講道館

Kodokan KATA Textbook

固の形
Katame-no-Kata

English translated version

Official translation of the Japanese original
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Introduction

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

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

The basic logic and application of the techniques with correct methods of pinning, countering those pins, strangling and locking joints against an opponent are acquired by learning this *Kata*. 
Katame-no-Kata: Names of the techniques

Osaekomi-waza (Set 1)
1. Kesa-gatame
2. Kata-gatame
3. Kami-shiho-gatame
4. Yoko-shiho-gatame
5. Kuzure-kami-shiho-gatame

Shime-waza (Set 2)
1. Kata-juji-jime
2. Hadaka-jime
3. Okuri-eri-jime
4. Kataha-jime
5. Gyaku-juji-jime

Kansetsu-waza (Set 3)
1. Ude-garami
2. Ude-hishigi-juji-gatame
3. Ude-hishigi-ude-gatame
4. Ude-hishigi-hiza-gatame
5. Ashi-garami
Beginning formalities

At the beginning, Tori and Uke stand upright facing each other in a distance of about 5.5m (about 3 ken), while Tori stands on the left side and Uke on the right side toward Shomen. Both turn to Shomen to make standing bows simultaneously (Photo 1) and turn face each other to make seated bows (Photo 2). Then, after rising together, both Tori and Uke simultaneously take one step forward from their left feet to take Shizen-hontai (Photo 3). Both simultaneously take one step backward with their left feet, kneel down on their left knees on the previous spots of their left heels while keeping their left toes raise (Photos 4-①②). Both move to slide their right feet to their right sides (the lower leg at about 90° with the thigh) and put their right palms on their right knees while resting their left hands naturally down (Photos 5-①②). This posture is called Kyoshi or Kurai-dori. Then, Uke moves his right foot to the inner side, takes one step forward with his right foot following on his left knee (Shikko) and move to slides his right foot to his right side again to take the posture of Kyoshi (Photo 6).
Osaekomi-waza (Kesa-gatame, Kata-gatame, Kami-shiho-gatame, Yoko-shiho-gatame, Kuzure-kami-shiho-gatame) (Set 1)

1. Kesa-gatame

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

Movement 1: After _Uke_ lies down, _Tori_ returns his right foot to rise (Photo 6), moves to _Uke’s_ right side, and takes Kyoshi in the distance of Toma (about 1.2m or about 4 shaku) (Photo 7), then takes two steps forward from his right foot by Shikko, and take Kyoshi in the distance of Chikama (about 0.3m or about 1 shaku) (Photo 8). (the same manner in each technique)
Movement 2: Tori moves slightly forward from the distance of Chikama and holds Uke’s right arm with both of his hands (holding Uke’s upper arm with the left hand, four fingers downward and Uke’s forearm with his right hand, four fingers upward) (Photos 9-①②). Lifting Uke’s right arm, Tori brings his left hand around it to grasp the back of Uke’s right upper sleeve, holds it under his left arm (Photo 10-①②), then kneels down on his right knee near Uke’s right armpit while turning his body to his left and put his right hand on Uke’s left shoulder through the left armpit (Photo 11). Tori put down his right hip while moving his right knee forward, sticks his right breast to the front side of Uke’s breast firmly, moves his left knee backward to put its inside on Tatami while bending it slightly and moves his right knee forward while also bending it slightly (Photos 12-①②).

Movement 3: Tori pins to control Uke by pulling fully with his left hand. Uke tries to escape, for example, by
* putting his left hand on his right hand and applying arm lock on Tori’s left elbow (Photos 13, 14).
* using a quick upward arching and inserting his right knee (Photo 15).
* turning over Tori to the direction of his left shoulder (Photo 16).
and so forth. Uke finally signals “Mairi” when he cannot escape Tori’s control. The signal of “Mairi” is showed by tapping Tori’s body or the mat twice with his hand. When Uke cannot use either hand, he taps the mat twice with foot.

Movement 4: When Uke signals “Mairi”, both Tori and Uke return to their original positions to be in the form of “Kesa-gatame”. Tori releases his hold, puts Uke’s right arm back to its original position with both of his hands and retreats to the distance of Chikama to take Kyoshi (Photo 17).
2. *Kata-gatame*

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

Movement 3: *Tori* pins to control *Uke* by tightening fully both hands. *Uke* tries to escape, for example, by
* putting his left palm on his right fist to push out his both elbows and loosening *Tori’s* control (Photo 5).
* twisting his body to his right and inserting his right kneecap under *Tori’s* hip (Photo 6).
* rolling back over his left shoulder (Photo 7).
and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori’s* control.

