (the same manner after this).

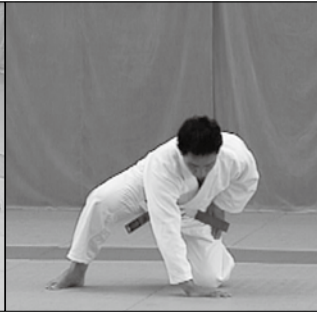
Movement 1: After *Uke* lies down, *Tori* returns his right foot to rise (Photo 6), moves to *Uke's* right side, and takes *Kyoshi* in the distance of *Toma* (about 1.2m or about 4 *shaku*) (Photo 7), then takes two steps forward from his right foot by *Shikko*, and take *Kyoshi* in the distance of *Chikama* (about 0.3m or about 1 *shaku*) (Photo 8). (the same manner in each technique)







(Photo 1-①)



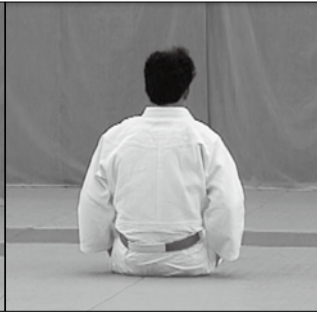
(Photo 1-②)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5-①)



(Photo 5-②)



(Photo 6)



(Photo 7)



(Photo 8)

Movement 2: *Tori* moves slightly forward from the distance of *Chikama* and holds *Uke's* right arm with both of his hands (holding *Uke's* upper arm with the left hand, four fingers downward and *Uke's* forearm with his right hand, four fingers upward) (Photos 9- ①②). Lifting *Uke's* right arm, *Tori* brings his left hand around it to grasp the back of *Uke's* right upper sleeve, holds it under his left arm (Photo 10- ①②), then kneels down on his right knee near *Uke's* right armpit while turning his body to his left and put his right hand on *Uke's* left shoulder through the left armpit (Photo 11). *Tori* put down his right hip while moving his right knee forward, sticks his right breast to the front side of *Uke's* breast firmly, moves his left knee backward to put its inside on *Tatami* while bending it slightly and moves his right knee forward while also bending it slightly (Photos 12- ①②).

Movement 3: *Tori* pins to control *Uke* by pulling fully with his left hand.

*Uke* tries to escape, for example, by

\* putting his left hand on his right hand and applying arm lock on *Tori's* left elbow (Photos 13, 14).

\* using a quick upward arching and inserting his right knee (Photo 15).

\* turning over *Tori* to the direction of his left shoulder (Photo 16).

and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori's* control.

The signal of “*Mairi*” is showed by tapping *Tori's* body or the mat twice with his hand. When *Uke* cannot use either hand, he taps the mat twice with foot.

Movement 4: When *Uke* signals “*Mairi*”, both *Tori* and *Uke* return to their original positions to be in the form of “*Kesa-gatame*”.

*Tori* releases his hold, puts *Uke's* right arm back to its original position with both of his hands and retreats to the distance of *Chikama* to take *Kyoshi* (Photo 17).





(Photo 9-①)



(Photo 9-②)



(Photo 10-①)



(Photo 10-②)



(Photo 11)



(Photo 12-①)



(Photo 12-②)



(Photo 13)



(Photo 14)



(Photo 15)



(Photo 16)



(Photo 17)



## 2. *Kata-gatame*

Movements 1 and 2: *Tori* moves slightly forward from the distance of *Chikama* (Photo 1) and lifts *Uke's* right arm with his both hands (putting the left hand on *Uke's* upper arm, four fingers upward and grasping *Uke's* wrist with the right hand, four fingers downward) (Photos 2- ①②). *Tori* moves his right knee forward while controlling *Uke* by pushing *Uke's* right elbow toward *Uke's* right ear with his left hand, puts his right kneecap against the right side of *Uke's* body while raising his right toe (Photos 3- ①②) and reaches over *Uke's* left shoulder to the right side of *Uke's* neck passing behind the neck with his right hand. While putting the right side of his neck on the previous spot of *Uke's* right arm where his left hand was pushing and pressing it against *Uke's* right cheek to control *Uke's* right arm, *Tori* then crosses his right hand reached out from below *Uke's* neck with his left hand while putting his right hand on top and stretches his left leg out to his left side to make his legs steady (Photos 4- ①②③).

