

# JUDO SOUTH AFRICA



## DAN and KYU GRADING MANUAL

精力最善活用

Seiryoku saizen katsuyô

*To use the physical and mental energy practically  
in the most effective way aiming to virtue*

精力善用

Seiryoku zen'yo

*Maximum efficiency*

# FOREWORD

This Dan and Kyu grading syllabus is aimed at standardising and elevating the knowledge of judo in South Africa. The content and context of the syllabus encapsulates interesting history about judo, Kyu to Dan syllabus and meets international standards. The book is the brain child of the national executive committee of Judo South Africa, led by Gert Gouws in his capacity as Coaching and Education Director supported by his commission members. Mr Gert Gouws holds a 7<sup>th</sup> Dan black belt and is tasked with all education matters of Judo South Africa.

The initiative to produce a book encapsulating the JSA Judo syllabus, is a collective strategic decision by Judo South Africa aimed at ensuring that archiving and legacy become a norm going into the future. We are excited that, for the first time, we will be producing a book that provides an opportunity for all to have access to the same technical knowledge and the rich history of judo.

Judo is a disciplined sport with high values and standards and as such it is against that knowledge and reality that we inculcate in every judoka's mind a sense of hard work, respecting regulations governing judo progression and mastering the art of judo. We envisage that the launch and distribution of the book to every district will enrich the technical knowledge of all our judoka and ensure that they are taught the same judo syllabus.

Well done to the Commission Members of JSA's Coaching and Education Department and all who contributed to the authoring of the Grading Syllabus and any other who might have supported the initiative. May all judoka in South Africa embrace the book and improve their knowledge of judo.



Temba Hlaseho  
President: Judo South Africa

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# INTRODUCTION TO GRADING

*What is Grading?* Judo uses a progression system to promote participants who have attained specific skill and knowledge proficiencies.

In the sport Judo, this promotion consists of evaluating the improvement and understanding of the art of Judo and is denoted by a system of rankings split into KYU and DAN grades. These are indicated with various systems of coloured belts, with the black belt indicating a practitioner who has attained a certain level of competence.

This manual is compiled to provide the practitioner with the basic knowledge of what is required for each of the different coloured belts as well as the various levels of black belts.

A Dan Grading session is a formal process and it will require the candidate to display his skill in front of a group of individuals, called Grading Masters. Although the coloured belts are evaluated and awarded at club level, attainment of any level of black belt will always be at National Level. It is customary for the National Body to arrange a Dan Grading Course prior to a Dan grading.

In addition to acquiring the knowledge by practising regularly, Judo South Africa (JSA) also requires any candidate for grading on the higher levels (black belts) to participate in the various activities at all levels ranging from District to National, and in many cases, even International level. This process is called Volunteer Service.

## 1. VOLUNTEER SERVICE

Volunteer Service is a process whereby the candidate for grading has to perform any task related to the sport on a voluntary basis. This does not only apply to grading candidates, but also to other facets related to grading, such as advancement as a Grading Master or Kata Judge.

It consists of the accumulation of both points and hours by participating in events organized under the auspices of JSA and its sub-structures. For each of the Dan ranks from 1 to 5, there are a specific number of points and hours which are required. These requirements can be found in the Grading and Kata Policy document.

## 2. POINTS

Points may be accumulated by participation on the various levels as well as providing a service to the sport through the following activities.

- Refereeing at District, Regional, National and International events
- Kata judge at National and International events
- Grading Master at National Dan Grading Sessions
- Technical official at District, Regional, National and International events
- Administrative positions (As in any JSA structured and District Committees)
- Member of Tournament Committees at District, Regional, National and International events
- Coaching at National courses and training camps
- Appointed or selected as Mentor, Assessor or Facilitator for JSA Approved Coach Certification Courses

It should be noted that any participation at National or International events should be sanctioned by JSA. Any candidate that participates in his private capacity, cannot claim any points.

The point system is outlined in the addendum to the Grading and Kata Policy document and is labelled “*Awarding of Points*”.

### 3. HOURS

The accumulation of hours, provided as a service to the sport, is not only a requirement for grading, but also has reference to other technical assessments such as refereeing and officiating on a technical level.

Again, the activities listed above forms the basis of where a candidate may obtain the hours. The table below, taken from the Grading Policy document, lists the basis for the accumulation process.

| Event                                       | Hours                    |
|---|--------------------------|
| District Events (Closed)                    | 1 hour per event         |
| District Open / Regional Events             | 5 hours per event        |
| National and International Events           | All hours may be counted |
| International Seminars when seconded by JSA | All hours may be counted |

The only requirement is that the candidate should be present for the duration of the event.

### 4. GENERAL

Apart from being a volunteer, there are other requirements associated with promotion in grades and ranks.

These are as follows:

#### **Age**

For all the belts, coloured and black, there are recommended and required ages.

#### **Waiting periods**

This is especially of importance from the rank of Shodan.

#### **Active participation**

It is a requirement that all Dan candidates have continuous membership of the National Body.

#### **Knowledge**

For each black belt starting from Shodan, there are requirements as to which Kata(s) the candidate should be proficient in.

### 5. SUMMARY OF REQUIREMENTS

In the table below taken from the Grading and Kata Policy document, the main requirements for each Dan rank is summarized. Please note that categories A and B are defined in the policy document.

The requirements for promotion to the ranks of 1<sup>st</sup> DAN to 5<sup>th</sup> DAN will be as follows.

| DAN GRADE REQUIREMENTS FOR 1 <sup>st</sup> to 5 <sup>th</sup> DAN |          |                      |                     |                               |                |   |
|---|----------|----------------------|---------------------|-------------------------------|----------------|---|
| Promotion To  | Category | Minimum Requirements |                     |                               |                |   |
|   |          | Age                  | Grade               | Waiting Period <sup>(1)</sup> | Points / Hours | KATA Knowledge  |
| 1 <sup>st</sup> KYU   |          | 12                   | 2 <sup>nd</sup> KYU | 6 Months                      | N/A            | NAGE no KATA  |
| ShoDAN  |          | 16                   | 1 <sup>st</sup> KYU | 1 Year                        | 100 / 20       | NAGE no KATA  |
| NiDAN   | A        | 18                   | 1 <sup>st</sup> Dan | 2 Years                       | 150 / 40       | NAGE no KATA<br>KATAME no KATA  |
|   | B        | 18                   | 1 <sup>st</sup> Dan | 3 Years                       | 150 / 40       | NAGE no KATA<br>KATAME no KATA  |
| SanDAN  | A        | 21                   | 2 <sup>nd</sup> Dan | 3 Years                       | 200 / 40       | NAGE no KATA<br>KATAME no KATA<br>KIME no KATA                              |
|   | B        | 21                   | 2 <sup>nd</sup> Dan | 4 Years                       | 200 / 40       | NAGE no KATA<br>KATAME no KATA<br>KIME no KATA                              |
| YonDan  | A        | 25                   | 3 <sup>rd</sup> Dan | 4 Years                       | 250 / 50       | NAGE no KATA<br>KATAME no KATA<br>KIME no KATA<br>GOSHIN JUTSU              |
|   | B        | 25                   | 3 <sup>rd</sup> Dan | 5 Years                       | 250 / 50       | NAGE no KATA<br>KATAME no KATA<br>KIME no KATA<br>GOSHIN JUTSU              |
| GoDAN   | A        | 30                   | 4 <sup>th</sup> Dan | 5 Years                       | 300 / 50       | NAGE no KATA<br>KATAME no KATA<br>KIME no KATA<br>GOSHIN JUTSU<br>JUNO KATA |
|   | B        | 30                   | 4 <sup>th</sup> Dan | 6 Years                       | 300 / 50       | NAGE no KATA<br>KATAME no KATA<br>KIME no KATA<br>GOSHIN JUTSU<br>JUNO KATA |

Table 11: JSA DAN Grade Requirements

**Note 1: The column “Waiting Period” indicates the number of years of continuous registration as a FULL MEMBER with the National Body between the different ranks.**

# CHAPTER 1

## 6. JUNIOR BLACK BELT

## 7. BACKGROUND

This grading is a Regional or District grading controlled by the relevant District or Region scheduled as per the demand.

The Grading fee is set annually by Council and may not exceed the costs of a Dan Grading.

The fee is payable to the relevant District or Region.

The belt colour is black with 200mm white ends on either side.

This is not a compulsory grade. A person may grade from 1st KYU to Shodan, providing the requirements are met.

Certificate / Diploma is issued by relevant District or Region.

## 8. REQUIREMENTS FOR JUNIOR BLACK

Candidates must be a minimum age of 14 years of age and a maximum of 20 years. In addition, the candidates:

- Must be fully registered members of Judo South Africa;
- Must be a 1st KYU grade for a minimum of 6 months;
- Must be able to demonstrate NAGE-no-KATA in full, both as Tori and as Uke with a minimum pass mark of 55%;
- Must be nominated by the District; and
- Submit proof of Volunteer service as per District requirement with the application – Accumulated hours since 1st KYU may be carried over to Shodan.

# CHAPTER 2

## 1. SHODAN SYLLABUS

## 2. REQUIREMENTS FOR SHODAN

Requirements for grading can be found in Judo South Africa's Grading and Kata Policy Document. A few of the main requirements Shodan candidates need to be aware, of are listed below.

- Minimum age 16 years (calendar year);
- Minimum 100 points as per points allocation table;
- Minimum of 20 volunteer hours worked as per Policy document table;
- Minimum time since achieving 1st KYU must be at least one (1) year; and
- A cumulative registration period of at least two (2) years (24 months).

## 3. PRIMARY KATA

Candidate must demonstrate the complete **NAGE-no-KATA**, both as Tori and Uke. Candidates over the age of 50 years may apply for exemption to act as Uke.

## 4. NAGE-WAZA

### 4.1 IK-KYO (FIRST GROUP) FROM GO-KYO

- DE-ASHI-HARAI
- HIZA- GURUMA
- SASAE-TSURIKOMI-ASHI
- UKI-GOSHI
- O-SOTO-GARI
- O-GOSHI
- O-UCHI-GARI
- SEOI-NAGE

Candidates must, for each of the techniques listed above and with proper KUMI-KATA, demonstrate the techniques as follows.

- To the right side and left side; and
- From two different directions or situations.

*Note: All the techniques must be executed in movement so that the concepts of Kuzushi, Tsukuri and Kake, are evident.*

### 4.2 BLOCKING AND EVADING AGAINST TECHNIQUES IN 4.1.

Blocking and/or evading Uke's attack by body movement and positioning (Tai-Sabaki) of Tori.

## 5. RENRAKU-WAZA

Tachi-Waza combinations with change of direction.

Examples as illustrated in KODOKAN Judo (Pg. 133).

- RIGHT-HARAI-TSURIKOMI-ASHI to LEFT-HARAI-TSURIKOMI-ASHI
- RIGHT-HIZA-GURUMA to LEFT-DE-ASHI-HARAI
- UCHI-MATA to KO-UCHI-GARI
- HANAE-GOSHI to O-UCHI-GARI
- O-UCHI-GARI to TAI-OTOSHI
- Add two combination techniques of own choice

## 6. RENZOKU-WAZA

Combination of the same technique in the same direction.

Examples as illustrated in KODOKAN Judo (Pg. 133).

- RIGHT-HIZA-GURUMA to RIGHT-HIZA-GURUMA
- O-GOSHI to O-GOSHI
- DE-ASHI-HARAI to DE-ASHI-HARAI
- SEOI-NAGE to SEOI-NAGE
- Add two combination techniques of own choice

## 7. KAESHI-WAZA

The counter techniques of the Gonosen-no-Kata.

- O-SOTO-GARI to O-SOTO-GARI
- HIZA-GURUMA to HIZA-GURUMA
- O-UCHI-GARI to DE-ASHI-HARAI
- DE-ASHI-BARAI to DE-ASHI-HARAI (TSUBAME GAESHI)
- KOSOTO-GAKE to TAI-OTOSHI
- KOUCHI-GARI to SASAE-TSURIKOMI-ASHI
- KUBI-NAGE to USHIRO-GOSHI
- KOSHI-GURUMA to UKI-GOSHI
- HANAE-GOSHI to SASAE-TSURIKOMI-ASHI
- HARAI-GOSHI to UTSURI-GOSHI
- UCHI-MATA to SUKUI-NAGE
- IPPON-SEOI-NAGE to SUMI-GAESHI

## 8. KATAME-WAZA

This section requires demonstration of the techniques from the KATAME-no-KATA.

### 8.1 OSAE-WAZA (HOLDS)

- KESA-GATAME
- KATA-GATAME
- KAMI-SHIHO-GATAME

- YOKO-SHIHO-GATAME
- KUZURE-KAMI-SHIHO-GATAME

Candidates must be able to demonstrate two (2) different methods of applying each of the holds above starting from Tachi-Waza.

Candidates must be able to demonstrate two (2) different methods of escaping from each of the techniques above.

## 8.2 SHIME-WAZA (STRANGULATIONS)

- KATA-JUJI-JIME
- HADAKA-JIME
- OKURI-ERI-JIME
- KATAHA-JIME
- GYAKU-JUJI-JIME

Candidates must be able to demonstrate two (2) different methods of applying each of the techniques above, starting from Tachi-Waza.

Candidates must be able to demonstrate one method to defend or escape from each of the techniques above.

## 8.3 KANSETSU-WAZA (ARM LOCKS)

- UDE-GARAMI
- UDE-HISHIGI-JUJI-GATAME
- UDE-HISHIGI-UDE-GATAME
- UDE-HISHIGI-HIZA-GATAME
- ASHI-GARAMI

For each of the techniques listed above, Candidates must be able to demonstrate two (2) different methods of application, starting from Tachi-Waza.

Candidates must be able to demonstrate one method to defend or escape from each of the techniques listed above.

## 8.4 TURNOVER / CONTROL TECHNIQUES

For each of the situations defined below, candidates must be able to demonstrate three (3) turnover/control techniques into a hold:

- Uke is on his stomach;
- Uke is in the bench position;
- When Uke is between the legs of Tori when Tori is on his back; and
- When Tori is between the legs of Uke when Uke is on his back.

## 9. TRANSITION FROM STANDING INTO GRAPPLING TECHNIQUES

### 9.1 TRANSITION FROM TACHI-WAZA INTO NE-WAZA (TORI - TORI)

***Tori – Tori = Continuous attack starting in Tachi-Waza ending in either Osae-, Shime-, or Kansetsu-Waza***

Tori attacks and follows up with Ne-Waza technique.

Candidates to demonstrate at least four (4) techniques of their own choice.

### 9.2 TRANSITION FROM TACHI-WAZA INTO NE-WAZA (UKE - TORI)

***Uke – Tori = Tori taking over a failed attack from Uke with Tori ending in Osae-, Shime-, or Kansetsu-Waza.***

Uke attacks and Tori follows up with Ne-Waza technique.

Candidates to demonstrate at least four (4) techniques of their own choice.

## 10. OFFICIAL JSA KYU GRADE SYLLABI

The candidates will be tested on their knowledge and understanding of the official JSA KYU grade syllabi.

## 11. HISTORY OF KODOKAN JUDO

As part of the examination, the candidates are required to undergo a written examination on the history of Judo as presented in the section [\*\*History of Judo-1.\*\*](#)

## 12. VOLUNTEER SERVICE

See the INTRODUCTION: [\*\*Volunteer Service\*\*](#) and [\*\*Summary of Requirements.\*\*](#)

# CHAPTER 3

## 1. NIDAN SYLLABUS

## 2. REQUIREMENTS

The COMPLETE requirements for grading can be found in Judo South Africa's Grading and Kata Policy Document.

A few of the relevant requirements candidates for Nidan need to be aware of are listed below.

- Minimum age 18 years (calendar year);
- Minimum 150 points as per point's allocation table;
- Minimum of 40 volunteer hours worked as per Policy document table;
- Minimum time since achieving Shodan is divided into two categories, namely "A" and "B"
  - For the "A" category, the waiting period is two (2) years and cumulative registration or active period of at least four (4) years (48 months); and
  - For the "B" category the waiting period is three (3) years and cumulative registration or active period of at least five (5) years (60 months).

