講道館

講道館形教本
Kodokan KATA Textbook

投の形
Nage-no-Kata

English translated version

Official translation of the Japanese original
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Nage-no-Kata

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Introduction

Nage-no-Kata, also called “Randori-no-Kata”, was created to help Judo students understand the principles and master the basic techniques of Nage-waza used in Randori. It is made up of three representative techniques selected from Te-waza, Koshi-waza, Ashi-waza, Ma-sutemi-waza and Yoko-sutemi-waza to practice for both left and right sides in each technique. Basis of throwing techniques is acquired by practice of Kuzushi, Tsukuri, Kake and how to receive the technique on each technique.
Nage-no-Kata: Names of the techniques

1. Te-waza
   1. Uki-otoshi
   2. Seoi-nage
   3. Kata-guruma

2. Koshi-waza
   1. Uki-goshi
   2. Harai-goshi
   3. Tsurikomi-goshi

3. Ashi-waza
   1. Okuri-ashi-harai
   2. Sasae-tsurikomi-ashi
   3. Uchi-mata

4. Ma-sutemi-waza
   1. Tomoe-nage
   2. Ura-nage
   3. Sumi-gaeshi

5. Yoko-sutemi-waza
   1. Yoko-gake
   2. Yoko-guruma
   3. Uki-waza
Considerations for Practice

Both *Tori* and *Uke* take care to perform the *Kata* in about the center of the *Dojo* without a pause in each movement although each description is divided into Movement 1, Movement 2 and Movement 3 for the convenience of explanation.

They take care of *Judogi* no to be disarrayed badly during their performance and adjust it after completing each set of three techniques while returning to their initial positions.

*Tori* and *Uke* keep in mind to harmonize when they turn around their bodies to face each other without facing their backs of bodies toward *Shomen*. 
Beginning formalities

At the beginning, Tori and Uke stand upright facing each other in a distance of about 5.5m (about 3 ken), while Tori stands on the left side and Uke on the right side toward Shomen (Photo 1). Both turn to face Shomen to make standing bows toward Shomen simultaneously (Photo 2) and turn to face each other to make seated bows (Photos 3, 4, 5-①②, 6-①②).

Then, after rising together, both Tori and Uke simultaneously take one step forward from their left feet to take Shizen-hontai (Photo 7) and further move forward quietly to begin Te-waza.
1. Te-waza (Uki-otoshi, Seoi-nage, Kata-guruma)

1. Uki-otoshi

Tori and Uke step forward each other to a distance of about 60cm (about 2 shaku) (Photo 1).

Movement 1: While stepping forward with his right foot, Uke attempts to grasp Tori in Migi-shizen-tai. Tori seizes this opportunity, grasps Uke in Migi-shizen-tai and pulls Uke to attempt to break the balance forward while taking one step backward by Tsugi-ashi from his left foot. Responding to Tori’s pull, Uke takes one step forward by Tsugi-ashi from his right foot so as to try to protect his stability (Photo 2).

Movement 2: Tori again takes one step backward by Tsugi-ashi from his left foot and pulls Uke to attempt to break the balance forward. Responding to Tori’s pull, Uke takes one step forward by Tsugi-ashi from his right foot so as to try to protect his stability (Photo 3).

Movement 3: Tori once again pulls Uke forward in the same manner as before, suddenly takes one wide stride backward with his left foot while raising the toe and breaking Uke’s balance forward when Uke moves the right foot forward responding to Tori’s pull (Photo 4). Tori kneels down with his left kneecap around the left side of a extension line behind his right foot (an angle of the left leg and the straight line behind the right foot is about 30° to 45°) (Photos 5-①②③) and throws Uke forward by pulling both of his hands down strongly in one quick motion (Photos 6-①②, 7,8).

Tori rises to stand on the right side toward Shomen. Uke rises to stand on the left side toward Shomen facing Tori in the proper distance. Then both Tori and Uke grasp in Hidari-shizen-tai to perform left “Uki-otoshi” in the same manner as before.
2. Seoi-nage

Tori and Uke step forward each other to a distance of about 1.8m (about 1 ken) (Photo 1).

