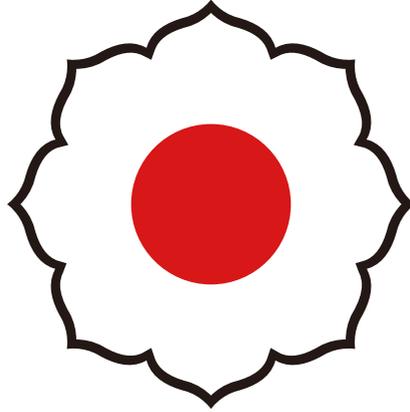


# 講道館



講道館形教本

Kodokan **KATA** Textbook

## 柔の形 Ju-no-Kata

English translated version

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



# *Ju-no-Kata*

Revised on July 7<sup>th</sup>, 1977  
Amended on June 1<sup>st</sup>, 2007

## Introduction

*Ju-no-Kata* is a dynamic, expressive and gymnastic composition of attack and defense methods in a series of slow and moderate actions. It consists of 15 techniques, divided into 3 sets of 5 techniques.

*Ju-no-Kata* has the following features:

1. *Ju-no-Kata* can be freely exercised and practiced anytime and anywhere in whatever types of clothes.
2. *Ju-no-Kata* enables every man and woman of any age to enjoy learning the logics and principles of *Judo*.
3. Since *Ju-no-Kata* is exercised in slow and moderate actions for attack and defense, it facilitates accurate and easy understanding of its reasoning and legitimacy.
4. Since *Ju-no-Kata* incorporates a variety of extensor muscle exercises or leaning back moves, it can be combined with *Randori* so as to foster effective and healthy development of the body physique.
5. *Ju-no-Kata* enhances the cultivation of aesthetic sentiments by acquiring its natural *Tai-sabaki* and smooth motion shifts and switches.





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

### *Dai-ikkyo (Set 1)*

1. *Tsuki-dashi*
2. *Kata-oshi*
3. *Ryote-dori*
4. *Kata-mawashi*
5. *Ago-oshi*

### *Dai-nikyo (Set 2)*

1. *Kiri-oroshi*
2. *Ryokata-oshi*
3. *Naname-uchi*
4. *Katate-dori*
5. *Katate-age*

### *Dai-sankyō (Set 3)*

1. *Obi-tori*
2. *Mune-oshi*
3. *Tsuki-age*
4. *Uchi-oroshi*
5. *Ryogan-tsuki*



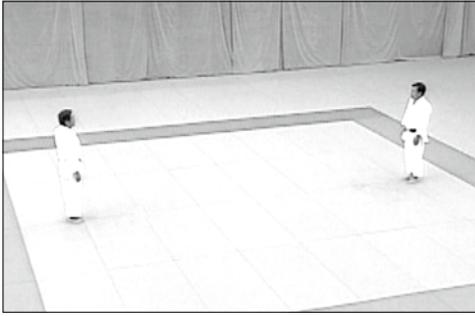
## Beginning formalities

*Tori* and *Uke* take the position by standing on the center line of *Dojo* facing each other in a distance of about 5.5m (about 3 *ken*), while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1). Both *Tori* and *Uke* turn to face *Shomen* (Photo 2) and make standing bows toward *Shomen* simultaneously (Photo 3).

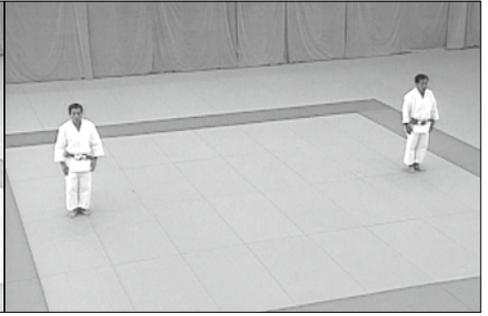
Then, both *Tori* and *Uke* turn to face each other and make standing bows (Photo 4). After finishing bows, *Tori* and *Uke* simultaneously take one step forward from their left feet to take *Shizen-hontai* in a distance of about 3.6m (about 2 *ken*)(Photo 5).

Then, both *Tori* and *Uke* step forward from their left feet (Photo 6), then right foot (Photo 7) and then left foot by about 90cm (about a half *ken*) in total and both stand facing each other in a distance of about 1.8m (about 1 *ken*) in *Shizen-hontai* (Photo 8).

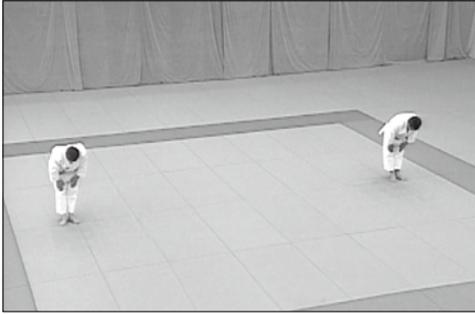




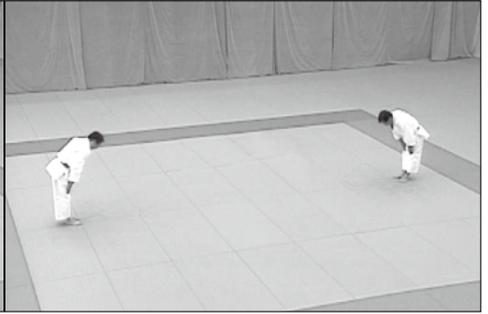
(Photo 1)



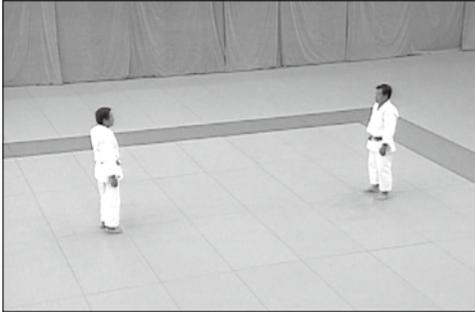
(Photo 2)



(Photo 3)



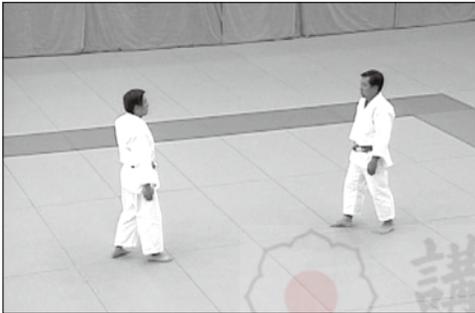
(Photo 4)



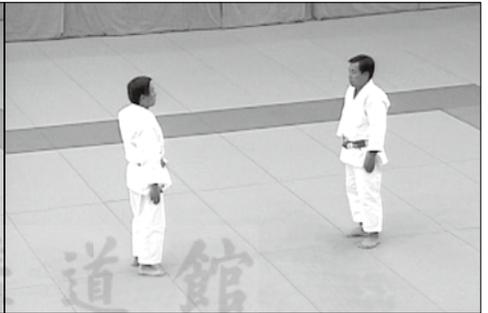
(Photo 5)



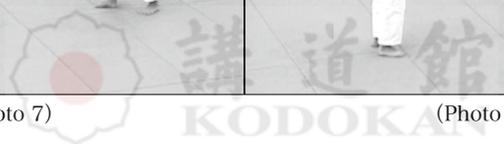
(Photo 6)



(Photo 7)



(Photo 8)



## *Dai-ikkyo (Set 1)*

### **1. *Tsuki-dashi***

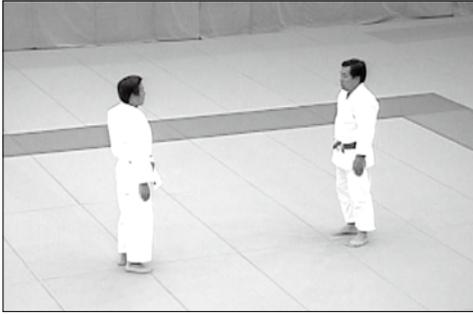
*Tori* and *Uke* stand facing each other in a distance of about 1.8m (about 1 *ken*), both in *Shizen-hontai*, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1).

*Uke* extends the fingers and thumb of his right hand while holding them together and stretches out his right arm straight, then moves forward from his right foot by *Tsugi-ashi*, while gradually raising the arm so that it hits *Tori's Uto* in the third step (Photos 2, 3, 4- ①②).

*Tori*, at first, turns his face to his right to dodge *Uke's* attack by retreating with his right foot to turn his body to his right, then, grabs *Uke's* right wrist with four fingers facing upward and pulls *Uke* to the front (Photos 5- ①②), (during this sequence, *Tori* makes *Uke* move forward by *Tsugi-ashi* so as to take a position right behind *Uke* with *Tori's* front of body facing *Uke*, while having *Uke's* right and left feet respectively right in front of *Tori's* right and left feet), (Photo 6). *Tori*, then, grabs *Uke's* left wrist with his left hand, facing thumb upward, stretches *Uke's* right hand diagonally upward to his right and the left hand diagonally downward to his left and leans back to control *Uke* backward (Photos 7- ①②).