## 3. PRIMARY KATA

The candidates must demonstrate the complete **Katame-no-Kata** as Tori and as Uke.

## 4. SECONDARY KATA

The candidates must demonstrate the complete **Nage-no-Kata** as Tori.

## 5. NAGE-WAZA

### 5.1 NI-KYO (SECOND GROUP) FROM GO-KYO

- KOSOTO-GARI
- KOUCHI-GARI
- KOSHI-GURUMA
- TSURIKOMI-GOSHI
- OKURI-ASHI-BARAI
- TAI-OTOSHI
- HARAI-GOSHI
- UCHI-MATA

The candidates must, for each of the techniques listed above and with proper KUMI-KATA, demonstrate the techniques as follows.

- To the right side and left side; and
- From two different directions or situations.

*Note: All the techniques must be executed in movement so that the concepts of Kuzushi, Tsukuri and Kake, are evident.*

## 5.2 BLOCKING AND EVADING AGAINST TECHNIQUES IN 5.1.

Blocking and/or evading Uke's attack by body movement and positioning (Tai-Sabaki) of Tori.

## 6. TACHI-WAZA

### 6.1 APPLICATION OF TACHI-WAZA

In the section ***Tachi-Waza Techniques*** below, a list of techniques is shown, grouped together according to their classification. These classifications are:

- Te-Waza;
- Koshi-Waza; and
- Ashi-Waza.

The candidates will select three (3) techniques from each classification group (nine techniques) and present it to the Grading Panel. The panel will select a technique from the supplied list for which the candidates must demonstrate the following actions.

- Demonstrate the basic technique to the right and to the left
- Demonstrate a variety of Kumi-Kata
- Demonstrate Uchi-komi with and without a partner
- Demonstrate different movements (Shintai dosa)
- Demonstrate with Uke using different postures (Shizei)
- Demonstrate Renzoku-Waza techniques
- Demonstrate Renraku-Waza techniques
- Demonstrate Kaeshi-Waza techniques
- Demonstrate transitions to Osae-Waza
- Demonstrate transitions to Shime-Waza
- Demonstrate transitions to Kansetsu-Waza

## 7. KATAME-WAZA

**Note:**

***Candidates will select two (2) techniques from each classification group (six techniques) (See the section on KATAME-WAZA TECHNIQUES) and present it to the Grading Panel. For each candidate, the panel will select a technique from the supplied list for which the candidate must demonstrate the required actions as defined below.***

## 7.1 OSAE-WAZA

The basic Osae-Waza techniques pertaining to Nidan are listed in section [Katame-Waza Techniques](#).

- Demonstrate the basic technique
- Escapes related to the basic technique
- Demonstration of variants (variations of the related technique)
- Escapes related to the variants
- Entering into the technique from Ne-Waza standard situations. (E.g. Uke in bench position or on stomach; tori on his back and uke between his legs etc.)
- Ne-Waza combinations (moving between techniques; Osae-, Shime- or Kansetsu-Waza)
- Transition from Tachi-Waza to Osae-Waza

## 7.2 SHIME-WAZA

The basic Shime-Waza techniques pertaining to Nidan are listed in section [Katame-Waza Techniques](#).

- Demonstrate the basic technique
- Escapes related to the basic technique
- Demonstration of variants (variations of the related technique)
- Escapes related to the variants
- Entering into the technique from Ne-Waza standard situations. (E.g. Uke in bench position or on stomach; tori on his back and Uke between his legs etc.)
- Ne-Waza combinations (moving between techniques; Osae-, Shime-Waza)
- Transition from Tachi-Waza to Shime-Waza

## 7.3 KANSETSU-WAZA

The basic Kansetsu-Waza techniques pertaining to Nidan are listed in section [Katame-Waza Techniques](#).

- Demonstrate the basic technique
- Escapes related to the basic technique
- Demonstration of variants (variations of the related technique)
- Escapes related to the variants
- Entering into the technique from Ne-Waza standard situations. (e.g. Uke in bench position or on stomach; Tori on his back and Uke between his legs)
- Ne-Waza combinations (moving between techniques; Osae-, Kansetsu-Waza)
- Transition from Tachi-Waza to Kansetsu-Waza

## 8. PREVIOUS SYLLABUS

The candidates will be tested on his knowledge and understanding of the official JSA KYU grade and Shodan Syllabi.

## 9. CULTURE OF JUDO

The candidates should have knowledge of the culture and history of Judo and will be examined as such (Written test). The candidates are required to study the section [Culture of Judo](#) for the written examination.

## 10. VOLUNTEER SERVICE

See the INTRODUCTION: [Volunteer Service](#) and [Summary of Requirements](#).

## 11. TACHI-WAZA TECHNIQUES

### Terminology:

| Japanese               | English Translation   |
|------------------------|---|
| Ukemi                  | Mae Ukemi, Yoko Ukemi Left And Right, Ushiro Ukemi, Mae Mawari Ukemi                                  |
| Stances                | Aiyotsu (Right-Right And Left-Left), Kenka-Yotsu (Right Against Left, And Left Against Right)         |
| Tai-Sabaki             | Mae-Sabaki, Ushiro-Sabaki, Mae-Mawari-Sabaki, Ushiro-Mawari-Sabaki                                    |
| Happo No Kuzushi       | Breaking Balance In 8 Directions  |
| Movements              | Forwards And Backwards, Ayumi-Ashi (Natural Walking Style)  |
| Movements              | Forwards And Backwards, Tsugi-Ashi (Shuffle Stepping)   |
| Movements              | Sideways Left And Right (One Mat Wide)  |
| Movements              | Circular To The Sleeve And To The Lapel (One Complete Circle)   |
| Kuzushi, Tsukuri, Kake | Demonstration / Explanation of Balance breaking, Setup to execute techniques and Executing techniques |

**Techniques:**

| <b>Classifications</b>             | <b>Japanese</b>      | <b>English Translation</b>        |
|------------------------------------|----------------------|-----------------------------------|
| Te-Waza (hand techniques)          | Seoi-Nage            | Shoulder Throw                    |
|                                    | Ippon-Seoi-Nage      | One-Armed Shoulder Throw          |
|                                    | Tai-Otoshi           | Body Drop                         |
|                                    | Seoi-Otoshi          | Dropping Shoulder Throw           |
|                                    | Uki-Otoshi           | Floating Drop                     |
|                                    | Sumi-Otoshi          | "Corner Drop"                     |
|                                    | Uchi-Mata-Sukashi    | Inner Thigh Reaping Throw Slip    |
|                                    | Kouchi-Gaeshi        | Small Inner Reap Counter          |
|                                    | Kata-Guruma          | Shoulder Wheel                    |
|                                    | Sukui-Nage           | Scooping Throw                    |
|                                    | Morote-Gari          | Two-Handed Reap                   |
|                                    | Kuchiki-Taoshi       | One-Handed Throw-Down             |
|                                    | Kibisu-Gaeshi        | Heel Trip                         |
| Koshi-Waza (hip & loin techniques) | Koshi-Guruma         | Hip Wheel                         |
|                                    | O-Goshi              | Large Hip Throw                   |
|                                    | Uki-Goshi            | Floating Hip Throw                |
|                                    | Tsuri-Goshi          | Lifting Hip Throw                 |
|                                    | Harai-Goshi          | Hip Sweep                         |
|                                    | Hane-Goshi           | Hip Spring                        |
|                                    | Tsurikomi-Goshi      | Lift-Pull Hip Throw               |
|                                    | Sode-Tsurikomi-Goshi | Sleeve Lift-Pull Hip Throw        |
|                                    | Utsuri-Goshi         | Hip Transfer                      |
|                                    | Ushiro-Goshi         | Back Hip Throw                    |
| Ashi-Waza (leg & foot techniques)  | De-Ashi-Harai        | Forward Foot Sweep                |
|                                    | Okuri-Ashi-Harai     | Foot Sweep                        |
|                                    | Tsubame-Gaeshi       | Swallow Counter                   |
|                                    | Hiza-Guruma          | Knee Wheel                        |
|                                    | Sasae-Tsurikomi-Ashi | Supporting-Foot Lift-Pull Throw   |
|                                    | Harai-Tsurikomi-Ashi | Lift-Pull Foot Sweep              |
|                                    | Osoto-Gari           | Large Outer Reap                  |
|                                    | Osoto-Otoshi         | Large Outer Drop                  |
|                                    | Kouchi-Gari          | Small Inner Reap                  |
|                                    | Ouchi-Gari           | Large Inner Reap                  |
|                                    | Ouchi-Gaeshi         | Large Inner Reap Counter          |
|                                    | Kosoto-Gari          | Small Outer Reap                  |
|                                    | Kosoto-Gake          | Small Outer Hook                  |
|                                    | Ashi-Guruma          | Leg Wheel                         |
|                                    | O-Guruma             | Large Wheel                       |
|                                    | Uchi-Mata            | Inner Thigh Reaping Throw         |
|                                    | Uchi-Mata-Gaeshi     | Inner Thigh Reaping Throw Counter |
|                                    | Harai-Goshi-Gaeshi   | Hip Sweep Counter                 |
|                                    | Hane-Goshi-Gaeshi    | Hip Spring Counter                |

## 12. KATAME-WAZA TECHNIQUES

### Terminology:

| Japanese             | English Translation  |
|----------------------|--|
| Renzoku-Waza         | Continuous combinations of techniques (in the same direction)                      |
| Renraku-Waza         | Combinations of techniques (changing directions)                                   |
| Transition Tori-Tori | Transition from Tachi-waza into Ne-Waza, Tori throws and Tori continues in Ne-Waza |
| Transition Uke-Tori  | Transition from Tachi-waza into Ne-Waza, Uke attacks and Tori continues in Ne-Waza |

### Techniques:

| Classifications                    | Japanese                 | English Translation             |
|------------------------------------|--------------------------|---------------------------------|
| Osaekomi-Waza (pinning techniques) | Kesa-Gatame              | Scarf Hold                      |
|                                    | Kuzure-Kesa-Gatame       | Modified Scarf Hold             |
|                                    | Kami-Shiho-Gatame        | Upper Four-Corner Hold          |
|                                    | Kuzure-Kami-Shiho-Gatame | Modified Upper Four-Corner Hold |
|                                    | Kata-Gatame              | Shoulder Hold                   |
|                                    | Yoko-Shiho-Gatame        | Side-Locking Four-Corner Hold   |
|                                    | Tate-Shiho-Gatame        | Straight Four-Corner Hold       |
| Shime-Waza (strangling techniques) | Nami-Juji-Jime           | Normal Cross-Handed Strangle    |
|                                    | Gyaku-Juji-Jime          | Reverse Cross Strangle          |
|                                    | Kata-Juji-Jime           | Half Cross-Handed Strangle      |
|                                    | Hadaka-Jime              | Naked Or Bare Strangle          |
|                                    | Okuri-Eri-Jime           | Sliding Collar Strangle         |
|                                    | Kataha-Jime              | Single-Wing Strangle            |
|                                    | Kata-Te-Jime             | One-Handed Strangle             |
|                                    | Sode-Guruma-Jime         | Sleeve-Wheel Strangle           |
|                                    | Tsukomi-Jime             | Thrusting Strangle              |
| Sankaku-Jime                       | Triangular Strangle      |                                 |
| Kansetsu-Waza (joint techniques)   | Ude-Garami               | Entangled Arm Lock              |
|                                    | Juji-Gatame              | Cross Lock                      |
|                                    | Ude-Gatame               | Arm Lock                        |
|                                    | Hiza-Gatame              | Knee Lock                       |
|                                    | Ashi-Gatame              | Leg Lock                        |
|                                    | Sankaku-Gatame           | Triangular Arm lock             |

# CHAPTER 4

## 1. SANDAN SYLLABUS

## 2. REQUIREMENTS FOR SANDAN

The COMPLETE requirements for grading can be found in Judo South Africa's Grading and Kata Policy Document.

A few of the relevant requirements candidates for Sandan need to be aware of, are listed below.

- Minimum age 21 years (calendar year);
- Minimum 200 points as per point's allocation table;
- Minimum of 40 volunteer hours worked as per Policy document table; and
- Minimum time since achieving Nidan is divided into two categories, namely "A" and "B"
  - For the "A" category, the waiting period is three (3) years and cumulative registration or active period of at least seven (7) years (84 months); or
  - For the "B" category the waiting period is four (4) years and cumulative registration or active period of at least eight (8) years (96 months).

## 3. PRIMARY KATA

The candidates must demonstrate the complete **KIME-no-KATA** as Tori and as Uke.

## 4. SECONDARY KATA

The candidates are required to perform one of the following Katas as Tori only:

- **Nage-no-Kata** OR **Katame-no-Kata**.

## 5. NAGE-WAZA

### 5.1 SAN-KYO (THIRD GROUP) FROM GO-KYO

- TSURI-GOSHI
- KO-SOTO-GAKE
- YOKO-OTOSHI
- ASHI-GURUMA
- HANAE-GOSHI
- HARAI-TSURIKOMI-ASHI
- TOMOE-NAGE
- KATA GURUMA

The candidates must, for each of the techniques listed above and with proper KUMI-KATA, demonstrate the techniques as follows.

- To the right side and left side; and
- From two different directions or situations.

*Note: All the techniques must be executed in movement so that the concepts of Kuzushi, Tsukuri and Kake, are clearly evident.*

## 5.2 BLOCKING AND EVADING AGAINST THE TECHNIQUES IN 5.1.

Blocking and/or evading Uke's attack by body movement and positioning (Tai-Sabaki) of Tori.

# 6. TACHI-WAZA

## 6.1 APPLICATION OF TACHI-WAZA

In the section ***Tachi-Waza Techniques*** below, a list of techniques is shown grouped together according to their classification. These classifications are:

- Ma-Sutemi-Waza; and
- Yoko-Sutemi-Waza.

The candidates will each select three (3) techniques from each classification group (six techniques) and present it to the Grading Panel. The panel will select a technique from the supplied list for which the selected candidate must demonstrate the following actions.

- The basic technique to the right and the left side;
- Execution with a variety of Kumi-Kata;
- Uchi-komi with and without a partner;
- Different movements (Shintai dosa);
- With Uke using different postures (Shizei);
- Renzoku-Waza techniques;
- Renraku-Waza techniques;
- Kaeshi-Waza techniques;
- Transitions to Osae-Waza;
- Transitions to Shime-Waza;
- Transitions to Kansetsu-Waza.

# 7. KATAME-WAZA

## 7.1 SANKAKU PRINCIPLE

The candidates are required to demonstrate and explain the principles of Sankaku and to demonstrate variations of the following:

- Sankaku-Osae;
- Sankaku-Jime; and
- Sankaku-Gatame.

## 7.2 TRANSITION FROM NE-WAZA TO NE-WAZA

The candidates are required to demonstrate and explain techniques of achieving Osae-Waza, Shime-Waza and/or Kansetsu-Waza against an Uke which is in a facedown position (This can be on the stomach or huddled or the bench position).

## 7.3 TRANSITION FROM TACHI-WAZA TO NE-WAZA

For each of the categories listed below, demonstrate four transition principles from Tachi-Waza, using a variety of the Kodokan, including Sutemi-Waza techniques, into:

- Osae-Waza
- Shime-Waza
- Kansetsu-Waza

## 7.4 CONTROL IN NE-WAZA

- Starting in Kesa-Katame, change to different Osae-Waza techniques while Uke is making attempts to escape. Tori should finally, again, end in a Kesa-position.
- Demonstrate different techniques of achieving Osae-, Shime- or Kansetsu-Waza when Tori is on his back and Uke is between his legs.
- Demonstrate different techniques of achieving Osae-, Shime- or Kansetsu-Waza when Tori is between Uke's legs.

## 8. PREVIOUS SYLLABUS

The candidates will be tested on his/her knowledge and understanding of the official JSA Kyu grade, Shodan and Nidan Syllabi.

## 9. HISTORY OF KODOKAN JUDO

The candidates must have fair knowledge about the culture and history of Judo development in the world and in South Africa (See [\*History of Judo - 2\*](#) in the chapter History and Culture of Judo) and will be examined on the subject (Written test).