Movement 4: When *Uke* signals “*Mairi*”, both *Tori* and *Uke* return to their original positions to be in the form of *Kata-gatame*. *Tori* releases his hold, puts *Uke’s* right arm back to its original position with both of his hands, retreats to the distance of *Chikama* to take *Kyoshi* and then retreats further to the distance of *Toma* to take *Kyoshi* (Photo 8).
3. Kami-shiho-gatame

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

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

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

Uke tries to escape, for example, by
* holding Tori’s neck under his one arm and turning Uke in the opposite direction while arching upward (Photo 6).
* twisting his body while inserting his one hand toward Tori’s armpit (Photo 7).
* Moving to slide downward away from Tori while pushing Tori up and inserting his knees or feet against Uke (Photo 8).
and so forth. Uke finally signals “Mairi” when he cannot escape Tori’s control.

Movement 4: When Uke signals “Mairi”, both Tori and Uke return to their original positions to be in the form of “Kami-shiho-gatame”. Tori releases his hold, retreats to the distance of Chikama to take Kyoshi and then retreats further to the distance of Toma to take Kyoshi.
4. *Yoko-shiho-gatame*

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

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

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

*Uke* tries to escape, for example, by
* putting his left hand on the left side of *Tori*’s neck and then his left leg on the neck (Photo 7).
* twisting his hips and inserting his right knee under *Tori*’s body (Photo 8).
* grasping the back side of *Tori*’s belt with his left hand and turning over *Uke* largely (Photo 9).
and so forth. *Uke* finally signals “*Mairi*” when he cannot escape *Tori*’s control.

Movement 4: When *Uke* signals *Mairi*, both *Tori* and *Uke* return to their original positions to be in the form of “*Yoko-shiho-gatame*”. *Tori* releases his hold, puts *Uke*’s right arm back to its original position, retreats to the distance of *Chikama* to take *Kyoshi* and then retreats further to the distance of *Toma* to take *Kyoshi*.
5. Kuzure-kami-shiho-gatame

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

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

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

Uke tries to escape, for example, by
* pulling out his right arm free and turning his body to his right after twisting his body to push the base of Tori’s right thigh, while putting his left hand on Tori’s neck, and moving his own body backward (Photo 6).
* pushing up Tori’s throat with his left hand and inserting his left knee into Tori’s chest (Photo 7).
* grasping the back side of Tori’s belt with his left hand and turning over Tori to his left while arching upward (Photo 8).

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

Movement 4: When Uke signals “Mairi”, both Tori and Uke return to their original positions to be in the form of “Kuzure-kami-shiho-gatame”. Tori releases his hold, puts Uke’s right arm back to its original position, retreats to the distance of Chikama to take Kyoshi (Photos 9, 10) and then retreats further to the distance of Toma to take Kyoshi (Photo 11).
During this sequence, *Uke* sits up (Photos 12-①②), puts his right hand behind his right thigh (Photo 13), supports his body with his left sole and right hand, while raising his hips, and turns his body to his right to shifts his right foot (Photo 14). *Tori* kneels on his left knee and raise his right knee to take *Kyoshi* toward *Tori* (Photos 15-①②).
**Shime-waza (Kata-juji-jime, Hadaka-jime, Okuri-eri-jime, Kataha-jime, Gyaku-juji-jime) (Set 2)**

1. **Kata-juji-jime**

_Uke_ lies on his back in the place.

Movement 1: After _Uke_ lies down, _Tori_ rises to move forward to the right side of _Uke_ and takes _Kyoshi_ toward _Uke_ in the distance of _Toma_ and then moves forward from his right foot by _Shikko_ to the distance of _Chikama_ to take _Kyoshi_.

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

Movement 3: Leaning his upper body forward, _Tori_ strangles _Uke’s_ neck by pulling with his left hand and pushing slightly with his right hand (Photo 6). _Uke_ tries to escape by pushing both of _Tori’s_ arms with both of his hands (Photo 7), but he signals “_Mairi_” because he cannot escape.

Movement 4: _Tori_ releases his strangulation, puts _Uke’s_ right arm back to its original position with both of his hands, returns in _Kyoshi_ in the distance of _Chikama_ and retreats further the distance of _Toma_ to take _Kyoshi_.

2. Hadaka-jime

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

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

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

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

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

Movement 4: *Tori* releases his choke and retreats to the distance of *Chikama* to take *Kyōshi* (Photo 9).
3. *Okuri-eri-jime*

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

Movement 2: *Tori* reaches under *Uke’s* left armpit to grasp *Uke’s* left lapel with his left hand, pulls it down (Photo 2) and reaches over *Uke’s* right shoulder along *Uke’s* throat to grasp *Uke’s* left collar deeply with his right hand in a regular grip (Photos 3-①②). *Tori* switches to grasp *Uke’s* right lapel deeply with his left hand in a regular grip (Photos 4-①②), presses his right cheek into *Uke’s* left cheek and control *Uke’s* body by putting the front side of his right shoulder into the back of *Uke’s* neck.