Movement 3: *Tori* pins to control *Uke* by tightening fully both hands.

*Uke* tries to escape, for example, by

\* putting his left palm on his right fist to push out his both elbows and loosening *Tori's* control (Photo 5).

\* twisting his body to his right and inserting his right kneecap under *Tori's* hip (Photo 6).

\* rolling back over his left shoulder (Photo 7).

and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori's* control.

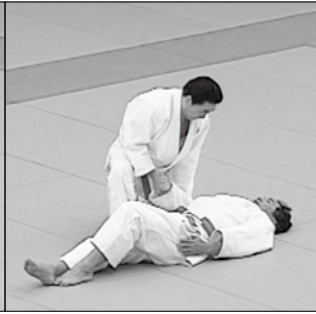
Movement 4: When *Uke* signals “*Mairi*”, both *Tori* and *Uke* return to their original positions to be in the form of *Kata-gatame*.

*Tori* releases his hold, puts *Uke's* right arm back to its original position with both of his hands, retreats to the distance of *Chikama* to take *Kyoshi* and then retreats further to the distance of *Toma* to take *Kyoshi* (Photo 8).





(Photo 1)



(Photo 2- ①)



(Photo 2- ②)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4- ①)



(Photo 4- ②)



(Photo 4- ③)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)

### 3. *Kami-shiho-gatame*

Movement 1: *Tori* rises to move forward to the direction of *Uke's* head and takes *Kyoshi* toward *Uke* in the distance of *Toma* (Photo 1) and then moves forward from his right foot by *Shikko* to the distance of *Chikama* to take *Kyoshi* (Photo 2).

Movement 2: *Tori* moves slightly forward from the distance of *Chikama*, kneels down on his right knee (raising the toe), inserts both hands below the top of *Uke's* both shoulders (Photo 3), grasps the sides of *Uke's* belt in a regular grip to control both of *Uke's* arms with both of his arms, puts his breast on *Uke's* breast and turns his head to the side (Photos 4- ①②).

Movement 3: *Tori* lays both his insteps down and pins to control *Uke* by lowering his hips (Photos 5- ①②③).

*Uke* tries to escape, for example, by

\* holding *Tori's* neck under his one arm and turning *Uke* in the opposite direction while arching upward (Photo 6).

\* twisting his body while inserting his one hand toward *Tori's* armpit (Photo 7).

\* Moving to slide downward away from *Tori* while pushing *Tori* up and inserting his knees or feet against *Uke* (Photo 8).

and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori's* control.

Movement 4: When *Uke* signals “*Mairi*”, both *Tori* and *Uke* return to their original positions to be in the form of “*Kami-shiho-gatame*”.

*Tori* releases his hold, retreats to the distance of *Chikama* to take *Kyoshi* and then retreats further to the distance of *Toma* to take *Kyoshi*.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



(Photo 5-③)



(Photo 6)



(Photo 7)



(Photo 8)



## 4. *Yoko-shiho-gatame*

Movement 1: *Tori* rises to move forward to the right side of *Uke* and takes *Kyoshi* toward *Uke* in the distance of *Toma* and then moves forward from his right foot by *Shikko* to the distance of *Chikama* to take *Kyoshi*.

Movement 2: *Tori* moves slightly forward from the distance of *Chikama*, holds *Uke's* right arm with both of his hands (holding *Uke's* upper arm with the left hand, four fingers downward and grasping *Uke's* wrist with the right hand, four fingers upward) (Photo 1), put it to his left side and moves closer to put his left kneecap (raising the toe) against the right side of *Uke's* body (Photo 2). Then *Tori* grasps the left side of *Uke's* belt with his left hand (Photos 3- ①②), inserts his right hand into between *Uke's* legs and reaches to the left side of *Uke's* hip passing under the left thigh to grasp the left side of *Uke's* belt with it in a regular grip while kneeling down on his right knee (keeping the toe raise) (Photos 4- ①②). Then, *Tori* reaches to the left side of *Uke's* neck from the right shoulder passing through behind the neck to grasp the left side of *Uke's* collar with his left hand in a regular grip. *Tori* sticks both of his kneecaps firmly against the right side of *Uke's* body and right hip respectively (Photo 5).