## 10. VOLUNTEER SERVICE

See the INTRODUCTION: [\*Volunteer Service\*](#) and [\*Summary of Requirements\*](#).

## 11. TACHI-WAZA TECHNIQUES

| Classifications   | Japanese           | English Translation                  |
|---|--------------------|--------------------------------------|
| Ma Sutemi waza<br>(Supine or rear sacrifice techniques) | Tomoe-nage         | Circular throw                       |
|   | Ura-nage           | Back Throw                           |
|   | Sumi-gaeshi        | Corner throw                         |
|   | Hikikomi-gaeshi    | Pulling down sacrifice throw         |
|   | Tawara-gaeshi      | Bag of rice throw                    |
| Yoko Sutemi Waza<br>(Side sacrifice techniques)         | Yoko-gake          | Side body drop                       |
|   | Yoko-otoshi        | Side drop                            |
|   | Tani-otoshi        | Valley drop                          |
|   | Uki-Waza           | Floating throw                       |
|   | Kani-basami        | Scissors throw                       |
|   | Yoko-wakare        | Side separation                      |
|   | Daki-Wakare        | Hugging separation                   |
|   | Kawazu-gake        | One leg entanglement                 |
|   | Yoko-Guruma        | Side wheel                           |
|   | Uchi-makikomi      | One arm shoulder wrap around throw   |
|   | Hane-makikomi      | Spring wrap around throw             |
|   | Soto-makikomi      | Outer wrap around throw              |
|   | Uchi-mata-makikomi | Inner thigh wrap around throw        |
|   | Harai-makikomi     | Hip sweep wrap-around throw          |
|   | Kouchi-makikomi    | Small inner reaping wraparound throw |

# CHAPTER 5

## 1. YONDAN SYLLABUS

## 2. REQUIREMENTS FOR YONDAN

The COMPLETE requirements for grading can be found in Judo South Africa's Grading and Kata Policy Document.

A few of the relevant requirements for Yondan candidates are listed below.

- Minimum age 25 years (calendar year);
- Minimum 250 points as per point's allocation table;
- Minimum of 50 volunteer hours worked as per Policy document table; and
- Minimum time since achieving Sandan is divided into two categories, namely "A" and "B"
  - For the "A" category, the waiting period is four (4) years and cumulative registration or active period of at least eleven (11) years; or
  - For the "B" category the waiting period is five (5) years and cumulative registration or active period of at least twelve (12) years.

## 3. PRIMARY KATA

The candidates must demonstrate the complete **Kodokan Goshin-Jutsu** both as Tori and as Uke.

## 4. SECONDARY KATA

The candidates are required to perform one of the following Katas as Tori only:

- **Nage-no-Kata**; or
- **Katame-no-Kata**; or
- **Kime-no-Kata**.

## 5. NAGE-WAZA

### 5.1 YON-KYO (FOURTH GROUP) FROM GO-KYO

- SUMI-GAESHI
- TANI-OTOSHI
- HANAE-MAKIKOMI
- SUKUI-NAGE
- UTSURI-GOSHI
- O-GURUMA
- SOTO-MAKIKOMI
- UKI-OTOSHI

The candidates must, for each of the techniques listed above and with proper KUMI-KATA, demonstrate the techniques as follows.

- To the right side and left side; and
- From two different directions or situations.

*Note: All the techniques must be executed in movement such that the concepts of Kuzushi, Tsukuri and Kake, are clearly evident.*

## 5.2 BLOCKING AND EVADING AGAINST THE TECHNIQUES IN 5.1.

Blocking and/or evading Uke's attack by body movement and positioning (Tai-Sabaki) of Tori.

# 6. APPLICATION OF TACHI-WAZA

## 6.1 THROWING ACTIONS

The candidates must demonstrate each of the following actions using two techniques of own choice.

- Gake
- Gari
- Barai
- Guruma
- Otoshi
- Ma-Sutemi
- Yoko-Sutemi
- Maki-Komi

## 6.2 KAESHI-WAZA

Demonstrate the principle against techniques nominated by the panel of examiners.

## 6.3 RENRAKU-WAZA AND RENZOKO-WAZA

Demonstrate the principle against techniques nominated by the panel of examiners.

# 7. APPLICATION OF NE-WAZA

## 7.1 ATTACKING

- Attacks from above against an opponent lying face down
- Attacks when lying on your back with Uke between your legs
- Attacks from a kneeling position between the legs of Uke on his back

## 7.2 DEFENDING

- Defending when lying face down
- Defending when lying on your back (Supine position)
- Defending when kneeling in a bench position

### 7.3 TRANSITIONS WHILE IN NE-WAZA

For each of the five (5) basic hold down techniques (Kesa-, Kata-, Kami-Shiho-, Yoko-Shiho- and Tate-Shiho-Gatame), candidates must demonstrate the following, ensuring that complete control is at all times exercised:

- Shime Waza technique when holding Uke down
- Kansetsu Waza technique when holding Uke down
- Shime Waza technique when being held by Uke
- Kansetsu Waza technique when being held by Uke

## 8. TRANSITION FROM STANDING INTO GRAPPLING TECHNIQUES

Candidates must prepare and demonstrate ten (10) techniques of their own choice ending in Osae-, Shime- or Kansetsu-Waza.

## 9. PREVIOUS SYLLABUS

The candidate will be tested on his knowledge and understanding of the official JSA KYU grade and ShoDan, NiDan, and SanDan Syllabi.

## 10. HISTORY AND CULTURE OF JUDO

The candidate must have concrete knowledge about the culture and history of Judo South Africa, Japan and the IJF and will be examined (Written test)

## 11. PRINCIPLES OF JUDO

Explain the meaning of the following principles of Jigoro Kano.

- Seiryoku Zenyo (Technical principle) Maximum efficiency through minimum effort
- Jita Kyoei (Moral principle) Mutual welfare and benefit

## 12. VOLUNTEER SERVICE

See the INTRODUCTION: [Volunteer Service](#) and [Summary of Requirements](#).

# CHAPTER 6

## 1. GODAN SYLLABUS

## 2. REQUIREMENTS FOR GODAN

The COMPLETE requirements for grading can be found in Judo South Africa's Grading and Kata Policy Document.

A few of the relevant requirements for Godan candidates are listed below.

- Minimum age 30 years (calendar year);
- Minimum 300 points as per point's allocation table;
- Minimum of 50 volunteer hours worked as per Policy document table;
- Minimum time since achieving Yondan is divided into two categories, namely "A" and "B"
  - For the "A" category, the waiting period is five (5) years and cumulative registration or active period of at least sixteen (16) years; and
  - For the "B" category the waiting period is six (6) years and cumulative registration or active period of at least seventeen (17) years.

## 3. PRIMARY KATA

The candidates must perform one of the following Katas in full, both as Tori and as Uke:

- **JUNO-KATA**; or
- **KOSHIKI-NO-KATA**.

## 4. SECONDARY KATA

The candidates are required to perform one of the following Katas as Tori only:

- **Nage-no-Kata**; or
- **Katame-no-Kata**; or
- **Kime-no-Kata**; or
- **Kodokan Goshin-Jutsu**.

## 5. NAGE-WAZA

### 5.1 GO-KYO (FIFTH GROUP) FROM GO-KYO

- OSOTO-GURUMA
- UKI-WAZA
- YOKO-WAKARE
- YOKO-GURUMA
- USHIRO-GOSHI
- URA-NAGE
- SUMI-OTOSHI
- YOKO-GAKE

The candidates must, for each of the techniques listed above and with proper KUMI-KATA, demonstrate the techniques as follows.

- To the right side and left side; and
- From two different directions or situations.

*Note: All the techniques must be executed in movement so that the concepts of Kuzushi, Tsukuri and Kake, are evident.*

## 5.2 BLOCKING AND EVADING AGAINST THE TECHNIQUES IN 5.1.

Blocking and/or evading Uke's attack by body movement and positioning (Tai-Sabaki) of Tori.

## 6. APPLICATION OF TACHI-WAZA

Technique variations and applications of the Kodokan Tachi-Waza techniques from at least two different practical Judo situations.

Must be able to demonstrate counters and combinations using these techniques

Games and exercises and Uchi-komi that can be utilized to coach the Tachi-Waza techniques

## 7. APPLICATION OF NE-WAZA

Various techniques as requested by the examiners.

Exercises, games, Uchi-Komi and training methods for Ne-Waza.

## 8. THEORY

The candidates are required to submit a written essay, essentially a short piece of writing on a particular subject or topic, of his or her own choice. This must be submitted at least four (4) weeks before the date of the grading session.

The content of the essay may contain:

- Basic thoughts on the current trends and future developments related to Judo in South Africa and globally. (E.g. Technique/tactic, child sport, behaviour therapy, philosophy of life);
- Reflect on how judokas in general, and the candidate specifically, understand and experience the sport of Judo;
- The self-concept of a judoka in relation to the values (moral code) of judo (e.g. as sportsman, scholar, champion, official).

### **The Intention of the “Godan Essay”**

When a Judoka reaches the stage of making application for the rank of Godan, it follows that he/she will have studied Kodokan Judo for much of his/her life. The experience gained enables the Judoka to coach and pass on the teachings to others, with special emphasis on certain aspects that time has taught him/her.

It is precisely because this knowledge is recognised and valued, that it should not be wasted, (and that it should be available to others who follow), that JSA has introduced the opportunity for Yudansha to share it - for the betterment of Judo in South Africa. While most aspects of Judo have been researched and recorded by world renowned authorities, Judo is a far more complex activity than many realise.

The essay is NOT a test of writing ability or education or grasp of English. It is an opportunity for a candidate to explain his/her discoveries and methods. It can be expressed in any of South Africa's languages (JSA will attempt to have it translated for general reading)

It is an invitation to leave something of value when the writer is no longer with us - recognition of a Godan's study and discovery and adaptation of his/her experiences.

The rules are simple and open to interpretation. 500 – 1000 words (or more) that have not been plagiarised (copied) from a similar, existing document. If assistance or advice has been given to the writer, it should be acknowledged in a footnote.

### **Format for an Essay**

Below are the guidelines for the formatting of an essay.

**Fonts:** Your essay should be word processed in 12-point Arial font.

**Spacing:** Your entire essay should be space 0 before and after and line spacing is to be set to 1.5, with no extra spacing anywhere. There should not be extra spaces between paragraphs.

**Margins:** Your essay should have a one-inch (2.54cm) margin on the top, bottom, left, and right which should be the default margins in Word.

**Page Numbers:** Your last name and the page number should appear in the lower right corner of each page of your essay, including the first page. Insert your last name and the page number as a "footer." Do not type this information where the text of your essay should be.

**Title:** Your essay should include a title. The title should be centred and should appear under the heading information on the first page and above the first line of your essay. The title should be in the same fonts as the rest of your essay, with no quotation marks, no underlining, and no italics. It must be in bold.

**Paragraphs:** The setting for Titles also applies to paragraph headings.

**Alignment:** In your word processor, choose "Justify".

## **9. VOLUNTEER SERVICE**

See the INTRODUCTION: [Volunteer Service](#) and [Summary of Requirements](#).

# CHAPTER 7

## 1. HIGHER GRADES

### 1.1 INTRODUCTION

Higher ranks in Judo refer to Dan grades 6<sup>th</sup> Dan and higher. Judo South Africa have decided to adopt the requirements for higher Dan rankings from those imposed by the International Judo Federation and specifically for 6<sup>th</sup> and 7<sup>th</sup> Dan. 6<sup>th</sup> Dan (RokuDan) is the responsibility of the National Federation (JSA) to approve, whereas 7<sup>th</sup> Dan (ShichiDan) lies with the Continental Union (Africa Judo Union) and 8<sup>th</sup> Dan and higher with the IJF. JSA will, based on the requirements stated in the IJF document, limit its promotion process to 6<sup>th</sup> and 7<sup>th</sup> Dan. High Dan Grade Applications will then be reviewed once every four (4) years unless otherwise decided due to unforeseen circumstances.

The following is an extract from the IJF Dan rank and Grade document regarding grades.

*“The grades and the “dan” ranks are very important in the education system of judo. Our discipline has been conceived by its founder, Jigoro Kano, as a physical and mental education system by the practice and the grades are the measure of the student's progress. This progress is in the field of judo, but the more one advances in the grade, the more this measure takes into account the individual's personal evolution as a human being.*

*The three components of the grades are:*

- *The “Tai” (the body) that one could materialize in the assessment of the individual by the results in competition.*
- *The “Ghi” (the survey, work) that is valued by the student's technical knowledge.*
- *The “Shin” (the mind), the most difficult to value, that materializes by the engagement towards the others and the judo, the radiance, the example.*

*In the beginning of a judoka's life, until the 3<sup>rd</sup> Dan, the “Tai” aspect is very important, then the “Ghi” aspect until the 5<sup>th</sup> Dan and finally the “Shin”. The three components must always be present, but it is their value that varies according to the progress in the grade. It is to note that the “Tai” value is compulsory to progress in the grades.*

*Indeed, one cannot have an education system based on the practice without making compulsory the result in the practice.”*

All candidates should take note of the following:

First of all, the rank of 6<sup>th</sup> DAN shall be awarded under the auspices of IJF Member National Federations, in which case, it will be Judo South Africa.

Secondly, the awarding of 7<sup>th</sup> DAN can only be validated by the Continental Union whereas 8<sup>th</sup> DAN can only be awarded by the responsible IJF directorate after approval by the Continental Directors.

Thirdly, the recognition of grades is based on the following (extracted from the IJF document):

*“The IJF officially recognizes only those grades and “dan” ranks which are awarded by the Member National Federations to their own members, to the exclusion of all others.*

*A National Federation may not award a grade and/or a “dan” rank to a member of another Member National Federation without the written agreement of that Federation. Any grade or “dan” rank awarded without this agreement will not be validated by the IJF.*

*Each Member National Federation is in charge of representing the IJF for the purpose of ensuring compliance with International regulations on grades and “dan” ranks throughout its national territory.”*

Fourthly, awarding high DAN grades are the responsibility of the organizations as defined below (again extracted from the IJF document for clarity):

*“The 7<sup>th</sup> dan shall be awarded upon the proposal of Member National Federations by the Executive Committees of the Continental Unions, after the opinion of the Continental Grade and “dan” rank Director is given.*

*As of the 8<sup>th</sup> dan, Ranks shall be awarded by the EC upon the proposal of Member National Federations and after the opinion of the Continental Unions has been given, as well as the opinion of the Grade and “dan” rank Commission of the IJF.”*

Lastly, the IJF recognizes the following Katas to be part of a candidate’s portfolio and therefore for High DAN applications, knowledge of these Katas is not negotiable.

- Nage-no-Kata
- Katame-no-Kata
- Kime-no-Kata
- Kodokan Goshin-Jutsu
- Juno-Kata
- Koshiki-no-Kata

## 1.2 PROCEDURES AND REQUIREMENTS

The requirements for 6<sup>th</sup> and 7<sup>th</sup> Dan was taken from those as prescribed by the IJF with the exception of 6<sup>th</sup> Dan where minimum international level was stated as Continental.

The process will involve the following steps:

- Candidates determine whether they are eligible to apply for a promotion;
- Candidates need to submit the following documentation to the District Committee who will in turn recommend (or not) a candidate for promotion and forward the documents to the JSA Grading and Kata Commission (An application must be accompanied by a written recommendation from the District to the Grading Commission):
  - Eligibility check;
  - Application form;
  - A comprehensive CV;

- The JSA Grading Points card.
- The JSA Grading and Kata Commission will determine whether a candidate's application can be successful or not based on the following information.
  - Has all the information as required been received from the candidate?
  - Does the candidate fulfil all the requirements as per the IJF criteria?
  - Does the candidate comply with all the technical aspects required of a High Dan application?
- The JSA High DAN Commission will then evaluate the candidates presented to them according to the criteria as set out in Addendum C using the criteria listed below.
  - Contribution to the development of the sport Nationally and Internationally
  - Social Skills with specific reference to the application of the Moral Code of the IJF
  - Friendship – Viewed as the purest of all human feelings
  - Sincerity – It is talking without falsehood
  - Honour – It is keeping your word
  - Modesty – It is talking about oneself without pride
  - Respect – It is instilling confidence
  - Politeness – It is respecting other people
  - Control of oneself – Knowing how to keep your anger in check
  - Courage – It is doing what is right
  - Ambassadorship
- The final step in the process is presenting it to the Executive Council of JSA for final ratification.
- For 7<sup>th</sup> Dan applications, the appropriate documentation together with the JSA Executive's decision and recommendation is sent to the AJU for their ratification (or not) (Please keep in mind that the AJU also has a fee attached to these applications)

### 1.3 PERFORMING THE ELIGIBILITY CHECK

The first step is to determine in which category the candidate's application will fall.