Movement 1: Uke raises his right fist overhead while taking one step forward with his left foot, then takes again one step forward with his right foot and attempts to strike Tori’s Tento with his right fist (Uzumaki) from right front of Tori (Photos 2-①②, 3).

Movement 2: Tori seizes this opportunity and moves his right foot inside Uke’s right foot while diverting Uke’s right upper arm with his left forearm (turning it inward). Tori grasps Uke’s right middle-inner-sleeve with his left hand to break Uke’s balance forward (Photos 4-①②), turns his body to his left with the tip of his right foot as a pivot and reaches out his right hand under Uke’s right armpit to grasps Uke’s top of shoulder (Photo 5). Then Tori moves his left foot to the inner side of Uke’s left foot and sticks his back of his body firmly to Uke’s breast and abdomen area to carries Uke on his back (Photos 6-①②).

Movement 3: While stretching his knees and bending his upper body forward, Tori throws Uke by pulling both of his hands down (Photos 7, 8, 9). Tori stands on the right side toward Shomen. Uke rises to stand on the left side toward Shomen facing Tori and attempts to strike Tori with his left fist from a distance of about 1.8m (about 1 ken) in the same manner as before. Tori performs left “Seoi-nage”.
(Photo 1)

(Photo 2-①)

(Photo 2-②)

(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 5)

(Photo 6-①)

(Photo 6-②)

(Photo 7)

(Photo 8)

(Photo 9)
3. Kata-guruma

Tori and Uke step forward each other to a distance of about 60cm (about 2 shaku) (Photo 1).

Movement 1: While stepping forward with his right foot, Uke attempts to grasp Tori in Migi-shizen-tai. Tori seizes this opportunity, grasps Uke in Migi-shizen-tai and pulls Uke to attempt to break the balance forward while taking one step backward by Tsugi-ashi from his left foot. Responding to Tori’s pull, Uke takes one step forward by Tsugi-ashi from his right foot so as to try to protect his stability (Photo 2).

Movement 2: While taking again one step backward by Tsugi-ashi from his left foot, Tori grasps Uke’s right middle-inner sleeve with his left hand facing four fingers upward by bringing it through under Uke’s right elbow and pulls Uke to attempt to break the balance forward (Photos 3-①②). Responding to Tori’s pull, Uke takes one step forward by Tsugi-ashi from his right foot so as to try to protect his stability.

Movement 3: Tori takes one wide stride backward with his left foot while making Uke to move his right foot forward to break Uke’s balance forward by pulling his left hand. Tori lowers his hip to be in the posture of Jigo-tai, puts the right side of his neck to the right side of Uke’s hip when Uke’s balance is broken forward and inserts his right hand shallowly into the inner side of Uke’s right thigh to hold it (Photos 4-①②③). Then Tori lifts Uke onto his shoulders in one quick motion while pulling his left elbow down strongly toward the left side of his hip and being the posture of Shizen-hontai by moving his left foot near to his right foot (Photos 5, 6-①②) and throws Uke to the direction of his left front corner (Photos 7, 8).

Tori turns his body to his left to stand on the right side toward Shomen. Uke rises to stand on the left side toward Shomen facing Tori. Then both Tori and Uke grasp in Hidari-shizen-tai to perform left “Kata-guruma” in the same manner as before.

When left “Kata-guruma” is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin Koshi-waza.
2. **Koshi-waza (Uki-goshi, Harai-goshi, Tsurikomi-goshi)**

1. **Uki-goshi**

*Tori* and *Uke* step forward each other to a distance of about 1.8m (about 1 *ken*) (Photo 1).

Movement 1: *Uke* raises his right fist overhead while taking one step forward with his left foot (Photo 2), then takes again one step forward with his right foot and attempts to strike *Tori*’s *Tento* with his right fist (*Uzumaki*) from right front of *Tori* (Photo 3).

Movement 2: *Tori* seizes this opportunity, inserts his body while stepping forward with his left foot first and then his right foot in front of *Uke*’s body (Photos 4-①②), avoids *Uke*’s fist behind him, at the same time he lowers his left shoulder slightly and leans back to put his left arm along the back side of *Uke*’s belt while encircling it deeply under *Uke*’s right armpit. While pulling *Uke*’s body close to his left hip and sticking it firmly against the hip to break *Uke*’s balance straight forward, *Tori* grasps *Uke*’s left middle-outer sleeve with his right hand (Photos 5-①②).