Movement 3: *Tori* lays both of his insteps face down and pins to control *Uke* while turning his head to his left (Photos 6- ①②).

*Uke* tries to escape, for example, by

\* putting his left hand on the left side of *Tori's* neck and then his left leg on the neck (Photo 7).

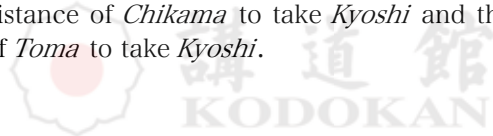
\* twisting his hips and inserting his right knee under *Tori's* body (Photo 8).

\* grasping the back side of *Tori's* belt with his left hand and turning over *Uke* largely (Photo 9).

and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori's* control.

Movement 4: When *Uke* signals *Mairi*, both *Tori* and *Uke* return to their original positions to be in the form of “*Yoko-shiho-gatame*”.

*Tori* releases his hold, puts *Uke's* right arm back to its original position, retreats to the distance of *Chikama* to take *Kyoshi* and then retreats further to the distance of *Toma* to take *Kyoshi*.







(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



(Photo 6-①)



(Photo 6-②)



(Photo 7)



(Photo 8)



(Photo 9)

## 5. *Kuzure-kami-shiho-gatame*

Movement 1: *Tori* rises to move forward to the direction of *Uke's* head and takes *Kyoshi* toward *Uke* in the distance of *Toma* and then further to the distance of *Chikama* to take *Kyoshi* (Photo 1).

Movement 2: *Tori* moves slightly forward from the distance of *Chikama*, then moves further forward diagonally to his right from his right foot (Photo 2), holds the inside of *Uke's* right arm with his right hand and pulls it near him to hold it together with his left hand (Photo 3). While kneeling down on his right knee, *Tori* reaches deeply further under *Uke's* right shoulder passing through the right armpit with his right hand and grasps the back of *Uke's* collar (the back of palm facing downward) (Photos 4- ①②). *Tori* holds *Uke's* right arm under his right armpit to put it on his right thigh, reaches under *Uke's* left shoulder with his left hand to grasp the left side of *Uke's* belt and lays both of his insteps face down while lowering his hips.

Movement 3: *Tori* pins to control *Uke* by overlapping his breast on *Uke's* right breast diagonally and pulling *Uke's* body firmly with both of his hands (Photos 5- ①②).

*Uke* tries to escape, for example, by

\* pulling out his right arm free and turning his body to his right after twisting his body to push the base of *Tori's* right thigh, while putting his left hand on *Tori's* neck, and moving his own body backward (Photo 6).

\* pushing up *Tori's* throat with his left hand and inserting his left knee into *Tori's* chest (Photo 7).

\* grasping the back side of *Tori's* belt with his left hand and turning over *Tori* to his left while arching upward (Photo 8).

and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori's* control.

Movement 4: When *Uke* signals “*Mairi*”, both *Tori* and *Uke* return to their original positions to be in the form of “*Kuzure-kami-shiho-gatame*”.

*Tori* releases his hold, puts *Uke's* right arm back to its original position, retreats to the distance of *Chikama* to take *Kyoshi* (Photos 9, 10) and then retreats further to the distance of *Toma* to take *Kyoshi* (Photo 11).





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)



(Photo 10)

During this sequence, *Uke* sits up (Photos 12- ① ②), puts his right hand behind his right thigh (Photo 13), supports his body with his left sole and right hand, while raising his hips, and turns his body to his right to shifts his right foot (Photo 14). *Tori* kneels on his left knee and raise his right knee to take *Kyoshi* toward *Tori* (Photos 15- ① ②).





(Photo 11)



(Photo 12- ①)



(Photo 12- ②)



(Photo 13)



(Photo 14)



(Photo 15- ①)



(Photo 15- ②)



講道館  
KODOKAN

*Shime-waza (Kata-juji-jime, Hadaka-jime, Okuri-eri-jime, Kataha-jime, Gyaku-juji-jime) (Set 2)*

## 1. *Kata-juji-jime*

*Uke* lies on his back in the place.