Four (4) different categories are provided under which a candidate can determine whether he or she qualifies for 6<sup>th</sup> or 7<sup>th</sup> Dan (See Tables 1 and 2 below). In these tables, the candidate evaluates him- or herself as:

- A Competitor; and/or
- A Referee; and/or
- An Official; and/or
- A National Coach; and/or
- A Club Teacher.

| CATEGORY | COMPETITOR                                      | REFEREE     | OFFICIAL    | NATIONAL COACH           | CLUB COACH             |
|----------|---|-------------|-------------|--------------------------|------------------------|
| A        | Medalist at Continental or Higher Championships | Continental | Continental | Athletes of category "A" |                        |
| B        | Senior National Team                            | National    | National    | Athletes of category "B" | Continental Competitor |
| C        | Medalist at Senior National Championships       | National    | Regional    | Athletes of category "C" | National Competitor    |
| D        | OTHER   | OTHER       | OTHER       | OTHER                    | OTHER                  |

Table 1 - Category check for 6th Dan

| CATEGORY | COMPETITOR                                  | REFEREE     | OFFICIAL        | NATIONAL COACH                          | CLUB COACH               |
|----------|---|-------------|-----------------|---|--------------------------|
| A        | Medalist at Olympics or World Championships | IJF         | IJF Continental | Athletes of category "A" (WC medalists) |                          |
| B        | Senior National Team                        | Continental | National        | Athletes of category "B"                | International Competitor |
| C        | Medalist at Senior National Championships   | National    | Regional        | Athletes of category "C"                | National Competitor      |
| D        | OTHER                                       | OTHER       | OTHER           | OTHER                                   | OTHER                    |

Table 2 - Category check for 7th Dan

Once the candidate has determined in which category he or she falls, the next step is to determine the waiting period. This information is shown in the tables 3 and 4. For further information on interpreting the tables, please read the paragraph ***Interpreting the Tables*** below.

| GRADE               | CATEGORIES | MINIMUM AGE | TIME IN PREVIOUS GRADE                             | KATA KNOWLEDGE |
|---------------------|------------|-------------|--|----------------|
| 6 <sup>th</sup> DAN | A          | 30          | 6 Years  | ALL KATA       |
|                     | B          | 35          | 8 Years  | ALL KATA       |
|                     | C          | 40          | 10 Years   | ALL KATA       |
|                     | D          | 50          | 12 Years AND<br>25 Years since 1 <sup>st</sup> Dan | ALL KATA       |

Table 3 - Required waiting period for 6th Dan

| GRADE               | CATEGORIES | MINIMUM AGE | TIME IN PREVIOUS GRADE                             | KATA KNOWLEDGE |
|---------------------|------------|-------------|--|----------------|
| 7 <sup>th</sup> DAN | A          | 38          | 8 Years  | ALL KATA       |
|                     | B          | 45          | 10 Years   | ALL KATA       |
|                     | C          | 50          | 10 Years AND<br>25 Years since 1 <sup>st</sup> Dan | ALL KATA       |
|                     | D          | 62          | 12 Years AND<br>30 Years since 1 <sup>st</sup> Dan | ALL KATA       |

Table 4 - Required waiting period for 7th Dan

Once the candidate has worked through the process above, it will be evident whether an application is valid or not. If valid, it will also indicate in which category.

## 1.4 INTERPRETING THE TABLES

The tables 1 or 2 must be used to determine the category in which the candidate is applying for the upgrade.

The information below can be used as a guideline in using the Tables.

### Competitor:

- Category A (1): In this section you specify whether you as a competitor have been placed under the first three in either an Olympic event or a World Tournament.
- Category B (2): In this section you specify whether you as a competitor have been a member of your National Team
- Category C (3): In this section you specify whether you as a competitor have been placed under the first three in your Senior National Tournament.
- Category D: This is specified as "Other" and can therefore be any achievement as a competitor

**Referee:**

- Category A: If you are an IJF Referee, then you may select this option
- Category B: If you are a Continental Referee, then you may select this option
- Category C: If you are a National A Referee, then you may select this option
- Category D: This is specified as “Other” and can therefore be any achievement as a Referee

**Official:**

- Category A: If you are an IJF or Continental official, then you may select this option
- Category B: If you are a National Official, then you may select this option
- Category C: If you are a Regional Official, then you may select this option
- Category D: This is specified as “Other” and can therefore be any achievement as an Official

**National Coach:**

- Category A: If you are a National Coach and athletes you have coached have achieved the results as defined in (1) above, then you may select this option
- Category B: If you are a National Coach and athletes you have coached have achieved the results as defined in (2) above, then you may select this option
- Category C: If you are a National Coach and athletes you have coached have achieved the results as defined in (3) above, then you may select this option
- Category D: This is specified as “Other” and can therefore be any achievement as a National Coach

**Club Teacher:**

- Category A: Not applicable
- Category B: If you are a Club Teacher of athletes that have competed internationally, you may select this option
- Category C: If you are a Club Teacher of athletes that have competed nationally, you may select this option
- Category D: This is specified as “Other” and can therefore be any achievement as a Club Teacher

## 1.5 FINAL EVALUATION

The Grading and Kata Commission then presents an appointed commission called the High Dan Commission, with all the applications and their findings on each candidate and indicate which candidates fulfil the entry requirements.

This should be summarized in a table as presented below.

| Candidate   | Eligible | Category | Points as per Points Card | JSA Membership | Application Fee |
|-------------|----------|----------|---------------------------|----------------|-----------------|
| Candidate 1 | YES/NO   | A/B/C/D  | 9999                      | YES            | YES             |
| Candidate 2 |          |          |                           |                |                 |

*Table 5 - Table for eligibility compiled by Grading and Kata Commission*

The review will take into consideration all the aspects as defined in the previous sections and prepare a summary as indicated above for the High Dan Commission.

This Commission, proposed by the JSA Coaching and Education Department, must be approved by the JSA Executive.

Their task will be to evaluate all the information received from the candidate and the JSA Grading and Kata Commission to prepare a proposal to the JSA Executive as to whom might be eligible for upgrade to the rank of 6<sup>th</sup> or 7<sup>th</sup> DAN.

The High Dan Commission will use the information received to prepare scores for the various criteria for each applicant.

To provide the applicant with a score for the “Points Card”, the following will be used.

| Candidate's Points | Score |
|--------------------|-------|
| Less than 400      | 0     |
| 401 to 1000        | 10    |
| 1001 to 2000       | 20    |
| Greater than 2000  | 30    |

*Table 6 - Weight attributed to points accumulated by candidate*

The Commission will evaluate each applicant against the following criteria and provide each applicant with a score as per the following table.

- Contribution to the development of the sport Nationally and Internationally
- Social Skills with specific reference to the application of the Moral Code of the IJF
  - Friendship – Viewed as the purest of all human feelings
  - Sincerity – It is talking without falsehood
  - Honour – It is keeping your word
  - Modesty – It is talking about oneself without pride
  - Respect – It is instilling confidence
  - Politeness – It is respecting other people
  - Control of oneself – Knowing how to keep your anger in check
  - Courage – It is doing what is right
- Ambassadorship
  - The following is an indication of the role and/or qualities of an ambassador:
    - Ambassadors work to build relations and develop policies that favour both the host and the home of the ambassador.
    - An ambassador is appointed by the leadership of those he represents and is given authority to speak on their behalf.
    - An effective ambassador has to be a strong leader—a good manager, a resilient negotiator, and a respected representative of the organization.
    - A key role of an ambassador is to coordinate the activities not only of those serving under him, but also representatives of other entities in the organization.

| Criteria       | Rating    | Score |
|----------------|-----------|-------|
| Development    | Poor      | 0     |
|                | Fair      | 10    |
|                | Moderate  | 20    |
|                | Good      | 30    |
|                | Excellent | 40    |
| Social Skills  | Poor      | 0     |
|                | Fair      | 10    |
|                | Moderate  | 20    |
|                | Good      | 30    |
|                | Excellent | 40    |
| Ambassadorship | Poor      | 0     |
|                | Fair      | 10    |
|                | Moderate  | 20    |
|                | Good      | 30    |
|                | Excellent | 40    |

*Table 7 - Weight attributed to JSA criteria*

From the information received from the JSA Grading and Kata Commission, and from their own discussion, the following table can be prepared by the High Dan Commission, listing the scores for each successful candidate.

| Candidate   | Points | Development | Social Skills | Ambassadorship | Total |
|-------------|--------|-------------|---------------|----------------|-------|
| Candidate 1 | 30     | 40          | 40            | 40             | 150   |
|             |        |             |               |                |       |
|             |        |             |               |                |       |

*Table 8 - Final score for candidates*

A final score (Total) for a candidate of greater than 100 (out of a possible 150) will be used to propose an advancement of a candidate to the applicable DAN.

The successful list of candidates will then be presented to the JSA Executive Council for final approval.

Thereafter the necessary documentation for 7<sup>th</sup> Dan candidates will be prepared and sent to the AJU Director of Coaching and Education for approval by the President of the AJU. Each application to the AJU must be accompanied by the fee as specified by the AJU and/or IJF.

# CHAPTER 8

## 1. KYU GRADING SYLLABUS

## 2. INTRODUCTION

One aspect of Judo that distinguishes itself from most other sports is the fact that a participant advance in terms of grades. This distinction can be classified into two categories, namely those who wear or obtain a black belt called the DAN grades and the group that falls into the category of coloured belts, called the KYU grades.

Below are the naming conventions for the two different levels of grades.

| Dan Grades (Yudansha - Black Belt holders) |            |                             |
|--|------------|-----------------------------|
| Shodan                                     | 1st Grade  | Black Belt                  |
| Nidan                                      | 2nd Grade  | Black Belt                  |
| Sandan                                     | 3rd Grade  | Black Belt                  |
| Yondan                                     | 4th Grade  | Black Belt                  |
| Godan                                      | 5th Grade  | Black Belt                  |
| Rokudan                                    | 6th Grade  | Black or Red and White belt |
| Shichidan                                  | 7th Grade  | Black or Red and White belt |
| Hachidan                                   | 8th Grade  | Black or Red and White belt |
| Kudan                                      | 9th Grade  | Red or Black belt           |
| Judan                                      | 10th Grade | Red or Black belt           |

| Kyu Grades (Mudansha - non-black belt holders - Senior) |         |             |
|---|---------|-------------|
| Rokyu   | 6th Kyu | White Belt  |
| Gokyu   | 5th Kyu | Yellow Belt |
| Yonkyu  | 4th Kyu | Orange Belt |
| Sankyu  | 3rd Kyu | Green Belt  |
| Nikyu   | 2nd Kyu | Blue Belt   |
| Ikkyu   | 1st Kyu | Brown Belt  |

Having adopted the German system for Kyu grades, one will notice that certain of the Kyu grades have a further breakdown to cater for Judoka younger than thirteen (13) years of age. Hence the indication of "Senior" in the caption of the table above.

The KYU grade table will therefore exhibit the following format showing the belts Yellow, Orange and Green being divided into two different possible grading sections.

| <b>Kyu grades (Mudansha - non-black belt holders - Junior)</b> |                     |   |
|--|---------------------|---|
| <b>Japanese</b>  | <b>Senior</b>       | <b>Junior</b>   |
| Rokyu  | 6 <sup>th</sup> Kyu | White Belt  |
| Gokyu  | 5 <sup>th</sup> Kyu | White/Yellow Belt (8th Kyu)<br>Yellow Belt (7th Kyu)  |
| Yonkyu   | 4 <sup>th</sup> Kyu | Yellow/Orange Belt (6th Kyu)<br>Orange Belt (5th Kyu) |
| Sankyu   | 3 <sup>rd</sup> Kyu | Orange/Green Belt (4th Kyu)<br>Green Belt (3rd Kyu)   |
| Nikyu  | 2 <sup>nd</sup> Kyu | Blue Belt   |
| Ikkyu  | 1 <sup>st</sup> Kyu | Brown Belt  |

The JSA Kyu syllabus is available on digital media (digital optical discs or DVDs) which was translated from German into the English language. There are three of these discs which contain the following sections of the Kyu syllabus.

DVD 1 – Yellow and Orange belt techniques  
 DVD 2 – Green belt techniques; and  
 DVD 3 – Blue belt and Brown Belt techniques.

During the initial launch of the syllabus, copies of these DVDs have been provided to all the Districts.

In the preceding chapters we described the requirements for those who want to achieve a DAN grade. The section below spells out the requirements to obtain a KYU grade and is a text representation of the DVDs.

### 3. 5<sup>TH</sup> GRADE (KYU) – YELLOW BELT (DVD 1)

#### 3.1 WHITE – YELLOW (8<sup>TH</sup> KYU)

The minimum recommended age limit for this award is 6 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

##### **Break falls**

- Backward break fall
- Sideways break falls to both the right and the left sides

##### **Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- O-Goshi or Uki-Goshi
- O-Soto-Otoshi

##### **Ne-Waza Techniques**

As with the throwing techniques, the Ne-Waza techniques need to be executed from both the right and the left side of Uke. In total four actions are required.

- Kuzure-Kesa-Gatame
- Mune-Gatame

##### **Application of Tachi-Waza**

The Judoka is required to demonstrate the following two actions.

- When Uke pushes or comes forward – Tori throws with Uki-Goshi or O-Goshi
- When Uke pulls or moves backwards – Tori throws with O-Soto-Otoshi

##### **Application of Ne-Waza**

This section requires actions from both Tori and Uke.

Using the techniques listed above, Tori is required to demonstrate two (2) different transitions (combinations), starting in Tachi-Waza and ending in Ne-Waza. In each of the two demonstrations Uke must demonstrate an appropriate escape method for the applied Ne-Waza technique.

##### **Randori**

Randori, or Free sparring, is a fundamental Judo drill in which a combatant uses Waza (techniques) which have been practiced in Uchi-Komi (Repetition training) and Yakusoku Geiko (Agreed-upon practice), to attack and throw the practice partner in a manner which simulates an actual contest.

The candidates are required to start from the kneeling position and attempt the Ne-Waza techniques and escapes using the techniques in this section.

## 3.2 YELLOW (7<sup>TH</sup> KYU)

The minimum recommended age limit for this award is 7 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

### **Break falls**

- Backward break fall
- Sideways break falls to both the right and the left sides
- Forward roll (left and right). The Judoka may end up in the Standing position or may prefer to stay in the lying down position

### **Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- O-Goshi
- Uki-Goshi
- Uchi-Gari
- Seoi-Otoshi

### **Ne-Waza Techniques**

As with the throwing techniques, the Ne-Waza techniques need to be executed from both the right and the left side of Uke where applicable. In total six actions are required.

- Kesa-gatame
- Yoko-shiho-gatame
- Tate-shiho-gatame
- Kami-shiho-gatame

### **Application of Tachi-Waza**

The Judoka is required to demonstrate the following two actions.

- When Uke pushes or comes forward – Tori throws with Uki-Goshi, O-Goshi or Seoi-Otoshi
- When Uke pulls or moves backwards – Tori throws with Uchi-Gari

### **Application of Ne-Waza**

The Judoka must demonstrate the following:

- One escape from each of the four Ne-Waza techniques
- One turnover into a hold for each of the following conditions:
- Uke on all fours; and
- Uke on his stomach.
- Moving from one hold to another while Uke attempts to escape

### **Randori**

Tori executes a Tachi-Waza technique and starting Ne-Waza randori after Uke made a correct break fall after being thrown.