So as to break through both of his hands held by *Tori*, *Uke* lowers his left shoulder and moves his right shoulder slightly forward, then, while twisting his body to his left, he puts his left foot closer to his right foot. While holding back *Tori's* left wrist with his left hand (the thumb facing upward), shifting his right foot to the previous position of his left foot and, then, holding back *Tori's* right wrist with his right hand (the thumb facing upward) (Photos 8- ①②), *Uke* turns around his body toward *Tori* (*Uke's* back facing *Shomen*).





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 8-①)

During this sequence, *Tori* responds to *Uke* by twisting his body to his right, puts his left foot closer to his right and, then, shifts his right foot to the previous position of his left foot (Photo 9). Then, while sticking his breast and abdomen area firmly to the back of *Tori*'s body (Photo 10), *Uke* stretches *Tori*'s left hand diagonally upward to his left (*Uke*'s thumb facing upward) and the right hand diagonally downward to his right (*Uke*'s thumb facing upward) and leans back to control *Tori* backward (Photo 11).

*Tori* lowers his right shoulder and moves his left shoulder slightly forward (Photo 12), then, while twisting his body to his right, he puts his right foot closer to his left foot and holding back both of *Uke*'s hands in the same procedure as before (Photo 13), turns around his body toward *Uke* (during this sequence, *Uke* responds to *Tori* by twisting his body to his left, puts his right foot closer to his left foot and shifts his left foot to the previous position of his right foot to face *Shomen*) and sticks his body firmly in the same manner as before (Photo 14). Then, *Tori* stretches *Uke*'s right hand diagonally upward to his right (*Tori*'s thumb facing upward) and the left hand diagonally downward to his left (*Tori*'s thumb facing upward) and leans back to control *Uke* backward (Photo 15).

*Tori* puts *Uke*'s left arm on the left side of the body with his left hand and raises his right arm above the shoulder to control *Uke* with both hands, then moves his left hand to slide up along *Uke*'s left arm to hold *Uke*'s left shoulder lightly with four fingers on top of the shoulder. Then, *Tori* stretches *Uke*'s right hand upward with his right hand (Photo 16), takes one step backward from his right foot to take *Shizen-hontai* and breaks *Uke*'s balance further backward to control *Uke* (Photo 17).

*Uke* signals "*Mairi*" by his left hand.

In *Ju-no-Kata*, "*Mairi*" shall be signaled either by tapping only once with a hand or retreating slightly with either one of the feet.

*Tori* takes one step forward from his left foot to be in *Shizen-hontai*, lowers *Uke*'s right hand (Photo 18) and brings *Uke* back in *Shizen-hontai* (Photo 19).





(Photo 8-②)



(Photo 9)



(Photo 10)



(Photo 11)



(Photo 12)



(Photo 13)



(Photo 14)



(Photo 15)



(Photo 16)



(Photo 17)



(Photo 18)



(Photo 19)



## 2. *Kata-oshi*

After finishing “*Tsuki-dashi*” (Photo 1), both *Tori* and *Uke* turn around their bodies to their right (Photo 2) to stand in *Shizen-hontai* with the left sides of their bodies toward *Shomen* so that *Uke*’s right toe stays closely behind *Tori*’s left heel (Photo 3).

*Uke* extends the fingers and thumb of his right hand while holding them together and gradually raises it, with the thumb along the lateral side of his body until it reaches around the side of his right breast. Then, *Uke* raises his right hand, with the fingertips facing upward and the palm facing forward, to his shoulder height and puts the palm onto the back side of *Tori*’s right shoulder to push forward (Photos 4-①②) and, while responding to *Tori*’s ante-flexion (without bending the knees), *Uke* presses gradually forward/downward, downward and then backward/downward (Photo 5). During this sequence, while responding to *Tori*’s ante-flexion, *Uke* also bends his body forward (Photos 6-①②).

In a natural sequence, *Uke*’s hand slips down to go over *Tori*’s shoulder and continues to push *Tori*, then while stepping backward in a sequence of small steps from his right foot, *Tori* grabs *Uke*’s right hand fingers from the little finger side with his right hand and attempts to control *Uke*’s right arm while keeping his body stable (Photo 7).

*Uke* turns around his body to his right with his right heel as a pivot, lowers his body, puts his left elbow on the lateral side of his body, extends the fingers and thumb of his left hand while holding them together, with his palm facing upward, and then, starts to thrust into *Tori*’s *Uto* with the top of his fingers below his right arm, while moving his left foot forward (Photos 8, 9).





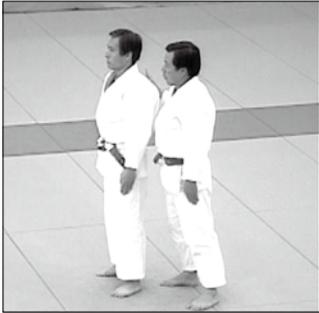
(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



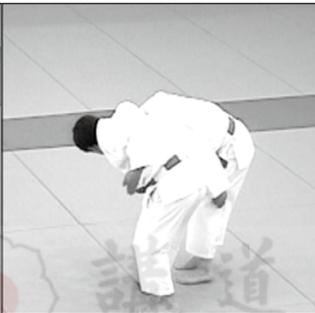
(Photo 6-①)



(Photo 6-②)



(Photo 7)



(Photo 8)



(Photo 9)



While retreating and stepping backward with his left foot, *Tori* receives *Uke*'s left hand by grabbing the left hand fingers from the little finger side with his left hand (Photos 10-①②), pulls out *Uke* toward the thrusting direction (Photo 11) and moves his right foot to his right while turning around *Uke*'s body to the right with his right hand (Photo 12). *Tori* pulls up both of *Uke*'s hands, makes *Uke* stand with the back of body against him and pulls up further both of *Uke*'s hands diagonally upward behind *Uke* to control *Uke* by breaking the balance (Photo 13).

When fully controlled by *Tori*, *Uke* signals “*Mairi*” by retreating slightly backward with either one of his feet.

*Tori* takes one step forward from his left foot (Photo 14) and brings *Uke* back in *Shizen-hontai* (Photos 15, 16, 17).





(Photo 10- ①)



(Photo 10- ②)



(Photo 11)



(Photo 12)



(Photo 13)



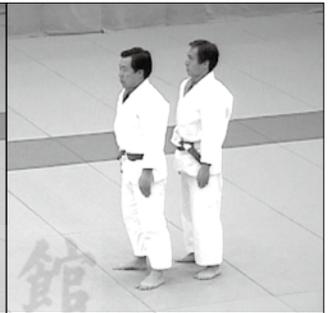
(Photo 14)



(Photo 15)



(Photo 16)



(Photo 17)

### 3. *Ryote-dori*

After finishing "*Kata-oshi*" (Photo 1), *Tori* goes through the right side (*Shimoza*) of *Uke* (Photo 2), then *Tori* and *Uke* stand facing each other in a short distance, both in *Shizen-hontai*, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 3).

*Uke* grabs both of *Tori*'s wrists with both of his hands in a regular grip (both thumbs facing inside) (Photos 4, 5).

*Tori* pulls back both of his hands (Photo 6), retreats slightly with his left foot to turn his body to his left, while breaking the *Uke*'s balance forward, and grabs back *Uke*'s right wrist with his left hand from below (the thumb facing inside) (Photos 7- ①②③). *Tori* extends the fingers of his right hand while holding them together and releases his right hand from *Uke* by targeting his fingertips toward *Tori*'s left shoulder and his right elbow toward *Uke*'s *Suigetsu* (Photo 8) and moves his right foot toward the front and inner side of *Uke*'s right foot (Photos 9- ①②).





(Photo 1)



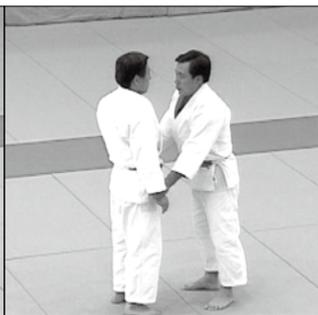
(Photo 2)



(Photo 3)



(Photo 4)



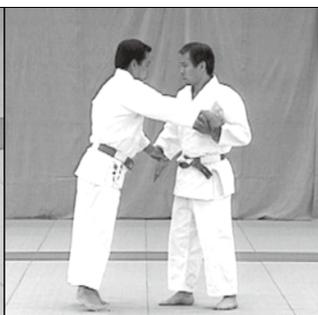
(Photo 5)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 7-③)



(Photo 8)



(Photo 9-①)



(Photo 9-②)

With this right foot as a pivot, *Tori* turns around his body to his left, puts on his right hand around the top of *Uke*'s right elbow and hold *Uke*'s right arm firmly into his right armpit (Photos 10- ①②③④). *Tori* moves his left foot toward the front and inner side of *Uke*'s left foot, sticks the back of his body firmly to *Uke*'s breast and abdomen area and puts *Uke*'s body on his hip while lowering his body (Photos 11- ①②). *Tori* stretches his knees and bends his body forward to control *Uke* (Photos 12, 13- ①②③).

*Uke* puts his left hand, with the fingertips facing downward, on the left side of *Tori*'s hip, leans back fully and stretches both of his legs held together to lift. After leaning back fully, *Uke* signals “*Mairi*” by lightly tapping the left side of *Tori*'s hip with his left hand.

*Tori* releases the technique and brings down *Uke* from his hip (Photos 14, 15).