Movement 1: After *Uke* lies down, *Tori* rises to move forward to the right side of *Uke* and takes *Kyoshi* toward *Uke* in the distance of *Toma* and then moves forward from his right foot by *Shikko* to the distance of *Chikama* to take *Kyoshi*.

Movement 2: *Tori* moves slightly forward from the distance of *Chikama*, holds *Uke's* right arm with both of his hands (holding *Uke's* upper arm with the left hand, four fingers downward and grasping *Uke's* wrist with the right hand, four fingers upward) (Photos 1- ①②) and then shifts it to his left side (Photos 2- ①②). *Tori* moves closer to grasp the *Uke's* left collar deeply with his left hand in a reverse grip (the four fingers inside) (Photos 3- ①②), straddles *Uke's* body while pushing open *Uke's* left arm with his right hand, holds to control *Uke's* body with both of his legs (Photo 4). *Tori* then moves his right hand passing above *Uke's* head to grasp the right side of *Uke's* collar deeply in a regular grip (the thumb inside) and crosses both of his hands in *Uke's* throat (Photos 5- ①②).

Movement 3: Leaning his upper body forward, *Tori* strangles *Uke's* neck by pulling with his left hand and pushing slightly with his right hand (Photo 6). *Uke* tries to escape by pushing both of *Tori's* arms with both of his hands (Photo 7), but he signals “*Mairi*” because he cannot escape.

Movement 4: *Tori* releases his strangulation, puts *Uke's* right arm back to its original position with both of his hands, returns in *Kyoshi* in the distance of *Chikama* and retreats further the distance of *Toma* to take *Kyoshi*.

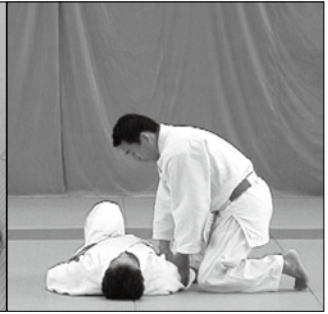




(Photo 1- ①)



(Photo 1- ②)



(Photo 2- ①)



(Photo 2- ②)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4)



(Photo 5- ①)



(Photo 5- ②)



(Photo 6)



(Photo 7)



講道館  
KODOKAN

## 2. *Hadaka-jime*

*Uke* sits up to straighten the back of his body and puts both of his hands on his thighs, and bends his left knee to put his toe around the hollow of his right leg while bending slightly his right knee (Photo 1).

Movement 1: After *Uke* sits up, *Tori* moves behind *Uke* and takes *Kyoshi* in the distance of *Toma* (Photo 2), then moves forward from his right foot by *Shikko* to the distance of *Chikama* to take *Kyoshi* (Photo 3).

Movement 2: *Tori* steps slightly forward, stays close to the back of *Uke's* body (Photo 4), reaches over *Uke's* right shoulder with his right hand (Photo 5), bends his arm to put his wrist on *Uke's* throat and crosses his right hands with his left hand (the right hand on top) above *Uke's* left shoulder and puts his right cheek on *Uke's* left cheek to control *Uke's* body (Photos 6- ①②③).

Movement 3: Lowering his body to retreat from his left foot, *Tori* breaks *Uke's* balance backward to choke *Uke's* neck by pulling both of his hands tightly (Photo 7).

*Uke* tries to escape by grasping to pull down *Tori's* right upper arm with both of his hands (Photo 8), but he signals "*Mairi*" because he cannot escape.

Movement 4: *Tori* releases his choke and retreats to the distance of *Chikama* to take *Kyoshi* (Photo 9).







(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6-①)



(Photo 6-②)



(Photo 6-③)



(Photo 7)



(Photo 8)



(Photo 9)

### 3. *Okuri-eri-jime*

Movement 1: *Tori* moves slightly forward from the distance of *Chikama* and stays close to the back of *Uke's* body (Photo 1).