Movement 3: *Tori* throws *Uke* by twisting his body to his right in one quick motion (Photos 6, 7, 8). *Tori* stands on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* and attempts to strike *Tori* with his left fist in the same manner as before when he comes in the proper distance. *Tori* performs right “*Uki-goshi*”. 
2. Harai-goshi

*Tori* and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tori*’s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: While taking again one step backward by *Tsugi-ashi* from his left foot, *Tori* reaches his right hand under *Uke*’s left armpit and puts his right hand on the back side of *Uke*’s left shoulder and pulls *Uke* to attempts to break the balance forward (Photos 3-①②). Responding to *Tori*’s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability.

Movement 3: *Tori* moves around his left foot backward to diagonally right side behind his right foot while pulling *Uke* with both of his hands and making *Uke* to move his right foot slightly forward to break *Uke*’s balance diagonally forward to the right (Photo 4). *Tori* sticks his right hip firmly against *Uke*’s abdomen (Photo 5) and throws *Uke* by sweeping up as sliding his right leg along *Uke*’s right leg (Photos 6, 7-①②, 8, 9, 10).

*Tori* stands on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then both *Tori* and *Uke* grasp in *Hidari-shizen-tai* to perform left “Harai-goshi” in the same manner as before.
3. Tsurikomi-goshi

Tori and Uke step forward each other to a distance of about 60cm (about 2 shaku) (Photo 1).

Movement 1: While stepping forward with his right foot, Uke attempts to grasp Tori in Migi-shizen-tai. Tori seizes this opportunity, grasps Uke in Migi-shizen-tai and pulls Uke to attempt to break the balance forward while taking one step backward by Tsugi-ashi from his left foot and grasping Uke’s rear collar with his right hand (Photos 2-①②). Responding to Tori’s pull, Uke takes one step forward by Tsugi-ashi from his right foot so as to try to protect his stability.

Movement 2: Tori again takes one step backward by Tsugi-ashi from his left foot and attempts to break Uke’s balance forward. Responding to Tori’s pull, Uke takes one step forward by Tsugi-ashi from his right foot so as to try to protect his stability.

Movement 3: Tori retreats slightly his left foot to pull Uke forward (Photo 3) and pulls/lifts Uke’s body upward/forward by using his right hand effectively while moving his right foot toward the front and inner side of Uke’s right foot being advanced (Photo 4). Responding Tori, Uke moves his left foot forward to be in Shizen-hontai and tries to protect his stability. At the moment, Tori moves around his left foot toward the front and inner side of Uke’s left foot while pulling/lifting Uke straight forward (Photo 5), lowers his hips, put the back side of them against the front side of Uke’s thighs (Photos 6-①②③) and throws Uke directly in front of him by pulling down both of his hands while stretching both of his knees in one quick motion and pushing up his hips (Photo 7, 8).

Tori stands on the right side toward Shomen and Uke rises to stand on the left side toward Shomen facing Tori in the proper distance. Then, both Tori and Uke grasp in Hidari-shizen-tai to perform left “Tsurikomi-goshi” in the same manner as before.

When left “Tsurikomi-goshi” is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin Ashi-waza.
3. Ashi-waza (Okuri-ashi-harai, Sasae-tsurikomi-ashi, Uchi-mata)

1. Okuri-ashi-harai

Tori and Uke step forward each other to a distance of about 30cm (about 1 shaku) and both stand in Shizen-hontai (Photo 1).

Movement 1: Uke attempts to grasp Tori in the right grip keeping Shizen-hontai. Responding to Uke, Tori grasp Uke in the right grip keeping Shizen-hontai (Photo 2), takes one step toward his right side by Tsugi-ashi with his right foot first and then his left foot while controlling Uke to move leftward. Responding to Tori’s moves, Uke takes one step together with Tori toward his left side by Tsugi-ashi with his left foot first and then right foot (Photos 3-①②).