## 4. 4<sup>TH</sup> GRADE (KYU) – ORANGE BELT (DVD 1)

### 4.1 YELLOW – ORANGE (6<sup>TH</sup> KYU)

The minimum recommended age limit for this award is 8 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

#### **Break falls**

- Backward break fall
- Sideways break falls to both the right and the left sides
- Forward roll (left and right). The Judoka must demonstrate this requirement ending in both the standing AND in the lying down position

#### **Basic Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- Ippon-Seoi-Nage
- Tai-Otoshi
- Kouchi-Gari
- Kosoto-Gake **or** Kosoto-Gari
- De-Ashi-Barai

#### **Basic Ne-Waza Techniques**

The candidates are required to demonstrate two different applications for each of the following techniques.

- Kesa-gatame
- Yoko-shiho-gatame
- Tate-shiho-gatame
- Kami-shiho-gatame

#### **Application of Tachi-Waza**

The Judoka is required to demonstrate the following activities.

- For each of the techniques listed below, Tori must demonstrate the execution of the techniques when Tori pulls Uke towards him/her or Uke pushes Tori backwards:
  - Ippon-Seoi-Nage
  - Tai-Otoshi
- For each of the techniques listed below, Tori must demonstrate the execution of the techniques when Uke pulls Tori towards him/her or Tori pushes Uke backwards:
  - Kouchi-Gari;
  - De-Ashi-Barai
- Tori demonstrates the evasive actions to be taken when Uke attacks with the following techniques:
  - Ippon-Seoi-Nage;
  - Tai-Otoshi; and
  - De-Ashi-Barai

## **Application of Ne-Waza**

The candidates must demonstrate the application of the following situations:

- Use Ouchi-Gari and follow up the Tachi-Waza technique with a Ne-Waza technique;
- Use Kouchi-Gari and follow up the Tachi-Waza technique with a Ne-Waza technique;
- For each of the following Ne-Waza techniques demonstrate two (2) methods of escaping when being pinned down:
  - Kesa-Gatame; and
  - Yoko-Shiho-Gatame
- Tori must demonstrate an attack ending in one of the Ne-Waza techniques:
  - When Uke lies on his/her back with Tori (standing or kneeling) between Uke's knees; and
  - When Tori lies on his/her back with Uke (standing or kneeling) between Tori's knees.

## **Randori**

The candidates must demonstrate the following actions.

- Execute the learnt throws in Tachi-Waza Randori in a controlled way (Yakusoku Geiko - Agreed-upon practice);
- Evade the throws when an opponent attempts the throws;
- Control the opponent who defends vigorously with various holds in Ne-Waza Randori.

## 4.2 ORANGE (5<sup>TH</sup> KYU)

The minimum recommended age limit for this award is 9 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

### **Break falls**

- Backward break fall
- Sideways break falls to both the right and the left sides
- Forward roll (left and right). The Judoka must demonstrate this requirement over an obstacle.

### **Basic Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- Morote-Seoi-Nage
- Sasae-Tsurikomi-Ashi **or** Hiza-Guruma
- Okuri-Ashi-Barai
- Osoto-Gari
- Harai-Goshi

### **Ne-Waza Techniques**

The following Ne-Waza techniques need to be executed from both the right and the left side of Uke.

- Juji-Gatame
- Ude-Garami

### **Application of Tachi-Waza**

The candidates must demonstrate proficiency in the following scenarios:

- When Uke attacks with a technique; Tori must evade Uke's action (for example stepping over a leg) and throw Uke with his/her own technique (Counter)
- When Tori attacks with a technique; Uke evades Tori's action, but Tori must continue his/her attack with his/her own technique (Combination)

### **Application of Ne-Waza**

The candidates must demonstrate proficiency in the following scenarios:

- Tori uses Uke's escape from a hold to continue into:
  - Juji-Gatame; and
  - Ude-Garami
- When Tori is on his/her back, defend against an attack by using the legs to clamp or immobilize Uke;
- Demonstrate a method of escaping Uke's action of clamping or immobilizing your legs;
- Demonstrate two methods of applying Juji-Gatame when Uke is on all fours.

## **Randori**

The candidates should be able to demonstrate understanding of the practical application of Judo techniques in Randori for the following situations:

- In Tachi-Waza, Tori must demonstrate the ability to throw an opponent while maintaining an opposite grip to Uke without releasing or losing the grip; and
- In Ne-Waza, Tori must demonstrate knowledge of the application of Ne-Waza techniques from a position where Tori is between Uke's legs and Uke clamping attempting to immobilize Tori's legs.

## 5. 3<sup>RD</sup> GRADE (KYU) – GREEN BELT (DVD 2)

### 5.1 ORANGE – GREEN (4<sup>TH</sup> KYU)

The minimum recommended age limit for this award is 10 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

#### **Previous Knowledge**

The candidates must be able to demonstrate techniques from the preceding belts

#### **Break falls**

- Break falls must be demonstrated using a partner.

#### **Basic Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- Tsurikomi-Goshi
- Koshi-Uchi-Mata
- Ouchi-Gari **or** Kouchi-Gari
- Kouchi-Maki-Komi
- Tomoe-Nage

#### **Ne-Waza Techniques**

The following Ne-Waza techniques need to be executed from both the right and the left side of Uke.

- Ude-Gatame
- Waki-Gatame

#### **Application of Tachi-Waza**

The candidates are required to demonstrate their knowledge of the techniques as required below.

- Execute the techniques listed below while both Tori and Uke maintain the same side grips:
  - Tsurikomi-Goshi
  - Koshi-Uchi-Mata
- Execute the techniques listed below with Tori deciding the most suitable situation:
  - Ouchi-Gari **or** Kouchi-Gari
  - Kouchi-Maki-Komi
  - Tomoe-Nage
- Demonstrate the ability to defend and/or block against two different attacks from Uke.

### **Application of Ne-Waza**

Using the Ne-Waza techniques listed above, the candidates are required to demonstrate both techniques from the following positions.

- Tori on his/her back with Uke between the Tori's knees; Tori to demonstrate the application of the following techniques from this position:
  - Ude-Gatame and Juji-Gatame
- Tori starts in Kuzure-Kesa-Gatame and must demonstrate the following techniques when Uke attempts to escape:
  - Ude-Gatame and Waki-Gatame
- Application of Waki-Gatame where Tori starts in an all-fours position and Uke attempts to roll Tori over.

### **Randori**

- The candidates are required to demonstrate the execution of the Tachi-Waza techniques listed above using different grips and also the ability to break or neutralise Uke's standard grip (Sleeve and collar)
- Demonstrate the ability to create an attack (or defence) when applying the movement taking Uke to the ground (Transition technique with a follow-up to a Ne-Waza technique)

## 5.2 GREEN (3<sup>RD</sup> KYU)

The minimum recommended age limit for this award is 11 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

### **Previous Knowledge**

The candidates must be able to demonstrate techniques from the preceding belts

### **Break falls**

Break falls must be demonstrated using a partner. Ability to fall must be demonstrated to both the right and the left side.

### **Basic Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- Koshi-Guruma
- Ushiro-Goshi
- Hane-Goshi
- Sumi-Gaeshi
- Tani-Otoshi

### **Ne-Waza Techniques**

The following Ne-Waza techniques need to be executed from both the right and the left side of Uke.

- Ashi-Gatame
- Ashi-Garame

### **Application of Tachi-Waza**

The candidates are required to demonstrate his/her knowledge of the techniques as required below.

- Executing the five (5) techniques from suitable situations;
- When Uke blocks or defends, execute two combination techniques of own choice.

### **Application of Ne-Waza**

Using three (3) different techniques to demonstrate the principle of Tachi-Waza to Ne-Waza, in the following scenarios.

- A follow up technique resulting from a failed technique by Uke;
- Direct takeover (similar to Hikikomi-gaeshi);
- As a continuation from your own unsuccessful or partly successful attack.

## **Randori**

- Must be able in Tachi-Waza Randori to use all the above techniques as combinations and counter throws.
- Ne-Waza randori from standard position.

## **Kata**

2<sup>nd</sup> Group of Nage-no-Kata (Koshi-Waza)

## 6. 2<sup>ND</sup> GRADE (KYU) – BLUE BELT (DVD 3)

### 6.1 BLUE (2<sup>ND</sup> KYU)

The minimum recommended age limit for this award is 12 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

#### **Previous Knowledge**

The candidates must be able to demonstrate techniques from the preceding belts

#### **Basic Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- Yoko-Otoshi
- Ashi-Uchi-Mata
- Utsuri-Goshi
- Yoko-Gake
- Kata-Ashi-Dori or Kuchiki-Daoshi

#### **Ne-Waza Techniques**

The following Ne-Waza techniques need to be executed.

- Juji-Jime
- Hadaka-Jime
- Okuri-Eri-Jime
- Kata-Ha-Jime

#### **Application of Tachi-Waza**

The candidates are required to demonstrate three of the techniques from suitable positions.

#### **Application of Ne-Waza**

The candidates are required to demonstrate each of the Ne-Waza techniques from two (2) different starting positions.

#### **Randori**

The candidates must demonstrate an understanding of the techniques in a planned execution against a partner defending and gripping extremely in a normal Randori session. The same applies to Ne-Waza Randori and should include the use of Shime-Waza techniques.

#### **Kata**

3<sup>rd</sup> Group of Nage-no-Kata (Ashi-Waza)

## 7. 1<sup>ST</sup> GRADE (KYU) – BROWN BELT (DVD 3)

### 7.1 BROWN (1<sup>ST</sup> KYU)

The minimum recommended age limit for this award is 13 years of age. The following activities need to be mastered by the Judoka in order to advance to this level

#### **Previous Knowledge**

The candidates must be able to demonstrate techniques from the preceding belts

#### **Basic Tachi-Waza Techniques**

The following throwing techniques need to be executed to both the right and the left side.

- Ashi-Guruma or O-Guruma
- Ura-Nage or Yoko-Guruma
- Te-Guruma
- Kata-Guruma
- Soto-Maki-Komi or Hane-Maki-Komi
- Uki-Otoshi

#### **Ne-Waza Techniques**

The following Ne-Waza techniques need to be executed.

- Sankaku-Osae-Gatame
- Sankaku-Gatame
- Sankaku-Jime
- Kata-Te-Jime

#### **Application of Tachi-Waza**

The candidates will be required to demonstrate three of the techniques from two suitable positions.

#### **Application of Ne-Waza**

The candidates will be required to demonstrate:

- The execution of the Sankaku principle from three different starting positions; and
- Two takeover techniques from Tachi-Waza to Shime-Waza after an unsuccessful throwing technique from the opponent.

#### **Randori**

The candidates must demonstrate an understanding of the techniques in normal Randori against three different opponents

#### **Kata**

1<sup>st</sup> Group of Nage-no-Kata (Te-Waza)

# HISTORY AND CULTURE

## 1. HISTORY OF KODOKAN JUDO - 1

*“Document adapted from the “HISTORY of JUDO” by Michel Brousse and the IJF Academy”*

The history of judo is the transformation of a martial art into a modern sport. It specifies how a man, Jigoro Kano, had dedicated his life to the education of the youth of his country, combining tradition and modernity, with the progress of the individual in the service of the community. The beginnings of judo are closely related to the tradition of Japanese combat and life arts and the personality of Kano.

### PRINCIPLES AND FOUNDATIONS

Judo is a means of education. Conceived by Jigoro Kano, it leans on the study and the practice of a system of attack and defence, resulting from different systems of Japanese traditional fighting (jujutsu) that make techniques of throwing and control possible. Sincere and regular practice, over time, and guided by the principles of Judo and respect for its foundation, encourages autonomy, self-control and respect for others.

It is the educational value of Judo - reflected by the ‘DO’ part (meaning, way, progress, area of study) of the word JU-DO)

### THE MAIN PRINCIPLES

Three main and indivisible principles, distinguished by Jigoro Kano, guide the practice of judo. They are:

- JU
- SEIRYOKU ZENYO
- JITA YUWA KYOEI

### JU (Adaptation)

The first is the principle of non-resistance and adaptation of the movements of a partner/opponent. To practice Judo is to enter the way (Do) applying the “adaptation principle” (Ju). It requires practice beyond the use of muscular strength, reaching a real mastery of the subtle laws of the movement, the rhythm and the balance of strengths. Ju is an attitude.

### SEIRYOKU ZENYO (The best use of energy)

The second principle requires study of the best use of physical and mental energy. Using the first principle and overcoming it, the second principle suggests the application to any problem. It is the most applicable solution: to act correctly, at the right time, with perfect control of the energy of a partner, using the partner’s strength and the partner’s intentions against him.

## **JITA YUWA KYOEI (Mutual help and prosperity)**

The third principle is the harmony and mutual prosperity of uniting our own strength and that of the other. Arising from the sincere practice of the first two principles, it suggests that the partner's and the group's presence is necessary and beneficial to everyone. In Judo, the individual progresses through the help and mutual concessions of others.

Jita Yuwa Kyoei is awareness.

## **FROM JUJUTSU TO JUDO**

In Japanese, the words judo and jujutsu are written using ideographs that are an illustration of their founding principles. Ju means "gentleness". The meaning is "giving way". In this, ju is opposed to go, meaning strength. Do, "the way", corresponds to the principle of spiritual development. By this juxtaposition, judo wants to be 'a way of flexibility' much more intellectual than physical. Judo and jujutsu use the same ideogram in the beginning. Jutsu means "technique". The distinction between jutsu and do is identical to that which differentiates between "medium" and "purpose". Jujutsu assumes an education oriented primarily towards the body based on the principle of non-resistance.

Kano considered this too restrictive a dimension. By introducing a semantic breakdown, the founder of judo testified he wanted a radical transformation: raising the combat to the rank of a universal method of education.

As its name suggests, the samurai is "one who serves". It is around him that the history of martial arts is written. Historical studies on martial arts distinguished three stages corresponding to the main stages in the history of Japan. Classical bujutsu (or martial arts) correspond to the period that goes from the establishment of the military Government until the establishment of the Tokugawa shogunate (1192-1603). These are combat systems created for the protection of individuals. The bujutsu (bu, bushi, warrior) brings together all of the jutsu (art, technique), i.e. systems of combat whose names include the suffix jutsu, as kenjutsu swordsmanship, sojutsu, the art of the lance, the ninjutsu, the art of espionage techniques. The term jujutsu is a generic term, which concerns all forms of confrontation with bare hands or with a minimum of weapons. Jujutsu includes using feet, fists, knees, projections, disarticulations, and the use of small arms as well as how to control or to tie up one's enemy. In the art of combat as a whole jujutsu is, in fact, a supplementary system that allows the disarmed warrior to continue to fight. The jutsu forms have been designed to be effective on the battlefield. They belong to the feudal period, the most belligerent in the history of Japan.

Classical budo (or martial ways) appear during the Tokugawa shogunate (1603-1868) in a different period in the history of Japan. The relative peace imposed in the Edo period greatly reduced opportunities for the samurai to exercise his art on the battlefield. The political and social stability transformed the everyday life of the warrior. Bujutsu masters then strove to combat the idleness caused by the inactivity of the samurai. In their teaching, they reinforced the ethical and philosophical principles. This change of orientation is affirmed by the substitution of the suffix do for the suffix jutsu. In bujutsu, control is based on technical expertise. In budo, control leads to wisdom. There were more than 700 separate schools during the Tokugawa shogunate.

Technically, the evolution meant a specialisation of studied forms and a tendency to strengthen the defensive aspect. Created for war, the techniques were adapted to the conditions of civilian life. Gradually, the realism of the battlefield faded.

Modern bujutsu and budo belong to the Meiji era. Technically, they are inspired by classical forms, but they bear the mark of the transformations of Japanese society. At the beginning of the Meiji era, neither martial arts nor the traditional Japanese culture had the favour of the Japanese people. Donn Draeger, a martial arts historian, noted; “In fact, many of the applications of jujutsu were focused on altercations that took place in tea rooms, houses of prostitution, gambling dens, and the other places for entertainment frequented by the commoners”. The reconstruction of martial arts involved the transmission of priority values, discipline and moral. In 1895, a government institution, the Dai Nippon Butoku Kai, was established for the purpose of “reviving bushido spirit”, “promoting bujutsu among soldiers and strengthening the national military power”. Its growth was quick. In 1906, the association, patronised by the imperial family was present in 42 prefectures and gathered 1,300,000 members. At the end of the last century, the social and political situation boosted the practice of martial arts.