(Photo 10- ①)



(Photo 10- ②)



(Photo 10- ③)



(Photo 10- ④)



(Photo 11- ①)



(Photo 11- ②)



(Photo 12)



(Photo 13- ①)



(Photo 13- ②)



(Photo 13- ③)



(Photo 14)



(Photo 15)

#### 4. *Kata-mawashi*

Both *Tori* and *Uke* stand where they finish “*Ryote-dori*” (*Tori* stands in front of *Uke* in a short distance with the left sides of their bodies toward *Shomen*) in *Shizen-hontai* (Photo 1).

*Uke* raises both of his hands along his body (in the same procedure as that of “*Kata-oshi*”) (Photos 2, 3, 4- ①②), puts his right hand on the back side of *Tori*’s right shoulder and his left hand on the front side of *Tori*’s left shoulder (Photos 5- ①②), pushes with his right hand and pulls with his left hand to turn around *Tori*’s body to the left (Photo 6).





(Photo 1)



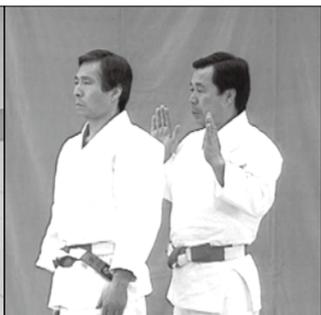
(Photo 2)



(Photo 3)



(Photo-4-1)



(Photo-4-2)



(Photo-5-1)



(Photo 5-2)



(Photo 6)



(Photo 7)



(Photo 8-1)



(Photo 8-2)

Responding to *Uke*'s turning around, *Tori* turns around to his left by changing his steps from left foot to the right, then to the left to face *Uke*, moves his left hand, with the little finger facing upward and his palm facing *Uke*, from the front side of *Uke*'s right shoulder to the upper right arm and grabs *Uke*'s upper arm close to the right elbow from inside, (*Uke*'s left hand naturally goes downward), retreats slightly with his left foot and, while breaking *Uke*'s balance forward with his left hand (Photos 7, 8- ①②), moves his right foot toward the front and inner side of *Uke*'s right foot (Photo 9). While lowering his body, *Tori* moves his left foot toward the front and inner side of *Uke*'s left foot, inserts his right shoulder under the *Uke*'s right armpit (Photos 10, 11), inserts his right hand under *Uke*'s right armpit and puts it on *Uke*'s right shoulder (Photos 12- ①②) to control *Uke* in the form of right "*Ippon-seoi-nage*" (Photos 13, 14).

*Uke* puts his left palm, with the fingertips facing downward, on the left side of *Tori*'s hip, stretches both of his legs while holding them together and straight. After leaning back fully and lifting his body, *Uke* signals "*Mairi*" by lightly tapping the left side of *Tori*'s hip with his left hand.

*Tori* releases the technique and brings down *Uke*'s body (Photos 15, 16).





(Photo 9)



(Photo 10)



(Photo 11)



(Photo 12-①)



(Photo 12-②)



(Photo 13)



(Photo 14)



(Photo 15)



(Photo 16)

## 5. *Ago-oshi*

From the position where they finish “*Kata-mawashi*” (*Tori* stands in front of *Uke*, both in *Shizen-hontai* with the left sides of their bodies toward *Shomen*) (Photo 1), *Tori* steps forward with his left foot (Photo 2) and with his right foot (Photo 3), then moves his left foot to turn his body to his right with his right foot as a pivot (the back of body faces *Shomen*) to stand in *Shizen-hontai* (Photo 4, 5).

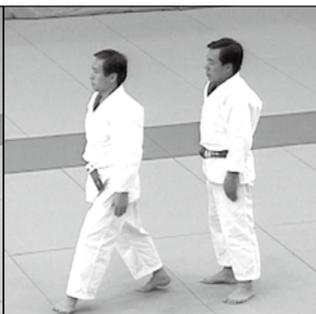
*Uke* extends the fingers and thumb of his right hand while holding them together (the thumb facing upward), stretches his right arm straight and moves forward from his right foot by *Tsugi-ashi* (the same procedure as that of “*Tsuki-dashi*”) while attempting to push and turn *Tori*’s chin from the right side (*Uke* gradually raises his right hand so that it hits *Tori*’s chin in the third step) (Photo 6).

*Tori* tightens his chin, turns his face to his left, turns the left toe to his left with his left heel as a pivot to turn his body to his left and, while dodging *Uke*’s right hand, grabs *Uke*’s right palm from the bottom (*Tori*’s thumb on *Uke*’s palm) (Photos 7- ①②). *Tori* breaks *Uke*’s balance by pulling out *Uke* toward the thrusting direction, takes one wide stride to his left with his right foot, turns his body 180° to his left with his right foot as a pivot by going under *Uke*’s right hand and attempts to twist *Uke*’s right arm (Photos 8- ①②③).

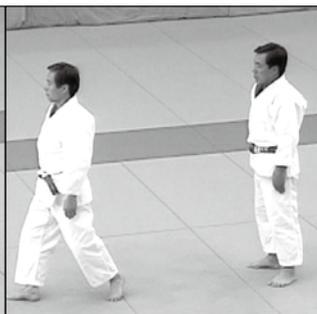




(Photo 1)



(Photo 2)



(Photo 3)



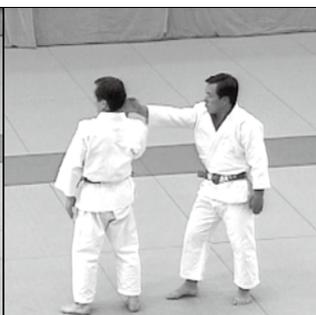
(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 8-①)



(Photo 8-②)



(Photo 8-③)

*Uke* extends the fingers and thumb of his left hand while holding them together, with the palm facing upward (putting his left elbow on the lateral side of his body at first) (Photo 9) and then, starts to thrust into *Tori's Uto* by moving his left foot forward (Photo 10).

While raising his body, *Tori* receives *Uke's* left hand thrust by grabbing *Uke's* left hand from the bottom in a regular grip (the thumb on *Uke's* palm from the little finger side) (Photos 11- ①②③). *Tori* moves his left foot to the left side of his right foot and moves his right foot to his right side to stand in *Shizen-hontai*, and then, stretches both of *Uke's* arms upward behind *Uke* so that *Uke* stands with the back of body facing *Tori* after retreating with his right foot (Photo 12).

After fully stretching both of *Uke's* arms upward behind *Uke* (Photo 13), *Tori* pushes down both of *Uke's* hands toward the back side of *Uke's* shoulders and breaks *Uke's* balance straight backward to control *Uke* (Photo 14).

*Uke* signals “*Mairi*” by retreating slightly with either one of his feet (Photo 15).

*Tori* moves forward from his left foot and loosens his holding of *Uke's* hands to release the technique (Photos 16, 17, 18).





(Photo 9)



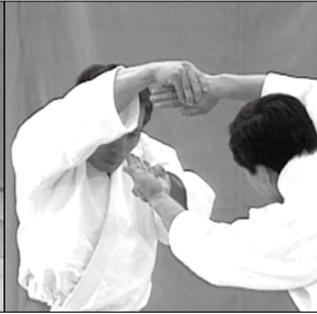
(Photo 10)



(Photo-11-①)



(Photo 11-②)



(Photo 11-③)



(Photo 12)



(Photo 13)



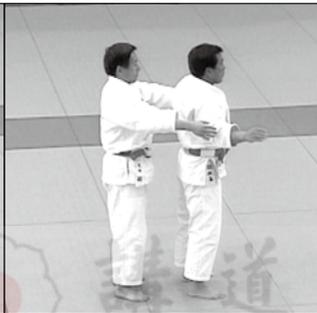
(Photo 14)



(Photo 15)



(Photo 16)



(Photo 17)



(Photo 18)

## *Dai-nikyo (Set 2)*

### *1. Kiri-oroshi*

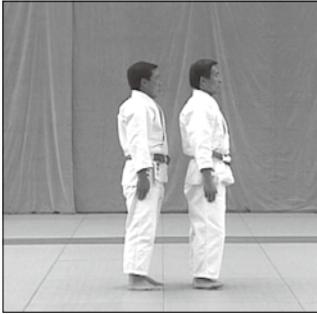
After finishing “*Ago-oshi*,” both *Tori* and *Uke* return to the center (Photos 1, 2) and stand facing each other (in a distance of about two steps) in *Shizen-hontai* while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 3).

*Uke* retreats with his right foot and turns his body to his right (the back of body faces *Shomen*) (Photo 4). *Uke* extends the fingers and thumb of his right hand while holding them together with the palm facing forward and raise it from the right side of his body straight above (Photo 5). Then, after turning his body to his left (changing the direction of both hands and feet to face *Tori*), *Uke* takes one wide stride forward with his right foot and starts to strike downward onto the top of *Tori*’s head with his right *Te-gatana*, while keeping the center of gravity around his hips (Photo 6).