Movement 2: After Tori makes the force of moves stronger while controlling as pushing up Uke again to his right side, both Tori and Uke take one step sideward by Tsugi-ashi.

Movement 3: Tori takes one wide stride to his right side with his right foot while pushing Uke’s body diagonally upward to the left as drawing a bottom curve of boat with both of his hands (Photo 4). Tori turns up his left sole while concentrating strength in the little toe side of his left foot, sweeps below Uke’s right ankle with the sole of his left foot (Photos 5-①②) and throw Uke as following after the direction of Uke’s moves (Photos 6, 7, 8, 9, 10).

Tori stands keeping the position on the left side toward Shomen and Uke rises to stand on the right side toward Shomen facing Tori. Then, both Tori and Uke grasp in the left grip keeping Shizen-hontai to perform right “Okuri-ashi-harai” in the same manner as before.
2. Sasae-tsurikomi-ashi

*Tori* and *Uke* step forward each other to a distance of about 60cm (about 2 shaku) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tori*’s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: *Tori* takes again one step backward by *Tsugi-ashi* from his left foot. *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability. During this sequence, *Tori* retreats his right foot diagonally backward to his right, as drawing an arc, without stopping from *Tsugi-ashi* movement and turns the toe inward while turning his body to his left (Photos 3, 4-①②).

Movement 3: When *Uke* responds *Tori*’s pull and moves the right foot forward so as to try to protect the stability, *Tori* blocks *Uke*’s leg above the right ankle with the sole of his left foot (Photos 5, 6), and throws *Uke* to his left side behind him by pulling largely with his left hand with the assistance of his right hand (Photos 7, 8, 9, 10, 11).

*Tori* stands on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then both *Tori* and *Uke* grasp in *Hidari-shizen-tai* to perform right “Sasae-tsurikomi-ashi” in the same manner as before.
3. *Uchi-mata*

*Tori* and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* also grasp *Uke* in *Migi-shizen-tai* while stepping forward with his right foot (Photo 2). *Tori* moves his left foot diagonally forward to his left (Photo 3) and pulls *Uke* diagonally to his right behind him while using his right hand effectively with a large action. Responding to *Tori*, *Uke* moves around as drawing an arc with his left foot first and then right foot (Photo 4).

Movement 2: When *Tori* moves as the same manner as Movement 1, *Uke* responds to *Tori*'s pull and moves around as drawing an arc with his left foot first and then right foot so as to try to protect his stability.

Movement 3: *Tori* steps forward again with his left foot while largely pulling *Uke* to his diagonally to his right behind him (Photos 5, 6), pulls *Uke* to break the balance forward using both of his hands effectively and inserts his right leg between both of *Uke*'s legs while lowering his body at the moment the weight is about shifted to *Uke*'s his left foot being advanced (Photos 7, 8-①②). *Tori* throws *Uke* by sweeping up with the back of his right thigh in contact with the inner side of *Uke*'s left thigh (Photos 9, 10, 11).

*Tori* stands on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasp in *Hidari-shizen-tai* to perform left “*Uchi-mata*” in the same manner as before.

When left “*Uchi-mata*” is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin *Ma-sutemi-waza*.
4. Ma-sutemi-waza (Tomoe-nage, Ura-nage, Sumi-gaeshi)
The movement in Ma-sutemi-waza should be continuous and relatively quick.

1. Tomoe-nage

Tori and Uke step forward each other to a distance of about 60cm (about 2 shaku) (Photo 1).

Movement 1: While stepping forward with his right foot, Uke attempts to grasp Tori in Migi-shizen-tai. Responding to Uke, Tori grasps Uke in Migi-shizen-tai while stepping with his right foot (Photo 2). Tori seizes this opportunity and pushes Uke to attempt to break the balance straight backward while taking three steps forward rather quickly with his right foot first, left foot and then right foot. Following Tori’s push, Uke resists Tori’s push and attempts to push back after retreating with his left foot first, right foot and then left foot so as to try to protect his stability (Photos 3, 4).

Movement 2: At the moment Uke pushes back, Tori moves his left foot forward toward the inner side of Uke’s right foot and grasps Uke’s right front lapel inserting his left hand from below Uke’s armpit (Photo 5). Tori breaks Uke’s balance straight forward using both of his hands effectively at the moment Uke moves his left foot forward and both feet align (Photos 6-①②).