Movement 2: *Tori* reaches under *Uke's* left armpit to grasp *Uke's* left lapel with his left hand, pulls it down (Photo 2) and reaches over *Uke's* right shoulder along *Uke's* throat to grasp *Uke's* left collar deeply with his right hand in a regular grip (Photos 3- ① ②). *Tori* switches to grasp *Uke's* right lapel deeply with his left hand in a regular grip (Photos 4- ① ②), presses his right cheek into *Uke's* left cheek and control *Uke's* body by putting the front side of his right shoulder into the back of *Uke's* neck.

Movement 3: Lowering his body and retreating slightly from his left foot to break *Uke's* balance, *Tori* lightly supports *Uke's* body with his right knee and strangles *Uke* by pulling to tighten his right hand and pulling down with his left hand (Photos 5- ① ②).

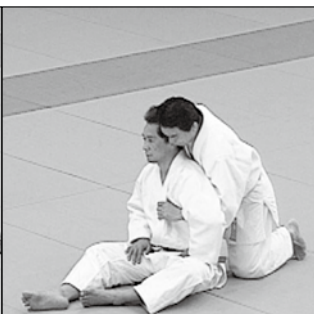
*Uke* tries to escape by grasping to pull down *Tori's* right upper arm with both of his hands (Photos 6- ① ② ③), but he signals “*Mair*” because he cannot escape.

Movement 4: *Tori* releases his strangulation and retreats to the distance of *Chikama* to take *Kyoshi* (Photo 7).

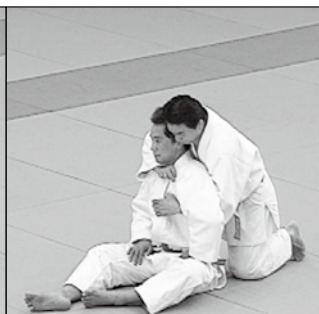




(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



(Photo 6)



(Photo 7)



講道館  
KODOKAN

## 4. *Kataha-jime*

Movement 1: *Tori* moves slightly forward from the distance of *Chikama* and stays close to the back of *Uke's* body (Photos 1, 2).

Movement 2: *Tori* reaches under *Uke's* left armpit to grasp *Uke's* left lapel with his left hand, pulls it down (Photo 3) and reaches over *Uke's* right shoulder along *Uke's* throat to grasp *Uke's* left collar deeply with his right hand in a regular grip (Photo 4).

Movement 3: *Tori* breaks *Uke's* balance backward by hooking *Uke's* left arm at the elbow and lifting it high above to control after pulling it to his left side (Photos 5- ①②). *Tori* turns his left palm inward, while stretching the fingertips, thrusts his left hand under his right arm passing over *Uke's* left shoulder (Photos 6) and strangles *Uke's* neck by pulling his right hand and turning his body slightly to his right (Photos 7- ①②③).

*Uke* tries to escape by grasping his own left wrist with his right hand to pull his left arm down (Photos 8, 9), but he signals “*Mairi*” because he cannot escape.

Movement 4: *Tori* releases his strangulation and retreats to the distance of *Chikama* to return in *Kyoshi*, and retreats further to the distance of *Toma* to take *Kyoshi*.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5-①)



(Photo 5-②)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 7-③)



(Photo 8)



(Photo 9)

## 5. *Gyaku-juji-jime*

*Uke* lies on his back.

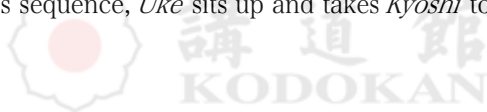
Movement 1: After *Uke* lies down, *Tori* rises to move forward to the right side of *Uke* and takes *Kyoshi* toward *Uke* in the distance of *Toma* and then moves forward from his right foot by *Shikko* to the distance of *Chikama* to take *Kyoshi* (Photo 1).

Movement 2: *Tori* moves slightly forward from the distance of *Chikama*, holds *Uke's* right arm with both of his hands (holding *Uke's* upper arm with the left hand, four fingers downward and grasping *Uke's* wrist with his right hand, four fingers upward) and shifts it to his left side (Photo 2). *Tori* moves closer to grasp *Uke's* left collar deeply with his left hand in a reverse grip (Photos 3- ①②), straddles *Uke's* body while pushing open *Uke's* left arm with his right hand, holds to control *Uke's* body with both of his legs. *Tori* thrusts his right hand into *Uke's* right collar over his left wrist to grasp the collar near rear collar in a reverse grip (Photos 4- ①②).