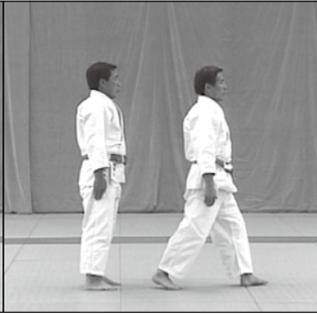
While tightening his chin and leaning back, *Tori* dodges *Uke*’s attack while retreating with his right foot first and then left foot (Photos 7, 8) and grabs *Uke*’s right wrist with his right hand from the top in a regular grip when *Uke*’s right *Te-gatana* is cut down around *Tori*’s abdomen (Photo 9). While moving forward with his right foot first and then left by *Tsugi-ashi* (2 steps), *Tori* pushes *Uke*’s hand and attempts to break *Uke*’s balance to the right rear corner (Photos 10, 11).

While responding to *Tori*’s counterattack, *Uke* retreats with his right foot to turn his body to his right, reverses his left hand with the fingertips facing downward to put his palm on *Tori*’s right elbow from the front side (Photos 12- ①②) and pushes to turn *Tori*’s body considerably backward to the left side of *Uke* (Photos 13- ①②).





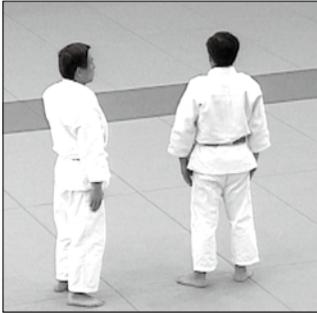
(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)



(Photo 10)



(Photo 11)



(Photo-12-①)

While responding to *Uke*, *Tori* goes under *Uke*'s left arm and widely turns around his body to his left with his left foot as a pivot (Photo 14), moves his right foot diagonally leftward behind *Uke* to raise his body and stretches his right elbow rightward to break *Uke*'s balance to the left rear corner (during this sequence, taking a slightly *Jigo-tai*) (Photo 15).

While breaking *Uke*'s balance to his left rear corner, *Tori* grabs the four fingers of *Uke*'s left hand with his left hand below his right arm by putting his thumb on *Uke*'s palm (Photos 16- ① ② ), continues to break *Uke*'s balance further to the left rear corner and takes one step forward with his left foot behind *Uke*'s left foot (Photo 17). Then, *Tori* moves his right foot right behind *Uke*, puts his right hand on top of *Uke*'s left shoulder (Photo 18), turns his body to his left and considerably raises *Uke*'s left hand with his left hand upward behind *Uke*'s shoulder with the palm facing upward (Photo 19). *Tori* takes one wide stride backward with his left foot behind his right foot to control *Uke* by taking a slightly *Jigo-tai* (Photo 20).

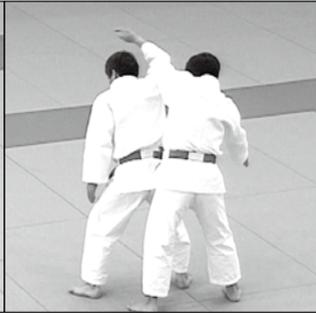
*Uke* signals "*Mairi*" by lightly tapping the outside of his right thigh with his right hand.

*Tori* releases the technique, moves his left foot forward and lowers *Uke*'s left hand (Photo 21).





(Photo 12- ②)



(Photo 13- ①)



(Photo 13- ②)



(Photo 14)



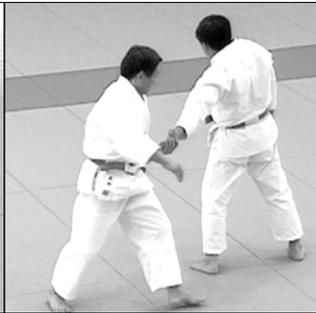
(Photo 15)



(Photo 16- ①)



(Photo 16- ②)



(Photo 17)



(Photo 18)



(Photo 19)



(Photo 20)



(Photo 21)



## 2. Ryokata-oshi

After finishing "Kiri-oroshi," *Uke* moves his left foot backward with his right foot as a pivot. *Tori* moves his right foot forward with his left foot as a pivot to stand in front of *Uke* (Photos 1, 2).

*Tori* stands in front of *Uke* (in a distance of about one step), both in *Shizen-hontai* while they stand on the left sides of their bodies toward *Shomen* (Photo 3).

*Uke* raises both of his hands (fingers and thumbs extended and held together) along the lateral sides of his body, turns his palms forward with fingertips facing upward around the breast (Photo 4) and raises them further (Photo 5). Then, *Uke* lowers both hands while stretching both arms and starts to push down both of *Tori's* shoulders with both of his hands (palms) while keeping *Shizen-hontai* (Photo 6).

Responding to *Uke's* force to push down, *Tori* bends his knees, lowers his body (standing on his toes) and moves his left foot diagonally leftward behind his right foot (Photo 7). While moving his right foot to the front of his left foot, *Tori* turns around his body to his left to face *Uke* and grabs *Uke's* right wrist from the bottom side by his left hand with the back of hand facing upward (Photos 8- ①②). While lowering his body, *Tori* moves his left foot diagonally leftward behind his right foot to break *Uke's* balance forward, (during this sequence, *Uke* moves his right foot slightly forward to be pulled by *Tori*) (Photo 9), turns around his body further to his left, while moving his right foot to the front of his left foot, and grabs *Uke's* right wrist from the outside with his right hand (Photos 10- ①②). When *Tori* faces almost the same direction as *Uke*, he changes his grips so that both palms face each other (his left hand closer to *Uke's* wrist than his right hand) (Photos 11- ①②), moves forward in a sequence of small steps and gradually stretches his body. Then, *Tori* pulls to stretch *Uke's* right arm further forward/upward with both of his hands and attempts to drive *Uke* onto the back of his body by breaking *Uke's* balance forward.

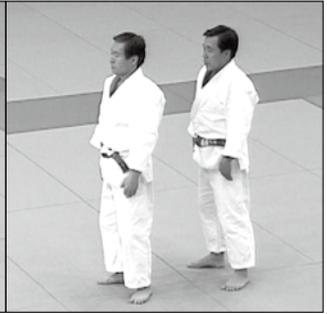




(Photo 1)



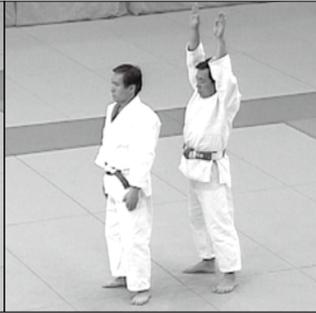
(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8-①)



(Photo 8-②)



(Photo 9)



(Photo 10-①)



(Photo 10-②)

*Uke* resist by putting his left palm with fingertips facing downward on the back side of *Tori*'s hip, while moving a few steps forward to be pulled by *Tori* (Photos 12, 13, 14, 15, 16, 17).

While twisting his body to his left, *Tori* retreats slightly with his right foot diagonally backward to his right and discharge *Uke*'s left hand (Photo 18). Then, while fully pulling *Uke*'s right wrist diagonally upward to his right with his right hand, *Tori* breaks *Uke*'s balance backward by putting his upper left arm (the palm facing downward) on *Uke*'s breast area and controls *Uke* by stepping behind *Uke* with his left foot slightly in *Jigo-tai* (Photo 19).

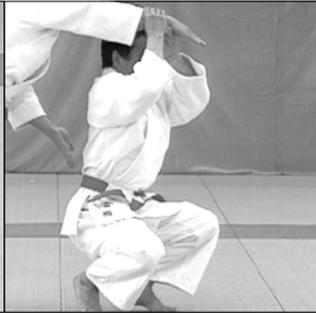
*Uke* signals "*Mairi*" by lightly tapping the outside of his left thigh with his left hand.

*Tori* releases the technique (Photos 20, 21).





(Photo 11-①)



(Photo 11-②)



(Photo 12)



(Photo 13)



(Photo 14)



(Photo 15)



(Photo 16)



(Photo 17)



(Photo 18)



(Photo 19)



(Photo 20)



(Photo 21)

### 3. *Naname-uchi*

After finishing "*Ryokata-oshi*," both *Tori* and *Uke* return to the center and stand facing each other (in a distance of about one step) in *Shizen-hontai* while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1).

*Uke* extends the fingers and thumb of his right hand while holding them together, bends his right elbow to raise his right hand above his left shoulder (Photo 2) and starts to hit *Tori's Uto* with his right *Te-gatana* (the bottom end of the little finger hits *Tori's Uto*) (Photos 3- ①②).

*Tori* dodges *Uke's Te-gatana* by leaning back with his upper body and controls *Uke* by grabbing *Uke's* right wrist from inside with his left hand fingers facing upward when *Uke's* right *Te-gatana* is almost hit down diagonally downward to *Tori's* left (Photos 4- ①②). Then, *Tori* extends the fingers and thumb of his right hand while holding them together with the palm facing downward (Photo 5) and starts to thrust into *Uke's Uto* while moving forward with his right foot (Photo 6).

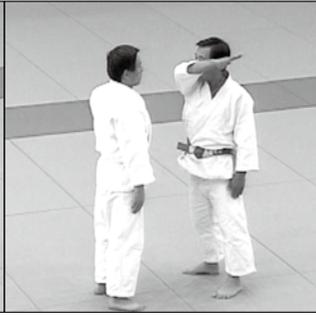
*Uke* takes one step backward with his left foot to turn his body to his left, grabs *Tori's* right wrist from inside with the back of left hand facing upward to pull it out toward the thrusting direction and attempts to break *Tori's* balance forward (Photos 7- ①②).

