Ju no Kata
(The Forms of Gentleness)
EXPLANATION OF JU-NO-KATA

A. 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.

B. 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*.

C. 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.

D. 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.

E. 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*. 

---

**Ju no Kata**
(The Forms of Gentleness)

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.

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.
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 degrees 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 degrees 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).

* *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 left 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.

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 at the elbow, 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**

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 Tsugiaishi 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 Tsugiaishi, 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.