Movement 3: Leaning over *Uke's* body, *Tori* strangles *Uke's* neck by pulling to tighten both of his hands (Photo 5). Responding to *Tori*, *Uke* tries to release *Tori's* strangulation by pushing *Tori's* left elbow down with his right hand from above while pushing *Tori's* right elbow up from below with his left hand (Photos 6- ①②). *Tori* seizes this opportunity, rolls to his left to control *Uke* by holding *Uke's* body with both of his legs and crossing both of his toes and strangles *Uke* more tightly by pulling *Uke* (Photos 7- ①②). *Uke* tries to escape by putting both of his hands on both of *Tori's* elbows as the same manner as before, but he signals “*Mairi*” because he cannot escape.

Movement 4: *Tori* loosens his strangulation, *Uke* returns to lie on his back in the previous position, and *Tori* follows *Uke* to recover to straddles *Uke* keeping the form of strangulation. Then, *Tori* releases his strangulation, puts *Uke's* right arm back to its original position with both of his hands, retreats to the distance of *Chikama* to return in *Kyoshi* and retreats further to the distance of *Toma* to take *Kyoshi*.

Then, *Tori* rises to return to the position in the beginning of *Kata* and takes *Kyoshi*. During this sequence, *Uke* sits up and takes *Kyoshi* toward *Tori* (Photo 8).





(Photo 1)



(Photo 2)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4- ①)



(Photo 4- ②)



(Photo 5)



(Photo 6- ①)



(Photo 6- ②)



(Photo 7- ①)



(Photo 7- ②)



(Photo 8)

*Kansetsu-waza (Ude-garami, Udehishigi-juji-gatame, Udehishigi-ude-gatame, Udehishigi-hiza-gatame, Ashi-garami) (Set 3)*

## 1. *Ude-garami*

*Uke* lies on his back in the place.

Movement 1: After *Uke* lies down, *Tori* rises to move forward to the right side of *Uke* and takes *Kyoshi* toward *Uke* in the distance of *Toma* and then moves forward from his right foot by *Shikko* to the distance of *Chikama* to take *Kyoshi* (Photo 1).

Movement 2: *Tori* moves slightly forward from the distance of *Chikama*, holds *Uke's* right arm with both of his hands (holding *Uke's* upper arm with the left hand, four fingers downward and grasping *Uke's* wrist, four fingers upward) and opens it to his left side (Photo 2). *Tori* moves closer and shows intent to attack. Responding to *Tori*, *Uke* attempts to reach up to grasp *Tori's* right collar with his left hand (Photo 3).

Movement 3: *Tori* grasps *Uke's* left wrist with his left hand (the thumb downward) (Photos 4- ①②, 5, 6- ①②) and kneels down on his right knee, at the same time he pins down *Uke's* left arm on *Tatami* to force its elbow touch around above *Uke's* left shoulder, so that *Uke's* left forearm and upper arm form about right angle. *Tori* grasps his own left wrist with his right hand under *Uke's* arm and locks the elbow joint by pulling both of his hands tightly while pressing his breast against *Uke's* breast (Photos 7- ①②③). *Uke* tries to escape by turning his left wrist inward and arching up his left shoulder and hips (Photo 8), but he signals “*Mairi*” because he cannot escape.

Movement 4: *Tori* releases the arm lock technique, puts *Uke's* right arm back to its original position with both of his hands and retreats to the distance of *Chikama* to take *Kyoshi*.







(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



(Photo 6-①)



(Photo 6-②)



(Photo 7-①)



(Photo 7-②)



(Photo 7-③)



(Photo 8)

## 2. Udehishigi-juji-gatame

Movement 1: *Tori* moves slightly forward from the distance of *Chikama* and shows intent to attack (Photo 1).

Movement 2: Responding to *Tori*, *Uke* attempts to reach up to grasp *Tori's* left collar with his right hand (Photo 2).