*Tori* takes one step forward with his left foot, releases his left hand, grabs *Uke's* left wrist with his left hand facing four fingers upward and attempts to break *Uke's* balance to the left front corner of *Uke*, (during this sequence, *Tori's* right hand is released from the grabbing of *Uke's* left hand) (Photos 8, 9).





(Photo 1)



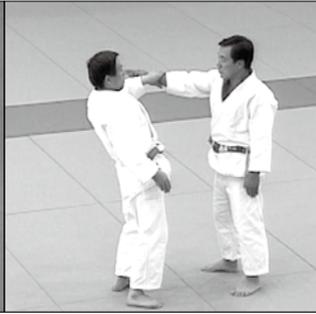
(Photo 2)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4- ①)



(Photo 4- ②)



(Photo 5)



(Photo 6)



(Photo 7- ①)



(Photo 7- ②)



(Photo 8)



(Photo 9)

*Uke* reverses his right hand, while putting his palm on *Tori*'s left elbow from the front side with his fingertips facing downward, and considerably turns *Tori*'s body to his right side (Photos 10- ①②).

While responding to *Uke*'s force, *Tori* bends his knees to lower his body, moves his right foot backward and behind *Uke*'s left foot with his left foot as a pivot and, after turning his body, takes a position of his body to form a T-like shape against *Uke*'s body and lowers his hip (Photos 11, 12). Then, *Tori* deeply holds the right side of *Uke*'s hip with his right arm from behind *Uke*, (during this sequence, *Uke*'s right foot is dragged toward his left foot), (Photos 13, 14), puts his left hand on the left side of *Uke*'s abdomen in a regular position (the fingers and thumb facing upward) to take the form of right "*Ura-nage*" and controls *Uke* by stretching his knees and leaning back to lift *Uke* high enough (Photos 15, 16- ①②).

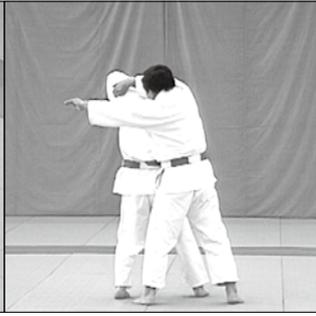
*Uke* holds both of his feet together, fully stretches and raises both of his hands and arms and, then, claps with both of his hands to signal "*Mairi*" (Photo 17).

*Tori* releases the technique and brings down *Uke* (Photos 18, 19).





(Photo 10- ①)



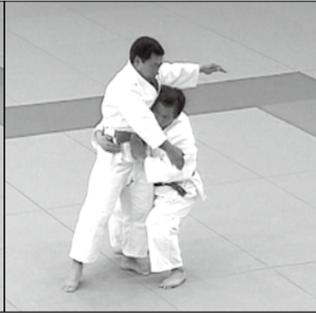
(Photo 10- ②)



(Photo 11)



(Photo 12)



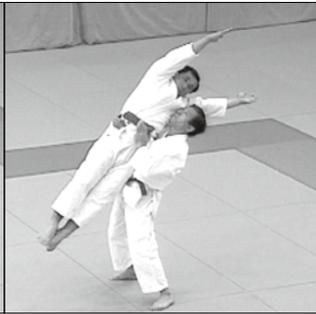
(Photo 13)



(Photo 14)



(Photo 15)



(Photo 16- ①)



(Photo 16- ②)



(Photo 17)



(Photo 18)



(Photo 19)



## 4. *Katate-dori*

After finishing “*Naname-uchi*,” *Tori* moves to the left side of *Uke* and both stand facing *Shomen* in *Shizen-hontai* (Photo1).

*Uke* grabs *Tori*'s right wrist with the back of his left hand facing upward (Photo 2).

*Tori* extends his right hand fingers and thumb while holding them together with the back of his hand facing upward, while reversely controlling *Uke*'s left arm by slightly stretching his elbow, moves his right foot forward with his body to the front of his left foot (keeping his arm to his shoulder's height) and attempts to release *Uke*'s left hand (Photos 3- ①②).

*Uke* takes one step diagonally forward to his left with his right foot (Photos 4, 5), puts his right palm on *Tori*'s right elbow from below his left hand and pushes the elbow away to release his left hand (Photos 6, 7- ①②, 8- ①②) and then, puts his left hand on *Tori*'s left shoulder to turn around *Tori*'s body to the left by dragging *Tori* toward *Uke* (Photos 9- ①②).





(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



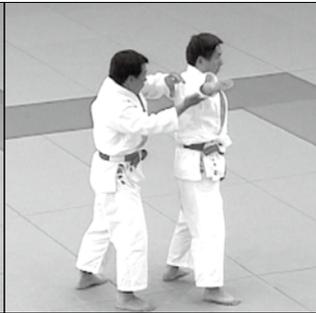
(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 8-①)



(Photo 8-②)



(Photo 9-①)

While responding to *Uke*'s moves, *Tori* turns around his upper body to his left while keeping the positions of both of his feet unchanged (Photos 10- ① ②), holds *Uke*'s left arm with his right hand (holding it from below through inside *Uke*'s left arm) and deeply inserts his left hand under *Uke*'s right armpit and along the belt (Photos 11- ①②, 12- ①②) to control *Uke* with left "*Uki-goshi*" (it should be, however, in the form of "*Ogoshi*" so as to make *Uke* raise both of the legs high enough) (Photos 13, 14- ①②).

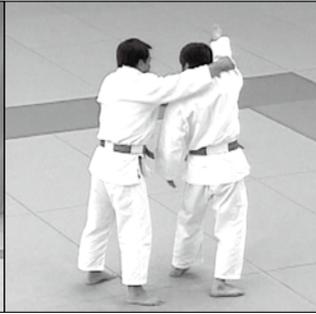
After leaning back fully and stretching both of his legs held together to lift, *Uke* signals "*Mairi*" by lightly tapping the right side of *Tori*'s hip with his right hand.

*Tori* releases the technique and brings down *Uke* from his hip (Photos 15, 16).





(Photo 9-②)



(Photo 10-①)



(Photo 10-②)



(Photo 11-①)



(Photo 11-②)



(Photo 12-①)



(Photo 12-②)



(Photo 13)



(Photo 14-①)



(Photo 14-②)



(Photo 15)



(Photo 16)



## 5. *Katate-age*

After finishing “*Katate-dori*,” *Tori* goes through *Shimo-za* (Photos 1, 2), then *Tori* and *Uke* stand facing each other in a distance of about 2.7m (about 1.5 *ken*), both in *Shizen-hontai*, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 3).

Both *Tori* and *Uke* extend the fingers and thumbs of their right hands with their palms facing forward while holding them together, raise them gradually from the right sides of their bodies to straight above and stretch their bodies until they stand on both of their toes (Photos 4- ①②). Then, both *Tori* and *Uke* simultaneously move forward in a sequence of small steps (Photo 5) and at the moment when *Tori* and *Uke* get so close that they almost collide with each other (when both of the right toes are about to touch each other), *Tori* moves his right foot backward with his left foot as a pivot to turn his body to his right and dodge *Uke*'s right arm while stretching his right arm (Photos 6- ①②).

Since his attack is dodged, *Uke* takes one step forward with his right foot to be in an oblique position against *Tori* and his right arm is lowered, (*Uke* is in front of *Tori* and his right and left feet are right in front of those of *Tori*) (Photos 7, 8).

*Tori* controls *Uke*'s right elbow from outside by his right hand with his thumb upward and his four fingers downward and puts his left hand on *Uke*'s left shoulder from lateral side to bend *Uke*'s body rightward (Photos 9- ①②③).

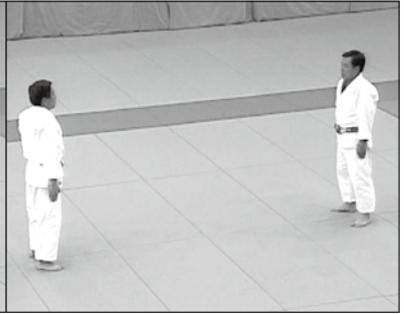




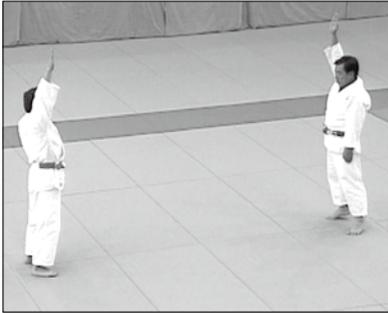
(Photo 1)



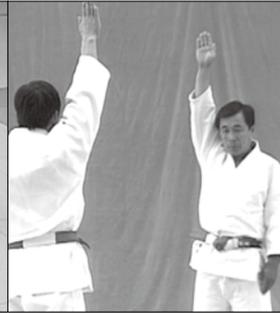
(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



(Photo 6-①)



(Photo 6-②)



(Photo 7)



(Photo 8)



(Photo 9-①)



(Photo 9-②)

Then, by leveraging *Uke*'s move to raise his body to regain his stability, *Tori* grabs *Uke*'s right elbow from the back and outside with his right hand to raise *Uke*'s arm upward and lowers to slides down his left hand from *Uke*'s left shoulder toward the outside of *Uke*'s left elbow to push the elbow and bend *Uke*'s body leftward (Photos 10, 11, 12, 13).

