講道館

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 7th, 1977
Amended on June 1st, 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-sankyo (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).
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).
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).
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).
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).
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).
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).
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).
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).
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).
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).
**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).
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 16-①②), 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).
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.
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).
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).
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).
4. *Katate-dori*

After finishing “Namae-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 ).
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 10-①②), 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).
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).
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).
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 3-①②). 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 5-①②). 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).
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).
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 6-①②, 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).
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 15-①②). 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).
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).
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 14-①②). Tori inserts his right hand over Uke’s right shoulder (Photos 15-①②), 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 16-①②).

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).
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 its 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).
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).
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).
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 10-①②).

**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).
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, 7th dan
Uke - Motonari Sameshima, 7th dan (at the time of shooting)