Movement 3: Tori bends his right knee sufficiently and lightly puts the top of his right foot, while bending it back, on Uke’s abdomen (Photo 7). At the same time Tori puts his hips down on the Tatami near to his left heel, he throws Uke overhead by stretching his right knee and pulling as drawing an arc with both of his hands (Photos 8, 9, 10, 11).

Tori rises to stand on the right side toward Shomen and Uke stands on the left side toward Shomen facing Tori in the proper distance. Then, both Tori and Uke grasp in Hidari-shizen-tai to perform left “Tomoe-nage” in the same manner as before.
2. Ura-nage

_Tori_ and _Uke_ step forward each other to a distance of about 1.8m (about 1 _ken_) (Photo 1).

Movement 1: _Uke_ raises his right fist overhead while taking one step forward with his left foot (Photo 2), then takes again one step forward with his right foot and attempts to strike _Tori’ s_ Tento with his right fist (_Uzumaki_ ) from right front of _Tori_ (Photos 3, 4).

Movement 2: _Tori_ seizes this opportunity, steps forward with his left foot deeply behind _Uke’ s_ right foot to pass under _Uke’ s_ hand (Photo 5) and lowers his hips while _Uke’ s_ right fist strikes the air over his left shoulder. While putting his left hand from the back side of _Uke’ s_ hips (along the back side of _Uke’ s_ belt) and pulling to hold _Uke’ s_ hips firmly to his body, _Tori_ moves his right foot in one quick motion toward inner side of _Uke’ s_ right foot and puts his right palm (fingertips upward) on _Uke’ s_ abdomen (Photos 6-①②③). _Tori_ throws _Uke_ over his left shoulder by leaning back to lift _Uke’ s_ body using both of his hands and hips effectively and throwing his own body backward (Photos 7, 8, 9).

_Tori_ rises to stand on the right side toward _Shomen_. _Uke_ rises to stand on the left side toward _Shomen_ facing _Tori_ and attempts to strike _Tori_ with his left fist in the same manner as before when he steps forward and comes in the proper distance. _Tori_ performs right “Ura-nage”.
3. *Sumi-gaeshi*

*Tori* and *Uke* step forward each other to a distance of about 90cm (about 3 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-jigo-tai*. Responding to *Uke*, *Tori* also grasps *Uke* in *Migi-jigo-tai* (This grasping is to insert the right hand through the opponent’s left armpit to put the palm on his left back, while putting the left hand on the outside of opponent’s right upper arm just above the elbow to hold it, bend the upper body forward to put the head on the right side of opponent’s head each other and lower the hips slightly down.) (Photos 2- ① ② ). *Tori* takes one wide stride backward with his right foot while lifting *Uke* slightly up with his right hand. Responding to *Tori*, *Uke* moves his left foot forward (Photo 3).

Movement 2: Responding to *Uke’s* trial to recover the balance, *Tori* attempts to lighten *Uke’s* body upward using both of his hands effectively. Responding to *Tori*, *Uke* moves his right foot diagonally forward to his right so as to try to protect his stability (Photos 4, 5).

Movement 3: At the moment both of *Uke’s* feet align, *Tori* break *Uke’s* balance straight forward while moving his left foot close to inner side of his right foot. While throwing his own body straight backward and putting his right instep on the upper part of hollow of *Uke’s* left leg (Photos 6- ① ② ), *Tori* throws *Uke* overhead by spring up *Uke’s* body from below and using both of his hands effectively (Photos 7, 8, 9).

*Tori* rises to stand on the right side toward *Shomen* and *Uke* stands on the left side toward *Shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasp in *Hidari-jigo-tai* to perform left “*Sumi-gaeshi*” in the same manner as before.

When left “*Sumi-gaeshi*” is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin *Yoko-sutemi-waza.*
5. Yoko-sutemi-waza (Yoko-gake, Yoko-guruma, Uki-waza)

1. Yoko-gake

*Tori* and *Uke* step forward each other to a distance of about 60cm (about 2 shaku) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tori*’s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: *Tori* again takes one step backward by *Tsugi-ashi* from his left foot and breaks *Uke*’s body slightly in an oblique position while making *Uke* to take one step forward by *Tsugi-ashi* from his right foot (Photo 3).