*Uke* tries to resist and raise his body rightward. *Tori* takes advantage of *Uke*'s force and raises *Uke*'s body and breaks *Uke*'s balance backward with both of his hands at the moment when *Uke* is about to stand upright (Photos 14- ①②). *Tori* raises to slide up his left palm from *Uke*'s left elbow to left shoulder to hold it from above and raises to slide up his right hand from *Uke*'s right elbow to wrist to grab it in a regular grip (the thumb inside) and pull it upward (Photo 15). *Tori* takes one step backward from his right foot to be in *Shizen-hontai*, drives force on *Uke* with both of his hands and controls *Uke* by breaking the balance backward (Photos 16- ①②).

*Uke* signals "*Mairi*" by lightly tapping the outside of his left thigh with his left hand.

*Tori* takes one step forward from his left foot and loosen the force by his right hand to release the technique (Photos 17, 18).





(Photo 9-③)



(Photo 10)



(Photo 11)



(Photo 12)



(Photo 13)



(Photo 14-①)



(Photo 14-②)



(Photo 15)



(Photo 16-①)



(Photo 16-②)



(Photo 17)



(Photo 18)

## *Dai-sankyo (Set 3)*

### *1. Obi-tori*

After finishing "Katate-age," *Tori* and *Uke* stand facing each other (in a distance of about one step), both in *Shizen-hontai* while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1).

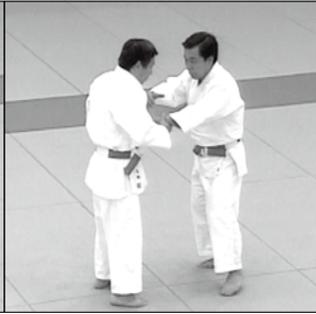
*Uke* slightly moves his left foot forward, at the same time, crosses both of his hand (the left hand over the right hand, while the back of each hand facing upward) and attempts to grab *Tori*'s belt (Photo 2).

While slightly moving his hip backward (keeping both of his feet unchanged), *Tori* reverses his right hand, puts his palm on *Uke*'s left wrist with the back of his hand facing downward and pulls out *Uke*'s left hand to his left (Photos 3- ① ② ). Then, *Tori* reverses his left hand with the back of hand facing downward and bring it forward over his right arm to receive *Uke*'s left elbow by putting it from the front side and pull out *Uke*'s left elbow further to his left. During this sequence, *Uke* moves his left foot forward to the front of *Tori*'s left foot (Photos 4- ①②③ ). *Tori* raises *Uke*'s left elbow further upward and attempts to turn around *Uke*'s body to the right, (during this sequence, *Tori* changes his left hand shape on *Uke*'s left elbow to *Yahazu* [a form with his four fingers extended and held together, while widely opening between the thumb and the index finger]) with his four fingers facing *Uke* and his thumb facing *Tori*) (Photos 5- ① ② ). When *Uke*'s right shoulder comes in front of him, *Tori* puts his right palm on the top of *Uke*'s right shoulder to pull it toward him (Photos 6- ①②③ ).





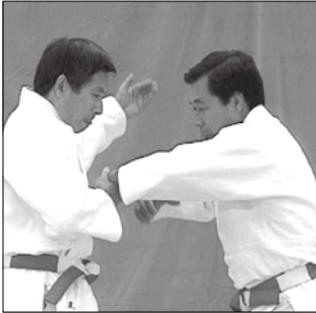
(Photo 1)



(Photo 2)



(Photo 3-1)



(Photo 3-2)



(Photo 4-1)



(Photo 4-2)



(Photo 4-3)



(Photo 5-1)



(Photo 5-2)



(Photo 6-1)



(Photo 6-2)



(Photo 6-3)

While turning around, *Uke* puts his right palm on *Tori*'s right elbow from below (the back of hand facing downward) (Photos 7- ① ② ③ ), moves his right foot behind his left foot and pulls out *Tori* while turning around his body to his right, (*Uke* turns around *Tori*'s body while pulling up *Tori*'s elbow with his right hand and changing his right hand shape on the top of *Tori*'s right elbow to *Yahazu* with his four fingers facing *Tori* and his thumb facing him) (Photos 8- ①②).

While being pulled out by *Uke*, *Tori* shifts his right foot by one step to his left from the front of his left foot and turns his body 180° to stand with his back facing *Uke*.

Then, when *Tori*'s left shoulder comes in front of him, *Uke* puts his left palm on the top of *Tori*'s left shoulder and attempts to turn around *Tori* (Photos 9- ①②).

While keeping the position of both of his feet unchanged, *Tori* controls *Uke* with left "*Uki-goshi*" (it should be, however, in the form of "*Ogoshi*" so as to make *Uke* raise both of the legs high enough) (Photos 10, 11, 12, 13).

After leaning back fully and stretching both of his legs held together to lift, *Uke* signals "*Mairi*" by lightly tapping the right side of *Tori*'s hip with his right hand.

*Tori* releases the technique and brings down *Uke* from his hip (Photo 14).





(Photo 7- ①)



(Photo 7- ②)



(Photo 7- ③)



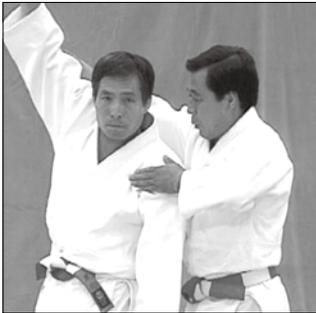
(Photo 8- ①)



(Photo 8- ②)



(Photo 9- ①)



(Photo 9- ②)



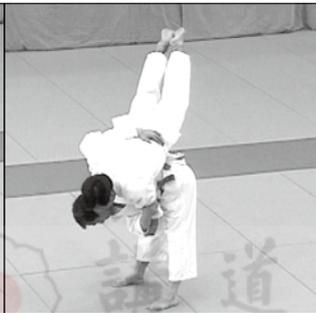
(Photo 10)



(Photo 11)



(Photo 12)



(Photo 13)



(Photo 14)



## 2. *Mune-oshi*

After finishing “*Obi-tori*,” both *Tori* and *Uke* return to the center.

*Tori* and *Uke* stand facing each other (in a distance of about one small step) in *Shizen-hontai* while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1).

*Uke* extends the fingers and thumb of his right hand while holding them together, raises it with his palm along his body, turns his wrist around the breast to put the fingertips upward with the palm facing forward (Photo 2) and starts to push *Tori*'s left breast with the bottom portion of his palm, which is close to his wrist (Photo 3).

While responding to *Uke*'s pushing force by leaning back with his breast, *Tori* makes his left hand (the palm facing forward) in *Yahazu* shape and put it on *Uke*'s right wrist from below to dodge the attack and pushes up (Photos 4- ①②). Then, *Tori* starts to push *Uke*'s left breast with his right hand in a similar manner (Photo 5).

While leaning back with his breast, *Uke* pushes up *Tori*'s right hand from below with his left hand in a similar manner and grabs *Tori*'s right wrist from below to push it upward (Photos 6- ① ② , 7). During this sequence, *Uke*'s attention is drawn to his left hand, while *Tori*'s focus is shifted toward his right hand, and *Tori*'s left hand naturally moves downward. Therefore, responding to the sequence, *Uke* grabs *Tori*'s left wrist with his right hand to stretch it diagonally downward to his right and *Tori*'s right wrist with his left hand to stretch it diagonally upward to his left, while attempting to control *Tori* (Photo 8).





(Photo 1)



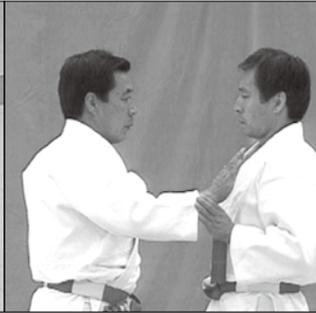
(Photo 2)



(Photo 3)



(Photo 4-①)



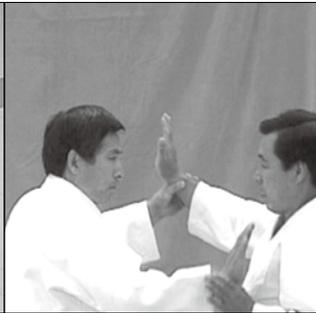
(Photo 4-②)



(Photo 5)



(Photo 6-①)



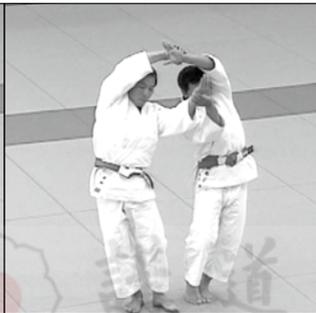
(Photo 6-②)



(Photo 7)



(Photo 8)



(Photo 9)



(Photo 10-①)