## **JIGORO KANO**

Jigoro Kano was born on October 28, 1860, in Mikage, now a borough to the East of the city of Kobe. Very early, he received a rigorous education in which Western influences were mingled with traditional and Oriental teachings.

In the 1860s, Kano’s father worked as a senior official for the shogunate Government. In 1870, shortly after the death of Jigoro’s Mother, the family decided to move to Tokyo where Jigoro studied classics, and at the same time studied the English language.

He developed a strong fondness for mathematics and languages. As a child, Kano had a fragile constitution but was very gifted, he studied in the company of classmates often older and physically stronger than him and he was repeatedly bullied and teased. He decided to study jujutsu, an art that helps the weak to defeat the strong. He eventually managed to find one of the old jujutsu masters, Hachinosuke Fukuda. After two years of diligent practice, he was chosen to participate in the demonstration given in honour of the visit to Tokyo of the U.S. President, General Ulysses Grant. At the death of Fukuda, he continued his practice under the direction of Masatomo Iso. In 1881, Iso died. He then studied the jujutsu of the Kito School with another master expert in throws, Iikubo Tsunetoshi. He focused on the spiritual dimension. Koshiki-no-Kata comes from the Kito School. This kata demonstrates techniques of fighting in armour. This kata was one of the favourites of Kano who demonstrated this kata before the Emperor in 1929.

In 1882, while a student at Tokyo Imperial University, Jigoro Kano created a private preparatory school, Kano Juku, and a school of English. In May, he opened the school of the Kodokan, “a school for studying the way” in a 12-tatami room rented in a Tokyo Buddhist monastery. He taught a new practice, “judo”. His disciples, nine students and friends, met in a small room of 20 square metres. They learned to throw, to pin down the opponent forcing him to submission by strangulations or arm locks. The novelty was not in technical actions but in the way to accomplish them, and in the finality of the techniques. The number of students increased rapidly. The Kodokan dojo moved several times. Kano’s method was adopted by the police and the Navy and introduced into several schools and universities.

## KODOKAN JUDO

Kano's method derived from the ancient forms of jujutsu, which the founder of judo practiced or studied but he discarded all the techniques aiming to kill or injure. Grasping became compulsory. In doing so, Kano reduced the level of violence. For the same reasons, he improved the ways to fall. The technical content was mainly inspired, from the Kito School, for projections, and from the Tenjin Shin Yo School for blows and locks. An anecdote demonstrates the versatility he possessed on a technical level. Helpless against an opponent heavier and stronger than him, Kano failed in all his attempts at throwing him until the day when in one of the books he brought from abroad he came up with a solution. In his memoirs, he writes: "*Kenkichi made a step forward, then with lightning speed jumped on Jigoro. It was very quick; with one hand Jigoro took the sleeve of his opponent and the other grabbed his thigh. The body of Kenkichi, which weighed more than ninety kilos, flew in the air barely touching the shoulders of Jigoro and in a deafening uproar, crashed to the ground. "What is this movement?" asked Kenkichi respectfully. "I think to call it kata guruma", replied the smiling Jigoro, with an air of delight.*"

The philosophy of Kano is based on the principle of the three cultures:

- The acquisition of knowledge;
- The teaching of ethics; and
- The development of the body through the practice of physical education.

He explained his point of view by stating: "a healthy body is not only a precondition for the existence but the basis of all mental and spiritual activity." He insisted on the purpose of the exercise. "However excellent is the health of an individual, his existence remains fruitless if he does not put it at the service of society".

He emphatically showed that the effective use of the mind and the body is the key to self-realization. However, he added the Confucian concept of social obligation that leads to help one's neighbour. The principles of Kano are summarized in the two maxims enacted at the founding of the Kodokan cultural society in 1922: Seiryoku Zenyo and Jita Kyoei, everyone must make a just use of his physical and mental energy for the good of all in search of self-realization. The educational approach is reflected in the methods of learning: the randori and kata are the basic elements of the education provided by Kano. They are reinforced by complementary assets, the shiai or competition, and the mondo, a talk that Kano liked to use with his students. Randori, an exercise common in other schools, is a form of training where full freedom of choice is given to each person. Kano gave an educational definition. "During randori, no one can guess what his opponent will do. So everyone should be ready to cope with a sudden attack of the opponent. The habit of this mental attitude develops a high degree of control and lucidity".

Considered imperfect because too focused on the specialization of the body, the exercise was complemented by kata, or pre-arranged forms. Left for a time to the initiative of the experienced judoka the practice of kata quickly took an important part in the teaching of the Kodokan. It balanced the physical commitment of randori. Kano said; "In this, I have not lent exaggerated importance to the competitive dimension, as was the case previously, but I searched for a combination of exercises intended to combat and to train mind and body". The kata of Kodokan judo were established between the end of the 1880s and the early 1900s. The different kata can be grouped into four categories (free exercise, confrontation, physical preparation, theory). They illustrate the aims of Kano's judo: the physical development of the body, the shaping of the spirit, and the training in combat efficiency.

Kano referred to science. He said; “I have developed my Kodokan Judo by bringing together the positive aspects found in schools of jujutsu in 1882, and I've developed a method of instruction consistent with the teaching of modern science”. The technical gestures are studied, analysed with a constant effort of justification. “In this new position, he may have become so weak (not in actual strength but because of his awkward position) as to have his strength represented for the moment by only three units, instead of the normal ten units. Meanwhile, by keeping my balance, I retain my full strength, as originally represented by seven units. Here then, I am momentarily in a superior position and can defeat my opponent by using only half of my strength”. Theoretical reflection gave rise to the development of a specific system, gokyō no waza (five principles of judo techniques) that formed the contents of education. Established in 1895, depending on the complexity and the difficulty of each gesture, the gokyō no waza was revised in 1920. The first technical move of the initial gokyō (1895), hiza guruma, was then replaced by de ashi harai. The motion of the body, which is performed with agility and precision, had to anticipate that of the opponent. Strength played a secondary role and had to be mastered to be effective. The sliding fall was safe and provided the beginner with confidence.

The relationship between theory and practice showed the degree of maturity achieved by the method of the Kodokan, in the 1920s.

Judo by Kano is first a system of education. It is based on the principle of balance between “three cultures”, intellectual, physical and moral, where only a harmonious development can ensure the progress of the individual and, therefore, its usefulness to society. His whole life was dedicated to a cause he described in these words: “Nothing is more important than education; the teaching of one wise man can reach multitudes and knowledge from one generation can be enjoyed by another hundred”. He wrote; “What is the excellent health of an individual; his existence remains fruitless if he does not put it at the service of the society”. His method relied on the ancestral forms of combat, but the finalities differed. Kano was particularly exacting when he chose the name of his method. “Why I called this Judo instead of jujutsu? Because what I teach, is not only jutsu (art or practice). Of course, I teach jutsu, but it is on “do” (way or principle) that I want to put a special emphasis. The Kodokan judo that I teach compared to the ancient jujutsu principles is vaster and different in technique, so that I had to choose a new name”.

## **JUDO AND WOMEN**

In 1923, Jigoro Kano opened a women's section. He focused on the technical study and on the kata and did not allow the practice in competition that he considered dangerous to the health of future mothers.

Keiko Fukuda, who is the granddaughter of Hachinosuke Fukuda, who taught jujutsu to Kano, dedicated her life to spreading women's judo throughout the world.

Judo was first included in the Summer Olympic Games at the 1964 Games in Tokyo, Japan. After not being included in 1968, judo has been an Olympic sport in each Olympiad since then. Only male judoka participated until the 1988 Summer Olympics, when women participated as a demonstration sport. Women judoka were first awarded medals at the 1992 Summer Olympics.

## 2. CULTURE OF JUDO

### JUDO FOUNDATIONS

Judo practice requires a set of essential and indivisible elements.

#### The DOJO

It is an area where the practice and study of Judo takes place. By isolating the practising people from outside distraction, concentration and vigilance of the sessions, as well as the organisation of the sessions are enhanced. Beyond its simple physical existence, the Dojo is a mental and emotional link that unites the practicing people.

#### The Rules of Conduct

The judoka accepts the explicit rules of the Dojo: punctuality, cleanliness, listening, control of his acts and his words. The judoka endeavours to respect the implicit rules: the commitment and constancy in effort, as well as the personal requirement.

#### The Moral Code and the Bushido Code

*Bushidō is a Japanese collective term for the many codes of honour and ideals that dictated the samurai way of life, loosely analogous to the European concept of chivalry. ([Wikipedia](#))*

The code of the Bushido (BU: Martial. SHI: Warrior. DO: Way) was applied by the "Bushi" cast of warriors until the 19th century. Devoted towards their superior, they are not afraid of the danger, or the death. They have for principles: honour, courage and fidelity.

#### Seven principles of Bushido

|         |                |
|---------|----------------|
| Gi:     | Right Decision |
| Yu:     | Courage        |
| Jin:    | Generosity     |
| Rei:    | Politeness     |
| Makoto: | Sincerity      |
| Meiyo:  | Honour         |
| Chugi:  | Loyalty        |

The moral code of the French Judo Federation was inspired by the Bushido code. It was created in 1985. Since then, many federations took up this concept.

- Politeness
- Courage
- Friendship
- Self-control
- Sincerity
- Modesty
- Honour
- Respect

## **Uniform**

A Judoka's white Judogi is simple and hardwearing. All Judoka practice with the same uniform, removing all social difference. The Judo belt represents the level of practice of the person wearing it.

The Judo teacher must have a white Judogi and wear neither tee shirt (except for the women), nor socks.

## **Teacher**

He guides the training toward the technical mastery by emphasising the essential principles and the foundations of Judo. The teacher is an example and a role model.

## **Partner**

Two partners practice judo. The judoka takes into account the other and adapts to the diversity of everyone. He respects the spirit of exercise.

## **Grip**

It is not possible to practice without a grip. Gripping strategies exist for both the right and left side. The rules of Judo define the valid forms of gripping.

## **Bow (REI)**

The bow is a formal mark of respect of the judoka for the teacher, the partner, the training place, and the fight space. It opens and closes every essential phase of the practice.

There is a standing bow and a bow on the knees.

## **Etiquette**

Etiquette of the sport forms part of the attitude of the participant, both on and off the tatami and it applies to both the uniform and the attitude of the participant.

## **Fall (UKEMI)**

No Judo throw is possible without a judoka to throw and another one for receiving the throw. The acceptance and the mastery of the fall are necessary for the judoka to guarantee not only his bodily safety, but also his future progress. The fall is a mental and physical test.

- Forward fall
- Backward fall
- Sideward fall

## **Technical Basis**

The efficiency of the judoka depends on the thorough learning and progressive mastery of posture, moving, creation of actions, which lead to the partner losing balance, through fundamental technical forms and dynamic factors of execution. This common base of knowledge and ability allows everyone to develop and improve their own performance of Judo.

## **Training Fight (RANDORI)**

Randori consists of a meeting between two judokas in a confrontation where victory or defeat is not at stake. Repeated experience of Randori allows the acquirement of physical relaxation. Mental awareness of the tactics of an opponent, dynamic implementation of learned techniques, in-depth perception in the exchange with the partner, and the understanding and mastery of the different principles of attack and defence. This process takes place in pursuit of progression.

## **Fight (SHIAI)**

Shiai involves a meeting of two judokas in a confrontation where victory or defeat are at stake. Practice takes place with a partner or with an unknown judoka, according to predefined rules, which define who wins. It is not the outcome of a judoka's practice. Repeated Shiai adds to the judoka's understanding of tactical and psychological aspects of a fight. The Shiai is a test of truth, a mutual test of technical, physical and mental order.

## **The KATA**

The Kata is a traditional demonstration of the main Judo principles. It consists of memorizing a wide range of techniques historically established and carrying them out in a precise way in harmony with a partner. Execution must be controlled and show an understanding of combat movement and the mental and physical commitment of the athletes. It is a tool of stability and permanence. The Kata is a link between all Judo athletes, the new and the experienced ones.

The Katas are technical, conventional exercises that are present in most Oriental Martial Arts. This way of training constitutes the fundamental basis of traditional Judo. They are codified exercises of the main Judo techniques in a defined framework according to pre-set forms and following a precise ceremonial process.

The katas also present the spirit of discipline and highlight the Judoka's basic qualities and knowledge.

There are eight katas in Judo. Each kata illustrates different aspects and principles of our discipline. These katas, in their entirety, represent or explain traditional Judo.

## **Nage-no-Kata**

Jigoro Kano created this kata in 1887.

It focuses on the main styles of throws. It consists of five categories of techniques.

Each of the techniques are performed on both sides (right and left) and in a pre-set order. It is about highlighting the main principles of the throwing techniques: the breaking of balance, the entry and the fall.

First category: Hand Techniques (Te-Waza) Uki-Otoshi, Ippon-Seoi-Nage, Kata-Guruma.

Second category: Hip techniques (Koshi-Waza) Uki-Goshi, Harai-Goshi, Tsurikomi-Goshi.

Third category: Leg techniques (Ashi-Waza) Okuri-Ashi-Barai, Sasae-Tsurikomi-Ashi, Uchi-mata.

Fourth category: Rear or Backward sacrifice projections (Mae-Sutemi-Waza) Tomoe-Nage, Ura-Nage, Sumi-Gaeshi.

Fifth category: Side sacrifice projection (Yoko-Sutemi-Waza) Yoko-Gake, Yoko-Guruma, Uki-Waza.

### **Katame-no-Kata**

Jigoro Kano created this Kata between 1884 and 1887.

It focuses on the main Judo grappling aspects of the sport Judo. It includes fifteen (15) techniques grouped into three (3) categories.

Holding or pinning techniques are the first category, strangulation techniques the second and joint techniques the third.

First, all techniques are presented in the basic style, then with partner reactions and with possible adaptations.

First category: Osae-Komi-Waza (holding or pinning techniques) Kuzure-Gesa-Gatame, Kata-Gatame, Kami-Shiho-Gatame Yoko-Shiho-Gatame, Kuzure- Kami-Shiho-Gatame

Second category: Shime-Waza (strangulation techniques) Kata-Juji-Jime, Hadaka-Jime, Okuri-Eri-Jime, Kata-Ha-Jime, Gyaku-Juji-Jime

Third category: Kansetsu-Waza (joint techniques) Ude-Garami, Ude-Hishigi-Juji-Gatame, Ude-Hishigi-Ude-Gatame, Ude-Hishigi-Hiza-Gatame, Ashi-Garami

The following katas will be dealt with in more detail in the higher Dan grading syllabi, but it is important to create an early awareness of these Katas.

### **Kime-No-Kata**

Created by Jigoro Kano in 1888.

It focuses on how to attack and defend, as well as moral training.

This Kata is divided into two categories; the first category is composed of eight (8) techniques from a kneeling posture and the second of twelve (12) techniques from a standing position.

It highlights the spirit of reaction emphasised in the original martial component of Judo.

The self-defence techniques are applied against an opponent sometimes unarmed, sometimes armed with a knife and finally attacking with a sword.

### **Juno-kata**

Created by Jigoro Kano around 1887

The kata of flexibility: It has to be executed slowly and it does not include any throwing techniques. It is composed of three categories of five techniques each.

### **Goshin Jutsu**

Kodokan skills of self-defence, is a set of prearranged self-defence forms in Judo. Created in 1956, it is the most recent kata of Judo.

It focuses on different personal-defence techniques against, fist, feet, knife, wood stick and guns close attacks. It also deals with different grasping attacks.

### **Koshiki-no-Kata**

The Koshiki-no-kata is a Jutsu Kata from the Kito School. The founder would have been Ibaragi TOSHIFUSA. Jigoro Kano had studied in Kito School for a while with Master Libuko, so he had included Koshiki-no-kata in Judo.