Movement 3: *Tori* grasps *Uke's* right wrist with his right hand, and grasps it together with his left hand just below the right hand to pull slightly up. *Tori* sticks firmly *Uke's* right wrist to the front side of his breast and moves the right toe deeply under *Uke's* right armpit (Photos 3- ①②③). *Tori* leans forward his upper body, moves his left foot as drawing an arc to *Uke's* left shoulder passing through the top of *Uke's* head and puts his left sole on *Tatami* above *Uke's* left shoulder. *Tori* clamps *Uke's* right upper arm between both of his thighs, falls down to lie on his back to make his body at right angle to *Uke's* body and put down his hips close to his right heel to control *Uke's* neck (Photos 4, 5, 6). *Tori* locks *Uke's* elbow joint at the moment he tightens his both knees and raises his hips (Photos 7- ①② ). *Uke* tries to escape by raising his hips and twisting his body to his left while pulling his right arm, but he signals “*Mairi*” because he cannot escape (Photo 8).

Movement 4: *Tori* releases the arm lock technique and retreats to the distance of *Chikama* to take *Kyoshi*.





(Photo 1)



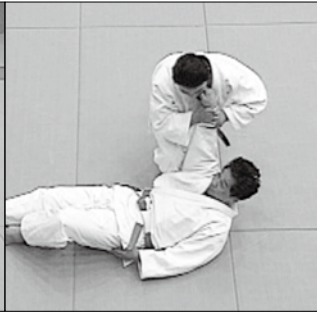
(Photo 2)



(Photo 3- ①)



(Photo 3- ②)



(Photo 3- ③)



(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7- ①)



(Photo 7- ②)



(Photo 8)

### 3. *Udehishigi-ude-gatame*

Movement 1: *Tori* moves slightly forward from the distance of *Chikama*, holds *Uke's* right arm with both of his hands (holding *Uke's* upper arm with the left hand, four fingers downward and grasping *Uke's* wrist with his right hand, four fingers upward) and opens it to his left side (Photo 1). *Tori* moves closer and shows intent to attack. (Photo 2).

Movement 2: *Uke* attempts to reach up to grasp *Tori's* right collar with his left hand (Photos 3- ①②).

Movement 3: *Tori* lowers his body to control *Uke's* left wrist by catching it between his right shoulder and the right side of his neck, puts his right palm on *Uke's* elbow (Photos 4- ①②), covers with his left hand over his right hand, and presses the right shin against the lower part of *Uke's* rib to prevent *Uke* to raise the body (Photos 5- ①②). *Tori* locks the elbow joint by pulling both of his hands tightly as drawing a bottom curve of boat and twisting his upper body to his left (Photos 6- ①②③).

*Uke* tries to escape by pulling his left arm, but he signals "*Mairi*" because he cannot escape.

Movement 4: *Tori* releases the arm lock technique, puts *Uke's* right arm back to its original position with both of his hands, retreats to the distance of *Chikama* to return in *Kyoshi* (Photo 7) and retreats further to the distance of *Toma* to take *Kyoshi*.

Then, *Tori* moves to the direction of the top of *Uke's* head and *Uke* sits up to take *Kyoshi* in order to face each other.





(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



(Photo 6-①)



(Photo 6-②)



(Photo 6-③)



(Photo 7)

## 4. *Udehishigi-hiza-gatame*

Movement 1: *Tori* takes *Kyoshi* facing *Uke* in the distance of *Toma*, takes two steps forward by *Shikko* to the distance of *Chikama* (Photo 1) and both *Tori* and *Uke* move slightly forward to grasp each other in the right grip (Photo 2).

Movements 2 and 3: *Tori* releases his left hand from *Uke's* right arm, rotates it largely from the below to the outside passing through inner side around *Uke's* right arm and holds *Uke's* right arm under his arm while putting his palm on the upper outside of *Uke's* right elbow (Photo 3) (During this sequence, holding *Uke's* right wrist under the left armpit). *Tori* breaks *Uke's* balance forward, puts his right toe around the base of *Uke's* left inner thigh (Photos 4), then falls backward (Photos 5). *Tori* puts his left toe on the lateral side of the back of *Uke's* body and locks the elbow joint by twisting his hips to his right while putting his inside of knee on his left hand which controls *Uke's* right elbow (Photos 6- ①②③).