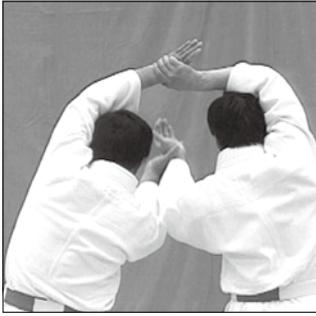


While attempting to detach both of *Uke*'s hands grabbing both of his hands, *Tori* pulls down his left hand toward the front of his body, lowers his left shoulder, moves his right shoulder backward, while shifting his left foot by one step to his right from the front of his right foot, and bends his right hand, which is being grabbed and stretched upward, toward inside to grab back *Uke*'s left wrist. During this sequence, *Uke* tries to keep his grabbing with his right hand, lowers his right shoulder, moves his left shoulder backward, while shifting his right foot by one step to his left from the front of his left foot, and grabs *Tori*'s left wrist (Photos 9, 10- ①②). After *Tori*'s left shoulder and *Uke*'s right shoulder touch each other and both face each other with back-to-back (*Tori* stretches *Uke*'s left arm downward with his right hand and *Uke* stretches *Tori*'s left arm upward with his right hand) (Photo 11), both *Tori* and *Uke* turn around their bodies, while taking one step to his right by *Tori* and to his left by *Uke* respectively (Photos 12- ①②). Then, after *Tori* and *Uke* face each other, *Tori* grabs *Uke*'s left wrist with his right hand (the back of hand facing upward) to stretch it diagonally upward to his right (Photos 13- ①②) and grabs *Uke*'s right wrist with his left hand (the back of hand facing downward) to stretch it diagonally downward to his left, while turning his body slightly to his left (by shifting his left toes slightly leftward), and pulls *Uke*'s right wrist toward his left hip to control *Uke* to the right rear corner (Photo 14). After then, *Tori* releases his right hand grip, while not moving his palm away from *Uke*'s left wrist and changing the direction of his hand so that the fingertips face upward, brings to slide down his palm along *Uke*'s left arm and pushes *Uke* by grabbing *Uke*'s upper left arm closely to the elbow to break *Uke*'s balance further to the right rear corner (Photos 15- ① ② ). While breaking *Uke*'s balance, *Tori* takes wide strides with his right foot first and, then, left foot behind *Uke*'s right foot and controls *Uke* backward by slightly lowering his body, (during his sequence, *Uke* responds to *Tori* by slightly retreating with his left foot) (Photos 16- ①②).

*Uke* signals “*Mairi*” by slightly retreating with his left foot.

*Tori* releases the technique and brings *Uke* back in *Shizen-hontai* (Photo 17).





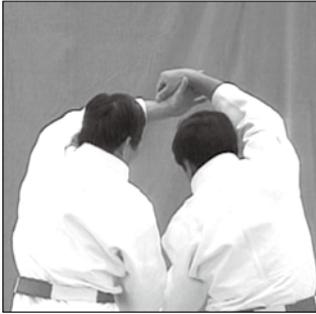
(Photo 10- ②)



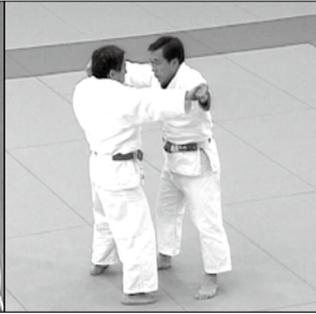
(Photo 11)



(Photo 12- ①)



(Photo 12- ②)



(Photo 13- ①)



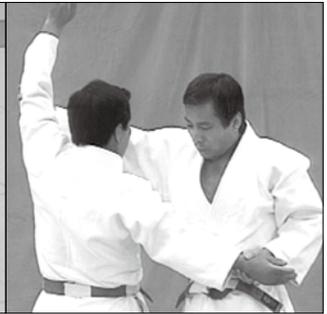
(Photo 13- ②)



(Photo 14)



(Photo 15- ①)



(Photo 15- ②)



(Photo 16- ①)



(Photo 16- ②)



(Photo 17)

### 3. *Tsuki-age*

After finishing “*Mune-oshi*,” both *Tori* and *Uke* return to the center. *Tori* and *Uke* stand facing each other (in a distance of about one step) in *Shizen-hontai* with *Tori*’s right side and *Uke*’s left side toward *Shomen* (Photo 1).

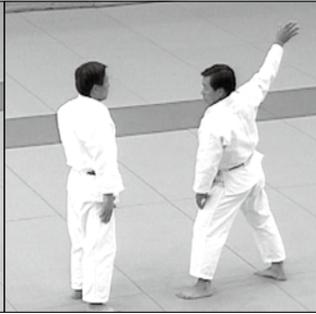
While facing *Tori*, *Uke* takes one wide stride backward with his right foot, extends his four fingers and thumb while opening them with his palm facing downward and swings his right hand widely backward (Photo 2). Then, while gradually clenching his right hand (Photos 3- ① ② ), *Uke* takes one step forward with his right foot and starts to knock up with his right fist from below toward *Tori*’s chin (the back of right hand toward *Tori*) (Photo 4).

*Tori* tightens his chin, leans back, dodges *Uke*’s fist and covers with his right hand over *Uke*’s right fist from the front side and while controlling *Uke*’s fist by responding the knocking up force (Photos 5- ①②③ ), *Tori* reverses his left hand and puts it around *Uke*’s upper arm close to the elbow with the back of hand upward (Photos 6- ①② ). Then, *Tori* takes one wide stride forward with his left foot and turns *Uke*’s body to the left while pushing *Uke* backward (Photos 7, 8, 9).





(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4)



(Photo 5-①)



(Photo 5-②)



(Photo 5-③)



(Photo 6-①)



(Photo 6-②)



(Photo 7)



(Photo 8)

While being turned by *Tori*, *Uke* tries to keep his body stable to turn 360° to his left by moving his right foot from his left to back side with his left foot as a pivot, then to the right side behind his left foot (Photo 10).

When *Uke* almost faces *Tori* once again after turning his body 360° (Photo 11), *Tori* moves his left foot close to his right foot and makes *Uke* move the right foot forward while grabbing to pull up *Uke*'s right elbow with his left hand (Photos 12, 13). Then, while reversing his left hand with the back of hand facing upward and pushing up *Uke*'s elbow from the front side, *Tori* moves his left foot forward and brakes *Uke*'s balance to the rear corner by pushing (Photos 14- ① ② ). *Tori* inserts his right hand over *Uke*'s right shoulder (Photos 15- ① ② ), while moving his right foot behind *Uke*'s right foot through its outside to be in *Jigo-tai*, and controls *Uke*'s right arm with the form of "*Ude-garami*" by putting his right palm on his left forearm, (the right hand goes through between the left arm and the breast) (Photos 16- ① ② ).

*Uke* signals "*Mairi*" by lightly tapping the outside of his left thigh with his left hand.

*Tori* releases the technique and brings *Uke* back in *Shizen-hontai* (Photo 17).





(Photo 9)



(Photo 10)



(Photo 11)



(Photo 12)



(Photo 13)



(Photo 14-①)



(Photo 14-②)



(Photo 15-①)



(Photo 15-②)



(Photo 16-①)



(Photo 16-②)



(Photo 17)

## 4. *Uchi-oroshi*

After finishing “*Tsuki-age*,” both *Tori* and *Uke* stand facing each other (in a distance of about two steps) in *Shizen-hontai* while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1).

While gradually opening the four fingers and thumb of his right hand, with his small finger facing upward and the back of hand facing him, *Uke* shifts his right hand to the left side along the front side of his body and raises it upward by making a circle-like shape (Photos 2, 3). When his right arm is stretched and his right hand reaches right above his head, *Uke* fully opens the four fingers and thumb of his right hand, turns the palm downward (Photo 4) and starts to clench the fingers and thumb while lowering his right hand downward from the right side by making a circle-like shape (Photo 5). While firmly clenching his fist in front of his abdomen and face his fist further upward (the back of hand facing forward), *Uke* raises the fist straight upward highly along his breast to fully stretch his right arm (Photos 6, 7), then, takes a step forward with his right foot to be slightly in right *Jigo-tai* and starts to hit *Tori*’s top of head (*Tento*) (in a similar manner as “*Kiri-oroshi*”) (Photo 8).

While tightening his chin, leaning back and retreating with his right foot first and then his left foot, *Tori* dodges *Uke*’s attack and when *Uke*’s fist is stricken down around his abdomen, *Tori* grabs *Uke*’s right wrist from the top in a regular grip (the back of hand facing upward) (Photo 9), moves forward with right foot first and then his left foot by *Tsugi-ashi* and attempts to break *Uke*’s balance to the right rear corner by pushing *Uke*’s right hand (Photo 10).

While responding to *Tori*, *Uke* turns his body to his right by retreating with his right foot, reverses his left hand with the fingertips facing downward to put his palm on *Tori*’s right elbow from the front side and pushes to turn around *Tori*’s body widely to his left side (Photos 11- ①②).





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)



(Photo 10)



(Photo 11-①)



(Photo 11-②)

While responding to *Uke*, *Tori* widely turns around his body to his left with his left foot as a pivot (Photos 12- ①② , 13), moves his right foot diagonally leftward behind *Uke*, stretches his right elbow rightward to break *Uke*'s balance to the left rear corner (in a similar manner as “*Kiri-orosi*”) (Photo 14) and grabs *Uke*'s left wrist with his left hand over his right arm (the back of hand facing downward) (Photos 15- ①② ) to break *Uke*'s balance further to the left rear corner (Photo 16). Then, by shifting the position of his feet with his left foot first and then his right foot toward the back side of *Uke*, *Tori* moves behind *Uke* (during this sequence, not relaxing his breaking *Uke*'s balance to the left rear corner) (Photos 17, 18), brings his right arm over *Uke*'s right shoulder to put his right hand on *Uke*'s throat in the form of “*Hadaka-jime*” and controls *Uke*'s left elbow joint by widely shifting his left foot behind his right foot and dragging *Uke*'s left wrist toward the left side of his hip (Photos 19- ①② ).