This Kata focuses on old self-defence styles. It is composed of two categories grouped respectively in fourteen (14) and seven (7) techniques. The first category is carried out slowly because combatants are supposed to be wearing armour. The second is faster without any breaks.

### **Itsutsu-No-Kata**

It is the shortest kata because it is composed of five techniques only. It represents as well the five Judo principles.

### **Go-No-Sen-No-Kata**

This Kata was developed at Waseda University. It is composed of two categories of six (6) techniques each. It focuses on the main counter-attacks. The first focuses on leg techniques and the second on hip techniques.

### **Grade**

The reason behind a Judo Grade is that it represents a symbol of the Judoka's overall progress at the Mental (Shin), Technical (Gi) and Physical (Tai) levels. The obvious mark of this progression is a coloured belt.

The Judo rank system represents a progression of learning with a syllabus and a corresponding grade indicating an individual's level of proficiency. Within Judo, two categories of ranking or grading exists, namely, the KYU system for the student ranks or Mudansha (those who had not yet attained black belt ranking) represented by coloured belts and ten black belt (expert) ranks called DAN ranks and referred to as Yudansha.

A black belt indicates accession to the first meaningful level in this progression.

“One of the biggest misconceptions held by new Judokas, as well as the public, is that obtaining a black belt qualifies the Judoka of being an expert. Nothing could be further from the truth. For this reason, first level black belts are known as Shodans, rather than ichi (first) dans, where “Sho” meaning beginning, the same character as in sho shin, meaning beginner’s mind. Reaching this first, beginning rank, means you have achieved some proficiency in basics and are prepared to start learning, and learning means a lot more than techniques. Thus, a new Shodan becomes a beginner again.”

A grade is also a symbol of the unity of Judoka, formed by work in common, by common tests. A judoka, having achieved a required level, must prepare and present the examination to access the following grade. A grade is a recognition and a responsibility.

The first person to introduce various coloured belts in Europe was Mikonosuke Kawaishi who started to teach Judo in Paris in 1935. He felt that western students would show greater progress if they had a visible system of many coloured belts recognizing achievement and providing regular incentives. This system included white, yellow, orange, green, blue, and purple belts before the traditional brown and black belts. (See [www.judoinfo.com](http://www.judoinfo.com) for more information)

### Judo grades

| English     | Japanese  | Belt Colour           |
|-------------|-----------|-----------------------|
| 6th grade   | Rokyu     | White                 |
| 5th grade   | Gokyu     | Yellow                |
| 4th grade   | Yonkyu    | Orange                |
| 3rd grade   | Sankyu    | Green                 |
| 2nd grade   | Nikyu     | Blue                  |
| 1st grade   | Ikkyu     | Brown                 |
|             |           |                       |
| 1st degree  | Shodan    | Black                 |
| 2nd degree  | Nidan     | Black                 |
| 3rd degree  | Sandan    | Black                 |
| 4th degree  | Yondan    | Black                 |
| 5th degree  | Godan     | Black                 |
| 6th degree  | Rokudan   | Black / Red and White |
| 7th degree  | Shichidan | Black / Red and White |
| 8th degree  | Hachidan  | Black / Red and White |
| 9th degree  | Kudan     | Black / Red           |
| 10th degree | Judan     | Black / Red           |

The following appeared on the International Judo Federation's webpage on Judo culture.

*“Judo skills do not develop overnight; it takes many years of hard work and dedication to become truly proficient in judo. Many international, world, and Olympic champions literally spend 10-20 years in training, starting from when they are children until the time they retire from competition in their 20s or 30s. Many others spend a lifetime perfecting their judo.”*

*What audiences watch in high-level competition is developed, refined, and polished through daily rigorous training. For both competitors and non-competitors, it is in the daily life of the judo student that you can see the culture of judo, from its ornaments, the setting, and the organizational systems to its rituals, etiquette, manners, and ethics. Because judo has its own culture, it is not only an extremely popular international sport; it is also an educational and moral system of development.*

*In judo, it is just as important, if not more so, for students to learn and practice the rules, customs, and manners of judoka citizens of the world as it is to develop good sporting skills.”*

### 3. HISTORY OF KODOKAN JUDO - 2

#### **Jujutsu in the world**

It was in the second half of the 19th century that the world discovered the land of the rising sun. Immediately, the West was fascinated by the artistic and historical richness of Japan. Images of nature, the geisha and samurai permanently changed the vision of American and European artists. Admiration for the prints by Hokusai, Hiroshige and Utamaro, caused many Western painters such as Monet, Van Gogh, Mucha, Klimt and many others, to find in Japanese art a way to renew their own technique and their way of representing the world.

However, interest in Japan went beyond the simple context of culture and art. After the Boxer Rebellion, and war between Russia and Japan, esteem for the Japanese was transformed in the West. The Mukden victory and then at Tsushima in April 1905 - where Admiral Togo destroyed the Russian fleet, put an end to the conflict. The surprise was general, total amazement. Observers attributed this unexpected success to their mode of training and the strong sense of patriotism which inspired the troops, who followed a strict moral code, (bushido), and rigorous physical preparation - jujutsu.

The more prestigious Western institutions, inspired by the victories of the Imperial Army, hired the services of Japanese jujutsu instructors who were called in to instruct, the cadets at West Point, the navy at Annapolis and Fort Myer Academy where they were all trained by the best experts. Likewise, in the military school of Joinville in France, at the military school in Berlin, the naval school and military in Argentina and in many countries. The army and the police widely publicized Japanese fighting techniques.

Jujutsu then presented itself as a solution to the general feeling of insecurity that prevailed in cities, like Paris, London, New York, and Berlin. Newspapers were full of advertising that claimed "*Neither strength nor size counts*" and, "*It becomes even unnecessary to carry a weapon*". The posters said: "*Size doesn't count if you know Jiu- Jitsu* ." "*You don't need a gun if you know Jiu-Jitsu*".

Jujutsu was also popular in shows. In Europe, as in the United States, public fights between professional wrestlers and Japanese specialists attracted large crowds. The Japanese art was also taught in fitness clubs in England, France, the USA and many other countries.

Even though poorly understood, impractical and reduced to simple effective gestures, the concept of jujutsu captured the imagination of the general public. The exotic charm of Japan, the popular curiosity about a method of dreaded efficiency and the first introduction to armies and police established the base on which Kano and his disciples relied to introduce the practice of jujutsu and ensure the dissemination of Kodokan judo.

#### **From Jujutsu to judo in the West**

Excluding Japan, the development of the 'method of Kano' was much linked to the dispersal of Japanese people. In the 1920s, Japan experienced economic and social difficulties and a series of crises, to which was added the violent earthquake of 1923 that killed more than 140,000 people. The American continent thus represented a hope for many Japanese and as a result, there were several waves of emigration,

specifically to Hawaii and the West coast of the USA. The first arrivals, the 'issei', valued judo as an element of their original culture. For Japanese expatriate communities, the method of Kano judo served as a cultural shelter and social link-building tool. It was used by the *issei* as a means of forming character and body and a means of transmitting traditions to younger generations.

Kano was a tireless Ambassador. In North America, each of his travels was an opportunity to support the development of clubs and associations of black belts, the *yudanshakai*, gradually forming.

Towards the end of the 1920s, the area of Hawaii, first Southern California, then the North, started local structures in close relationship with the Kodokan. The founder of judo employed the same efforts in Canada and Europe with the intention of creating branches of the Kodokan School.

British judo holds a special place in the history of world judo. The introduction of Judo is due to the circumstances of the time in England, but also due to the pioneering vision and tireless energy of a central character, Koizumi Gunji. In January 1918, Koizumi founded the Budokwai in London, partly to assist Japanese in trouble and partly to develop martial arts in Great Britain. The Budokwai, as the name suggests, was a collection of martial arts teaching mainly kendo and jujutsu. In 1920, following a visit to Kano, the Budokwai adopted the Principles of Kodokan judo.

In Germany, the appearance of the "Japanese style" is attributed to the popularity of Japan and its military power as it was, in other countries. In 1906, under the leadership of Erich Rahn in Berlin, and later Alfred Rhode in Frankfurt am Main, jujutsu became very fashionable. It was advertised in the main cities of the country.

In the 1930s, the development of German judo was unparalleled in Europe. Regular international contacts were established in the end of the 1920s. In August 1932, a "Judo-Sommerschule" was organized. This summer camp was led by Alfred Rhode together with the company of Japanese experts, Koizumi, Tani, Ishiguro, Kitabatake and a Korean resident in Switzerland, Rhi.

Students were German, English, Swiss and Hungarian. In September 1905, jujutsu was introduced in France, but it was only in 1930 that a permanent structure was established through a section of jujutsu in the 'special school of public works of the City of Paris'(ESTP) - a school of civil engineering. The courses were delivered by Moshe Feldenkrais. In 1936, Feldenkrais founded the "Jiu-Jitsu-Club de France", Kano who was in Paris, agreed to be included in the Committee of Honour of the club. Technical direction was entrusted to a Japanese expert who would leave his name inscribed on the history of world judo, Mikinosuke Kawaishi.

Each in their own way, Great Britain, Germany and France would play an important role in the broad movement of internationalization and popularization of judo as a sport by Kano. The combined contribution of these three nations led to the establishment of the base which would develop judo as an international sport. While the British promoted Japanese judo in Europe, German judo was resolutely oriented towards the sport aspect. France, meanwhile, chose a third way - that of independence. Marketing the practice of Judo to a western mentality, French judo offered an alternative to Japanese judo.

## The first international structures

August 11, 1932, in Germany, at Frankfurt am Main, Koizumi and Kaye (for Britain) Bärtschi (for Switzerland) and Rhode (for Germany) signed an agreement forming the "Judo Union Europäische". In 1934, a first European Championship by weight category was organized in Dresden, Germany. Five years later, the European Judo Union was expanded to thirteen countries. However, the Second World War and the role played by the German National Socialist Party put a sudden stop to this first structure of international judo.

On December 2, 1947, a French delegation travelled to London for the first international meeting with British judoka. The competition was organized for the benefit of the British Red Cross. This friendly exchange was in anticipation of the resumption of international relations. Discussions were initiated at the beginning of 1948 and a meeting was scheduled to discuss the establishment of the European Judo Union. It took place in London, on 26 July, three days before the start of the Games of the XIV Olympiad. Four countries were represented, Great Britain, Austria, Holland and Italy. John Barnes was elected president.

In October 1949, the second meeting of the EJU saw the election of Italian, Aldo Torti to president and other countries were showing interest in the new structure, including the Republic of Argentina. The fourth meeting was held - again in London, on July 12, 1951. In a private room of a Chinese restaurant, Chez Choy. Delegates from eight countries gathered: Italy, Britain, Belgium, France, Holland, Germany, Austria and Switzerland. The Argentine desire to join the EJU was the first item discussed and the opinion was unanimous. The International Judo Federation (IJF) was founded up with Aldo Torti as president.

The first post-war Championships were organized in Paris in December 1951. Japan joined the IJF in November 1952 with Risei Kano as the second president. The first World Championships were held in Tokyo on May 3, 1956 with 31 fighters from 21 nations clashing, and no weight categories.

In 1958, the second World Championships took place, once again in Tokyo, with 39 competitors from 18 different countries.

The 1961 World Championships were held in Paris. They heralded a further step, the last competition to be held **without weight category** and had 57 athletes from 25 countries. The winner was the Dutchman Anton Geesink who upset traditions and created a legend. The following major event was the Olympic Games in Tokyo since judo was now officially included in 1960 in the Olympic program. Three weight categories were included: -68 kg, -80 kg, + 80 kg, together with the 'open category'. (All weights).

Judo has become an international sport. The supremacy of Anton Geesink was traumatic for a number of conservatives. It was symbolic in that it destroyed the myth of Japanese invincibility. At the same time, it gave an indisputable international dimension to the Kano movement. Geesink gave the sport of judo an open future and released it from the shadow of ideology and mysticism.

The admission of judo into the Olympic program of the Tokyo games was an important step in the history of judo. It defined the internationalization of judo and its entry into the era of modern sport.

In 2013, the International Judo Federation had 201 members.

## Timeline

1934 1<sup>st</sup> Judo Championships, Dresden  
1951 International Judo Federation (July 1st)  
1951 The post-war Paris judo Championships  
1956 The 1<sup>st</sup> World Championships, Tokyo  
1958 The 2<sup>nd</sup> World Championships, Tokyo  
1961 The 3<sup>rd</sup> World Championships, Paris  
1964 Summer Olympics, Tokyo

## The History and Development of KODOKAN Judo in South Africa

The development and progress of Judo in South Africa was greatly affected by the politics of the past which separated the early participation of all in Judo.

It is agreed that Judo was first introduced by Jack Robinson, a British wrestler, who immigrated to South Africa in 1934, and who had received Judo and Ju-Jitsu instruction by Yukio Tani, a Japanese coach at the London Budokwai. Robinson was invited to teach 'self-defence' to South African police recruits. At that stage, he did not include ne-waza in his teaching. In Johannesburg, he founded the Judokwai for Ju-Jitsu and Judo as a business, and SAJU, the only controlling body at the time. His son, Norman, took over in 1966, and Jack de Villiers in 1967 when it became SANAJA.

During the 1940's, Dennis Rae, a land surveyor, immigrated to South Africa with a 1<sup>st</sup> Dan awarded by the London Budokwai. He taught pure Judo (all the wazas) and could be considered the true founder of Kodokan Judo in South Africa, based on the system and grading used by the Budokwai and the Kodokan.

From the late 50's and early 60's, Judo had been introduced to the townships from different sources - the mines, harbours and prisons - and those communities ensured that it is now one of the respected and practised sports in the townships of Eastern and Western Cape, Border, Gauteng and Durban, KwaZulu-Natal, where Messrs Conning, Stoltencamp and February were joined by Yokushima, a Japanese judoka working at the harbour. In 1961, Mazamane (who, with others, had been practising Judo in Gauteng following books by Jack Robinson) moved to Port Elizabeth where he was introduced to Des Westenbergh and other senior judoka like Messrs Gallant, Vena, October, Trotter and Makhitakitha.

In 1962, an ex-Robinson pupil, Simon Botha, with Jerry Passmore, formed SAAJA (S A Amateur Judo Association) It was registered with the Olympic Council and Government, enabling SAAJA to get funding from the S.A.Sports Council.

In 1963, formation of the Western Province Judo Board led to rapid growth of Judo in black and coloured areas, supported by Alec Butcher (Snr).

Throughout the 60's and early 70's, co-operation and communication between SAAJA and SANAJA was non-existent, each selecting their own "Springbok teams", neither one truly representative, and players were forbidden to enter the events of the other body.

In 1966, having been introduced to Judo on Robben Island by Ramurhune of Pretoria, returning political prisoners practised Judo at the Chevrolet Stadium in New Brighton.

From 1967, both SAAJA and SANAJA had unsuccessfully sought international recognition from the Africa Judo Union (AJU) and from the IJF – unsuccessful

because they were two separate bodies and because of apartheid. In the latter part of the 70's and 80's, South African Judo was controlled by an 'umbrella body' - comprised of members of both bodies and called SAJU (South African Judo Union) but international participation was denied up to and including the 1972 Olympics in Munich, despite having opened non-discriminatory membership (recognised by the Jeeps Commission in 1979).

In 1992 under the guidance of the National Olympic Committee (NOCSA) Judo South Africa (JSA) was formed, amalgamating all Judo in the country in one democratically elected, unified body. Ben Gallant and Jan Olivier served jointly as the first Presidents and, since then, JSA elections follow the Olympic four yearly 'cycle' with Temba Hlasho as the latest elected President. The list of past leaders of Judo, as far as information was provided, is listed below.