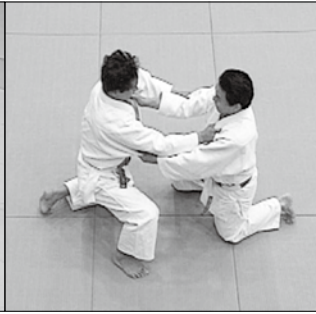
*Uke* tries to escape by thrusting his right arm into *Tori*, but he signals “*Mairi*” because he cannot escape.

Movement 4: *Tori* releases the arm lock technique, retreats to the distance of *Chikama* to take *Kyoshi*. *Uke* sits up to take *Kyoshi* and faces *Tori* (Photo 7).





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6-①)



(Photo 6-②)



(Photo 6-③)



(Photo 7)

講道館  
KODOKAN

## 5. *Ashi-garami*

Movement 1: *Tori* and *Uke* rise together and grasp each other in *Migi-shizen-tai* (Photo 1).

Movement 2: *Tori* breaks *Uke's* balance forward with both of his hands, enters the form of *Tomoe-nage* while throwing his own body to lie on his back and putting his right sole on *Uke's* abdomen (Photos 2, 3- ①②).

Movement 3: *Uke* defends it by taking one step forward with his right foot and attempts to lift *Tori*. *Tori* seizes this opportunity and moves his hips forward sliding as much as possible (Photos 4- ①②). *Tori* pulls down to fall *Uke's* body forward while pushing the inside of *Uke's* left knee with his right foot (Photos 5- ①②). *Tori* moves his left leg from outside behind *Uke's* right leg to inserts his left toe into the right side of *Uke's* abdomen like a wedge (Photo 6) and locks *Uke's* knee joint by pulling both of his hands tightly while twisting his hips to his right and stretching his left leg (Photos 7- ①② ③).

*Uke* tries to escape by twisting his body to his left, but he signals “*Mairi*” because he cannot escape.

Movement 4: *Tori* releases the arm lock technique and both take *Kyoshi*.







(Photo 1)



(Photo 2)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4- ①)



(Photo 4- ②)



(Photo 5- ①)



(Photo 5- ②)



(Photo 6)



(Photo 7- ①)



(Photo 7- ②)



(Photo 7- ③)

## Ending formalities

*Tori* takes two steps backward to the distance of *Toma* (Photos 1, 2), *Uke* takes one step backward to the position in the beginning of *Kata* and both face each other in *Kyoshi* (Photo 3). *Tori* and *Uke* rise together simultaneously to take *Shizen-hontai* (Photo 4). Both retreat from their right feet to stand upright, make seated bows (Photo 5), turn to face *Shomen* to make standing bows after they rise and finish *Katame-no-Kata* (Photo 6).

in Photos : *Tori* - Tsuneo Sengoku, 8<sup>th</sup> dan  
*Uke* - Yoshihisa Doba, 7<sup>th</sup> dan (at the time of shooting)





(Photo 1)



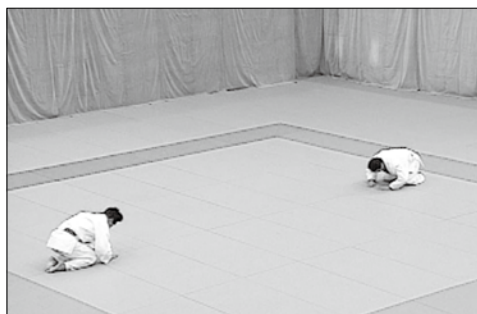
(Photo 2)



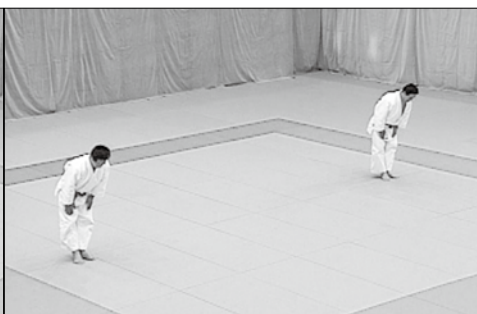
(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6)