*Uke* signals “*Mairi*” by lightly tapping the outside of his right thigh with his right hand.

*Tori* releases the technique and brings *Uke* back in *Shizen-hontai* (Photo 20).





(Photo 12- ①)



(Photo 12- ②)



(Photo 13)



(Photo 14)



(Photo 15- ①)



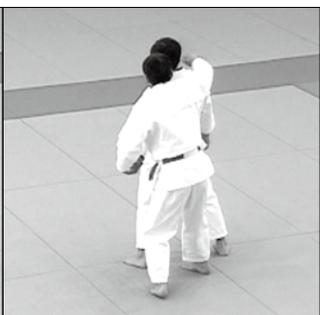
(Photo 15- ②)



(Photo 16)



(Photo 17)



(Photo 18)



(Photo 19- ①)



(Photo 19- ②)



(Photo 20)

## 5. *Ryogan-tsuki*

After finishing “*Uchi-oroshi*,” both *Tori* and *Uke* stand facing each other (in a distance of one wide step) in *Shizen-hontai* while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 1).

*Uke* opens between the middle and the ring fingers of right hand and starts to thrust into both of *Tori*’s eyes by moving his right foot forward (Photos 2-①②).

*Tori* turns his body to his left by retreating with his left foot (the back of body facing *Shomen*), grabs *Uke*’s right wrist from inside with the back of left hand facing upward and attempts to break *Uke*’s balance forward by pulling (Photos 3-①②).

While moving his left foot forward, *Uke* pushes *Tori*’s left wrist forward with his left hand, facing the back of left wrist upward, by grabbing it from the front side to make his right hand free from *Tori*’s grabbing and attempts to break *Tori*’s balance toward the left side of *Tori* (Photos 4-①②).

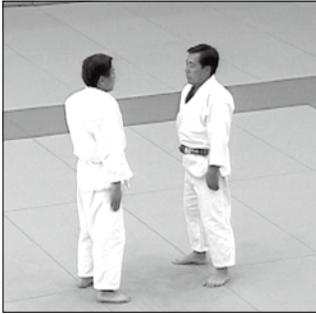
*Tori* puts his right palm on *Uke*’s left elbow with the back of his right hand facing upward and attempts to push away *Uke*’s left hand (Photo 5).

After being pushed in his left elbow, *Uke* responds to *Tori*’, drives his weight on his right foot to deeply bend his right knee and lower his body, turns around his body to his right by moving thorough under *Tori*’s right arm and widely shifts his left foot from his front to right side, while trying to keep his body stable (Photos 6, 7).

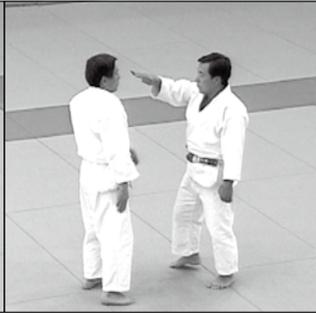
While moving his left foot forward, *Tori* starts to thrust into both of *Uke*’s eyes with the top of his fingers of his left hand in the same manner as that of *Uke* (Photo 8).

*Uke* turns his body to his right by taking one step backward with his right foot, grabs *Tori*’s left wrist from inside with his right hand and pulls it out to break *Tori*’s balance to that direction (Photo 9).





(Photo 1)



(Photo 2- ①)



(Photo 2- ②)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4- ①)



(Photo 4- ②)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)



While moving his right foot forward, *Tori* pushes *Uke*'s right wrist forward with his right hand, facing the back of his right wrist upward, by grabbing it from the front side to make his left hand free from *Uke*'s grabbing and attempts to break *Uke*'s balance toward the right side of *Uke* (Photos 10- ① ②).

*Uke* puts his left palm on *Tori*'s right elbow with the back of his left hand facing upward while his left fingertips facing downward and attempts to push away *Tori*'s right hand (Photos 11- ①②).

Responding to *Uke*, *Tori* turns around his upper body to his left while keeping the positions of both of his feet unchanged (Photos 12, 13, 14), holds *Uke*'s left arm with his right hand (holding it from below through inside *Uke*'s left arm) (Photo 15) and deeply inserts his left hand under *Uke*'s right arm and along the belt (Photo 16) to control *Uke* with left "*Uki-goshi*" (it should be, however, in the form of "*Ogoshi*" so as to make *Uke* raise both of the legs high enough) (Photos 17- ①②).

After leaning back fully and stretching both of his legs held together to lift, *Uke* signals "*Mairi*" by lightly tapping the right side of *Tori*'s hip with his right hand.

*Tori* releases the technique and brings down *Uke* from his hip (Photo 18).





(Photo 10-①)



(Photo 10-②)



(Photo 11-①)



(Photo 11-②)



(Photo 12)



(Photo 13)



(Photo 14)



(Photo 15)



(Photo 16)



(Photo 17-①)



(Photo 17-②)



(Photo 18)



## Ending formalities

Both *Tori* and *Uke* return to the positions in the beginning (in a distance of about 2 *ken* where both of them stood in *Shizen-hontai* after making standing bows and taking one step forward respectively) (Photos 1, 2, 3) and after facing each other in *Shizen-hontai* (Photo 4), *Tori* and *Uke* simultaneously take one step backward respectively from their right feet and stand on both feet held together (Photo 5) to make standing bows each other (in a distance of about 3 *ken* ) (Photo 6).

Then, both *Tori* and *Uke* turn to face *Shomen* (Photo 7) and make standing bows to finish *Ju-no-Kata* (Photos 8, 9).

in Photos : *Tori* - Takashi Ogata, 7<sup>th</sup> dan

*Uke* - Motonari Sameshima, 7<sup>th</sup> dan (at the time of shooting)





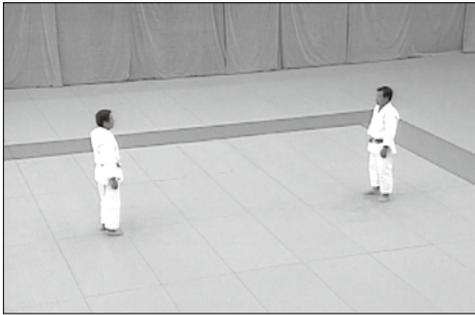
(Photo 1)



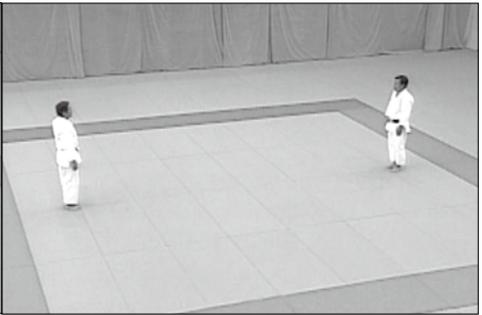
(Photo 2)



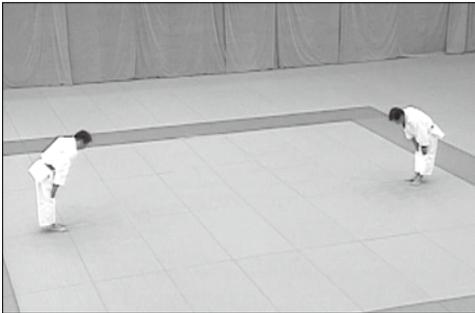
(Photo 3)



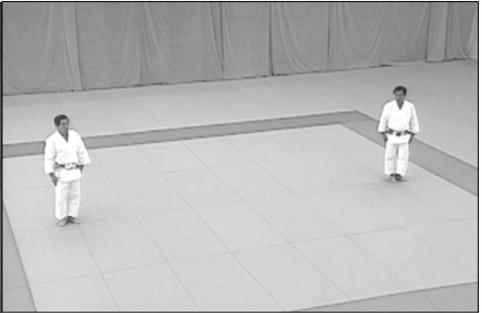
(Photo 4)



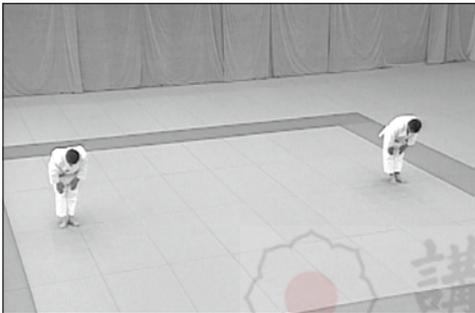
(Photo 5)



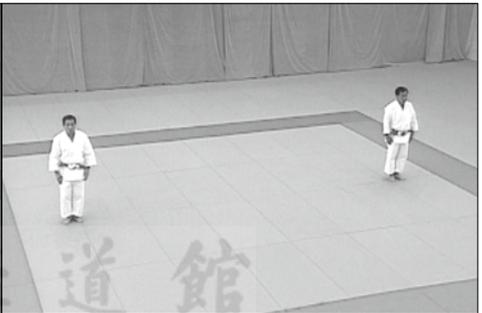
(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)