Movement 3: Lowering his body and retreating slightly from his left foot to break *Uke’s* balance, *Tori* lightly supports *Uke’s* body with his right knee and strangles *Uke* by pulling to tighten his right hand and pulling down with his left hand (Photos 5-①②).

*Uke* tries to escape by grasping to pull down *Tori’s* right upper arm with both of his hands (Photos 6-①②③), but he signals “Mairi” because he cannot escape.

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

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

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

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

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

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

_Uke_ lies on his back.

Movement 1: After _Uke_ lies down, _Tori_ rises to move forward to the right side of _Uke_ and takes _Kyoshi_ toward _Uke_ in the distance of _Toma_ and then moves forward from his right foot by _Shikko_ to the distance of _Chikama_ to take _Kyoshi_ (Photo 1).

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

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

Movement 4: _Tori_ loosens his strangulation, _Uke_ returns to lie on his back in the previous position, and _Tori_ follows _Uke_ to recover to straddles _Uke_ keeping the form of strangulation. Then, _Tori_ releases his strangulation, puts _Uke_’s right arm back to its original position with both of his hands, retreats to the distance of _Chikama_ to return in _Kyoshi_ and retreats further to the distance of _Toma_ to take _Kyoshi_. Then, _Tori_ rises to return to the position in the beginning of _Kata_ and takes _Kyoshi_. During this sequence, _Uke_ sits up and takes _Kyoshi_ toward _Tori_ (Photo 8).
Kansetsu-waza (Ude-garami, Udehishigi-juji-gatame, Udehishigi-ude-gatame, Udehishigi-hiza-gatame, Ashi-garami) (Set 3)

1. Ude-garami

Uke lies on his back in the place.

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

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

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

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

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

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

Movement 3: *Tori* grasps *Uke’s* right wrist with his right hand, and grasps it together with his left hand just below the right hand to pull slightly up. *Tori* sticks firmly *Uke’s* right wrist to the front side of his breast and moves the right toe deeply under *Uke’s* right armpit (Photos 3-①②③). *Tori* leans forward his upper body, moves his left foot as drawing an arc to *Uke’s* left shoulder passing through the top of *Uke’s* head and puts his left sole on *Tatami* above *Uke’s* left shoulder. *Tori* clamps *Uke’s* right upper arm between both of his thighs, falls down to lie on his back to make his body at right angle to *Uke’s* body and put down his hips close to his right heel to control *Uke’s* neck (Photos 4, 5, 6). *Tori* locks *Uke’s* elbow joint at the moment he tightens his both knees and raises his hips (Photos 7-①② ).

*Uke* tries to escape by raising his hips and twisting his body to his left while pulling his right arm, but he signals “*Mairi*” because he cannot escape (Photo 8).

Movement 4: *Tori* releases the arm lock technique and retreats to the distance of *Chikama* to take *Kyoshi*. 
3. Udehishigi-ude-gatame

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

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

Movement 3: Tori lowers his body to control Uke’s left wrist by catching it between his right shoulder and the right side of his neck, puts his right palm on Uke’s elbow (Photos 4-①②), covers with his left hand over his right hand, and presses the right shin against the lower part of Uke’s rib to prevent Uke to raise the body (Photos 5-①②). Tori locks the elbow joint by pulling both of his hands tightly as drawing a bottom curve of boat and twisting his upper body to his left (Photos 6-①②③). Uke tries to escape by pulling his left arm, but he signals “Mairi” because he cannot escape.

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

Then, Tori moves to the direction of the top of Uke’s head and Uke sits up to take Kyoshi in order to face each other.
4. **Udehishigi-hiza-gatame**

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

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

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

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

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

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

Movement 3: *Uke* defends it by taking one step forward with his right foot and attempts to lift *Tori*. *Tori* seizes this opportunity and moves his hips forward sliding as much as possible (Photos 4-①②). *Tori* pulls down to fall *Uke’s* body forward while pushing the inside of *Uke’s* left knee with his right foot (Photos 5-①②). *Tori* moves his left leg from outside behind *Uke’s* right leg to inserts his left toe into the right side of *Uke’s* abdomen like a wedge (Photo 6) and locks *Uke’s* knee joint by pulling both of his hands tightly while twisting his hips to his right and stretching his left leg (Photos 7-①②③).

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

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

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

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