Movement 3: *Tori* retreats his left foot slightly, moves his right foot close to his left foot and breaks *Uke*’s balance to the outside of little toe of *Uke*’s right foot sufficiently using both of his hands effectively when *Uke* steps forward with the right foot keeping the posture of an oblique position (Photos 4-①②). *Tori* sweeps, as thrusting, below the outside of ankle of *Uke*’s right foot from its outer front with the sole of his left foot while throwing his own body onto the left side (Photos 5, 6-①②), at the same time, he pulls to scoop his left hand as drawing an arc while assisting it with his right hand and throws *Uke* in his left side (Photos 7, 8, 9).

*Tori* rises to stand on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then both *Tori* and *Uke* grasp in *Hidari-shizen-tai* to perform right “Yoko-gake” in the same manner as before.
2. *Yoko-guruma*

*Tori* and *Uke* step forward each other to a distance of about 1.8m (about 1 ken) (Photo 1).

Movement 1: *Uke* raises his right fist overhead while taking one step forward with his left foot (Photo 2), then takes again one step forward with his right foot and attempts to strike *Tori’s Tento* with his right fist (*Uzumaki*) from right front of *Tori* (Photo 3).

Movement 2: *Tori* seizes this opportunity and attempts to throw *Uke* with *Ura-nage* (Photos 4-①②).

Movement 3: During this sequence, *Uke* suddenly bends his upper body forward to try to avoid the throw (Photo 5-①②). *Tori* seizes the opportunity of *Uke’s* defensive posture, breaks *Uke’s* balance straight forward with his left hand and slides his right foot, as drawing an arc, deeply between *Uke’s* legs (Photo 6). *Tori* throws *Uke* toward his left shoulder by throwing his own body onto the left side and pushing up slightly with his right hand (Photos 7, 8, 9).

*Tori* rises to stand on the right side toward *Shomen*. *Uke* stands on the left side toward *Shomen* facing *Tori*, and attempts to strike *Tori* with his left fist in the same manner as before when he steps forward and comes in the proper distance. *Tori* performs right “*Yoko-guruma*”. 
3. Uki-waza

*Tori* and *Uke* step forward each other to a distance of about 90cm (about 3 shaku)(Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-jigo-tai*. *Tori* seizes this opportunity and grasps *Uke* in *Migi-jigo-tai* while stepping forward with his right foot (Photo 2). *Tori* takes one wide stride backward with his right foot while lifting *Uke* slightly upward with his right hand. Responding to *Tori*, *Uke* moves his left foot forward (Photo 3).

Movement 2: Responding to *Uke*’s trial to recover the balance, *Tori* attempts to lift *Uke* slightly upward using both of his hands effectively. Responding to *Tori*, *Uke* moves his right foot diagonally forward to his right so as to try to protect his stability (Photo 4).

Movement 3: During this sequence, *Tori* stretches his left leg slightly while breaking *Uke*’s balance to the right front corner using both of his hands effectively (Photo 5) and throws *Uke* toward his left shoulder by moving his left leg diagonally to his left behind him and throwing his own body onto the left side (Photos 6-①②, 7, 8, 9, 10).

*Tori* rises to stand on the right side toward *Shomen* and *Uke* stand on the left side toward *shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasp in *Hidari-jigo-tai* to perform right “Uki-waza” in the same manner as before.
Ending formalities

When right “Uki-waza” is finished, both return to the initial positions (Photo 1), turn around their bodies and take *Shizen-hontai* (Photo 2). They take one step backward to stand upright [in a distance of about 5.5m (about 3 *ken*)] (Photo 3), then make seated bows (Photos 4, 5), rise together, turn to face *Shomen* to make standing bows simultaneously (Photo 6) and finish *Nage-no-Kata* to leave the area.
in Photos: Tori - Mikihiro Mukai, 6th dan
          Uke - Chikara Kariya, 5th dan (at the time of shooting)