- Jerry Passmore (SAAJA)
- Tom Kneene (SAAJA)
- Jack de Villiers (SANAJA)
- Simon Botha (SAAJA)
- Ben Burgers (Judo RSA)
- Kokkie Uys (SAJU)
- Jan Olivier (JSA)
- Ben Gallant (JSA)
- Andre French (JSA)
- Thomas Dunker (JSA)
- Marcial Schroeder (JSA)
- Temba Hlasho (JSA)

**World Famous and other influential judoka who visited or contributed to Judo in this country:**

- Wim Ruska (Holland)
- Charles Palmer (Britain)
- Jean-Claude Prieur (France - World Blind Assn)
- Jean Pujol (France)
- Yasuhiro Yamashita (Japan)
- Andrej Blady (Poland)
- Han ho San (Korea)
- Hosui Sasaki (Japan)

**General**

It is estimated that about 20,000 people are actively involved with Judo in fifteen Districts and of which about 3,500 are registered with the National Body - from 10-year-old to Masters over 60-year-old.

About 3,500 players are actively involved at a national level with the remainder at a social level.

Competitions are held at Local, District, Regional and National level. The S.A Open Championships, hosted by the major cities, are held annually and run for 6 days - entries exceed 1500 with the Kata event attracting 200 entries. Various other African countries participate. Since 2003, blind and visually impaired judoka have competed in this or disabled events.

JSA has a formal grading structure administered by JSA registered Grading Masters with Dan Grading controlled at National level when Kata and various techniques must be demonstrated, according to the JSA Grading Syllabus and Policy which may be viewed on the JSA website at [www.judosa.co.za](http://www.judosa.co.za).

### Presidents of the International Federation and the Continental Unions

| <b>International Judo Federation</b> |                  |                       |
|--------------------------------------|------------------|-----------------------|
| Aldo Torti                           | Italy            | 1951 - 1952           |
| Risei Kano                           | Japan            | 1952 - 1965           |
| Charles Palmer                       | Great Britain    | 1965 - 1979           |
| Shigeyoshi Matsumae                  | Japan            | 1979 - 1987           |
| Sarkis Kaloghian                     | Argentina        | 1987 - 1989           |
| Laurie Hargrave                      | New Zealand      | 1989 - 1991           |
| Louis Báguena Salvador               | Spain            | 1991 - 1995           |
| Yong Sung Park                       | Korea            | 1995 - 2007           |
| Marius Vizer                         | Austria          | 2007 - Present        |
| <b>European Judo Union</b>           |                  |                       |
| John Barnes                          | Great Britain    | 1949                  |
| Aldo Torti                           | Italy            | 1949 - 1952           |
| Jacobus Nauwelaerts de Age           | Netherlands      | 1952 - 1957           |
| Henrich Frantzen                     | Germany          | 1957 - 1960           |
| André J. Ertel                       | France           | 1960 - 1984           |
| Kurt Kucera                          | Austria          | 1984 - 1996           |
| Frans Hoogendijk                     | Netherlands      | 1996 - 2000           |
| Marius Vizer                         | Romania          | 2000 - 2007           |
| Sergey Soloveychik                   | Russia           | 2007 - Present        |
| <b>Oceania Judo Union</b>            |                  |                       |
| V.J. Allen                           | Australia        | 1952 - 1964           |
| Ivan Zavetchanos                     | Australia        | 1964 - 1978           |
| Lawrie Hargrave                      | New Zealand      | 1978 - 1998           |
| Anil Tikaram                         | Fiji             | 1998 (interim)        |
| Ricardo Blas                         | Guam             | 1998 - 2002           |
| Clare Hargrave                       | New Zealand      | 2002 - 2011           |
| David P. Vargas                      | American Samoa   | 2011 - 2012 (interim) |
| Lennie Nit                           | Tonga            | 2012 - ????           |
| Rehia Davio                          | French Polynesia | ???? - Present        |
| <b>Judo Union of Asia</b>            |                  |                       |
| Risei Kano                           | Japan            | 1956 - 1980           |
| Yukimitsu Kano                       | Japan            | 1980 - 1995           |
| Jagdish Tytler                       | India            | 1995 - 1999           |
| Yoshinori Takeuchi                   | Japan            | 1999 - 2006           |
| Obaid Al Anzi                        | Kuwait           | 2007 - Present        |
| <b>Africa Judo Union</b>             |                  |                       |
| Louis Guirandou N'Diaye              | Ivory Coast      | 1961 - 1968           |
| Joseph Diallo                        | Senegal          | 1968 - 1980           |
| M. Boubekeur                         | Algeria          | 1980 - 1982           |

|                                |                      |                |
|--------------------------------|----------------------|----------------|
| M'Hammedi Benomar              | Morocco              | 1982 - 1990    |
| Lassana Palenfo                | Ivory Coast          | 1990 - ????    |
| Habib Sissoko                  | Mali                 | 2018 - Present |
| <b>Pan-American Judo Union</b> |                      |                |
| Frank Hatashita                | Canada               | 1968 - 1972    |
| Carlos Bislip                  | Netherlands Antilles | 1972 - 1976    |
| Radhames Toruella              | Puerto Rico          | 1976 - 1980    |
| Miguel Fernandez               | Cuba                 | 1980 - 1984    |
| Sarkis Kaloghian               | Argentina            | 1984 - 1988    |
| Frank Carbo                    | Puerto Rico          | 1988 - 1996    |
| Sergio Adib Bahi               | Brazil               | 1996 - 1999    |
| Jaíme Casanova                 | Dominican Republic   | 1999 - 200?    |
| Paulo Wanderley                | Brazil               | 200? - ????    |
| Manuel Larranaga               | Mexico               | 2017 - Present |

**Suggested reading:**

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# TERMINOLOGY

| Japanese term    | English Translation  |
|------------------|--|
| Ai-yotsu         | Basic Judo stance and grip   |
| Ashi             | Foot, leg  |
| Ashi-Waza        | Foot techniques  |
| Atemi-Waza       | Striking techniques  |
| Ayumi-Ashi       | Ordinary pattern of walking  |
| Budo             | Martial ways   |
| Bushido          | Way of the warrior   |
| Dan              | Rank of Black belt   |
| Debana           | Opportunity to break your opponents balance as soon as they move     |
| Do               | Way, path or principle   |
| Dojo             | Place to train   |
| Dojo             | Place where you train  |
| Eri              | Lapel  |
| Goshin-Jutsu     | Art of self-defence  |
| Hajime           | Begin or start   |
| Hansoku-make     | Most serious penalty resulting in an instant disqualification        |
| Hantei           | Referee decision   |
| Happo no Kuzushi | Kuzushi in all 8 directions  |
| Hara             | Stomach  |
| Hiji             | Elbow  |
| Hikite           | Pulling hand -- usually the sleeve grip                              |
| Hiki-wake        | Draw in competition  |
| Hiza             | Knee   |
| Ippon            | Instant win in competition   |
| Jigoro Kano      | Founder of Judo  |
| Jigotai          | Defensive position in Tachi-Waza                                     |
| Jita-Kyoei       | Principle of mutual welfare / Mutual benefit mutual welfare          |
| Ju               | Being gentle and giving way  |
| Ju-no-Kata       | A form of Kata   |
| Judo             | The gentle way   |
| Judogi           | Judo uniform   |
| Judoka           | One who studies Judo   |
| Jujutsu          | Gentle art   |
| Kaeshi-Waza      | Counter attack techniques  |
| Kake             | Completion or execution of technique                                 |
| Kansetsu-Waza    | Joint locking techniques (usually elbow joints)                      |
| Kappo            | Resuscitation techniques after a strangulation until unconsciousness |
| Kata             | Shoulder   |
| Katame-no-kata   | Form of Kata   |
| Kenka-Yotsu      | Left vs right grips  |
| Kiai             | To gather spirit with a shout  |

|                |   |
|----------------|---|
| Kime-no-Kata   | Forms of kata   |
| Kinshi-Waza    | Illegal techniques in competition   |
| Kodokan        | First official Judo Dojo / Judo institute in Tokyo where Judo was founded |
| Koshi          | Hip   |
| Koshi-Waza     | Hip techniques  |
| Kubi           | Neck (as in Kubi nage)  |
| Kumi-kata      | Gripping methods  |
| Kuzure         | Modified hold   |
| Kuzushi        | Unbalancing your opponent   |
| Mae            | Forward, front  |
| Mae-Ukemi      | Falling forward   |
| Ma-Sutemi-Waza | Back sacrifice throws   |
| Matte          | Stop, pause or wait   |
| Mune           | Chest   |
| Nage           | Throw   |
| Nage-no-Kata   | Forms of kata   |
| Nage-Waza      | All Throwing techniques   |
| Nagekomi       | Throwing practice   |
| Ne-Waza        | Techniques on the ground  |
| Obi            | Judo belt   |
| Osaekomi       | Pin or hold down, referee call to begin timing                            |
| Osaekomi-Waza  | Hold down or pinning techniques   |
| Randori        | Free practice or sparring   |
| Rei            | Bow   |
| Renraku-Waza   | Combination techniques  |
| Ritsurei       | Standing bow  |
| Seiryoku Zenyo | Jigoro Kano's Principle of maximum efficiency, minimum effort             |
| Seiza          | Formal kneeling posture   |
| Sensei         | Teacher, instructor   |
| Shiai          | Contest   |
| Shido          | Penalty   |
| Shime-Waza     | Choking techniques  |
| Shintai        | Moving forwards, sideways & backwards                                     |
| Shisei         | Posture   |
| Shizentai      | Natural posture   |
| Sode           | Sleeve  |
| Sono-Mama      | Stop action; command to freeze (usually in Ne-Waza)                       |
| Sore-Made      | Finished, time is up  |
| Sutemi Waza    | Sacrifice techniques  |
| Tachi Waza     | Standing techniques   |
| Tai Sabaki     | Body control, turning   |
| Tatami         | Mat   |
| Te             | Hand, arm   |
| Te-Waza        | Hand techniques   |

|                                   |   |
|-----------------------------------|---|
| Toketa                            | Is spoken after a judoka has escaped a pin and the hold down clock is to be stopped |
| Tokui-Waza                        | Favourite or best technique   |
| Tokyo, Japan                      | Birthplace of Judo  |
| Tori                              | Person performing a technique   |
| Tsugi-Ashi                        | Walking by bringing one foot up to another  |
| Tsukuri                           | Entry into a technique, positioning   |
| Tsurite                           | Lifting hand  |
| Uchikomi                          | Repeated practice without completion  |
| Ude                               | Arm   |
| Uke                               | Person receiving the technique (getting thrown)                                     |
| Ukemi                             | Break fall techniques   |
| Ushiro                            | Backwards   |
| Ushiro-Ukemi                      | Back break fall   |
| Waki                              | Armpit  |
| Waza                              | Technique   |
| Waza-Ari                          | Nearly an ippon score   |
| Waza-ari-Awasete                  | Two waza-ari together to equal an ippon   |
| Yoko                              | Side  |
| Yoko-Sutemi-Waza                  | Side sacrifice throws   |
| Yoko-Ukemi                        | Side break fall   |
| Yoshi                             | Resume action, continue Sona mama   |
| Yudansha                          | Person who earned the black belt  |
| Yusei-Gachi                       | Win by judge's decision   |
| Zenpo-Kaiten-Ukemi                | Forward break fall  |
| Zori                              | Sandals   |
| <b>BASIC THROWING TERMINOLOGY</b> |   |
| Kumi kata                         | Method of gripping  |
| Kuzushi                           | Off balancing   |
| Tsukuri                           | Entering into throwing position   |
| Kake                              | Completing the throw  |
| <b>BASIC JAPANESE NUMBERS</b>     |   |
| Ichi                              | 1   |
| Ni                                | 2   |
| San                               | 3   |
| Chi                               | 4   |
| Go                                | 5   |
| Roku                              | 6   |
| Shichi                            | 7   |
| Hachi                             | 8   |
| Ku                                | 9   |
| Ju                                | 10  |
| Ju ichi                           | 11  |
| Ju ni                             | 12  |
| Ju san                            | 13  |

| Ju yon                   | 14                                     |
|--------------------------|--|
| Ju Go                    | 15                                     |
| Ju Roku                  | 16                                     |
| Ju shichi                | 17                                     |
| Ju hachi                 | 18                                     |
| Juku                     | 19                                     |
| Niju                     | 20                                     |
| BELT COLOURS             |  |
| Rokyu                    | White                                  |
| Gokyu                    | Yellow                                 |
| Yonkyu                   | Orange                                 |
| Sankyu                   | Green                                  |
| Nikyu                    | Blue                                   |
| Ikkyu                    | Brown                                  |
| Shodan                   | Black                                  |
| Nidan                    | 2nd Degree Black                       |
| Sandan                   | 3rd Degree Black                       |
| Yodan                    | 4th Degree Black                       |
| Godan                    | 5th Degree Black                       |
| Rokudan                  | 6th Degree Black or Red and White Belt |
| Shichidan                | 7th Degree Black or Red and White Belt |
| Hachidan                 | 8th Degree Black or Red and White Belt |
| Kudan                    | 9th Degree Black or Red Belt           |
| Judan                    | 10th Degree Black or Red Belt          |
| NAMES OF JUDO TECHNIQUES |  |
| Ashi-Guruma              | Leg wheel                              |
| De-ashi-barai            | Advancing foot sweep                   |
| Gyaku-juji-jime          | Reverse cross strangle                 |
| Hadaka-jime              | Rear naked choke                       |
| Hane-goshi               | Springing hip                          |
| Harai-goshi              | Sweeping hip                           |
| Harai-tsuru-komi-ashi    | Lifting pulling foot sweep             |
| Hiza-guruma              | Knee wheel                             |
| Hikkikomi-gaeshi         | Pulling in reversal                    |
| Ippon-seoi-nage          | One arm shoulder throw                 |
| Juji-gatame              | Cross arm lock                         |
| Kami-shiho-gatame        | Upper four quarters                    |
| Kata-guruma              | Shoulder wheel                         |
| Kataha-jime              | Single collar strangle                 |
| Kesa-gatame              | Scarf hold                             |
| Koshi-guruma             | Hip wheel                              |
| Kosoto-gake              | Minor outer hook                       |
| Kosoto-gari              | Minor outer reap                       |
| Kouchi-gari              | Minor inner reap                       |
| Kouchi-gake              | Minor inner hook                       |

|                          |                                  |
|--------------------------|----------------------------------|
| Kouchi-makkikomi         | Minor inner winding              |
| Koshi-jime               | Hip strangle                     |
| Kuzure-kami-shiho-gatame | Broken upper four quarters       |
| Kuzure-kesa-gatame       | Broken scarf hold                |
| Kuzure-tate-shiho-gatame | Broken lengthwise four quarters  |
| Morote-seoi-nage         | Two handed lapel throw           |
| Mune-gatame              | Chest hold                       |
| Nami-juji-jime           | Normal cross strangle            |
| O-goshi                  | Major hip throw                  |
| Obi-otoshi               | Belt drop                        |
| O-guruma                 | Major wheel                      |
| Okuri-ashi-barai         | Double foot sweep                |
| Okuri-eri-jime           | Sliding collar choke             |
| Osoto-otoshi             | Major outer drop                 |
| Osoto-gari               | Major outer reaping throw        |
| Osoto-guruma             | Major outer wheel                |
| Ouchi-gari               | Major inner reaping throw        |
| Ouchi-gake               | Major inner hook                 |
| Ryo-hiza-seoi-otoshi     | Drop seoi nage                   |
| Sankaku-jime             | Triangle choke                   |
| Sasae-tsuri-komi-ashi    | Propping drawing ankle throw     |
| Seoi-otoshi              | Shoulder drop                    |
| Sode-tsuri-komi-goshi    | Sleeve lifting pull hip          |
| Soto-Makikomi            | Side winding                     |
| Sukui-nage               | Scoop throw                      |
| Sumi-gaeshi              | Corner throw                     |
| Sumi-otoshi              | Corner drop                      |
| Tai-otoshi               | Hand throw and body drop         |
| Tani-otoshi              | Valley drop                      |
| Tate-shiho-gatame        | Lengthwise four quarters (mount) |
| Te-guruma                | Hand wheel                       |
| Tomoe-nage               | Circle throw                     |
| Tsurikomi-goshi          | Drawing hip                      |
| Tsuri-goshi              | Lifting hip                      |
| Uchi-mata                | Inner thigh                      |
| Ude-garami               | Entangled lock                   |
| Ude-gatame               | Straight arm lock                |
| Uki-goshi                | Floating hip                     |
| Uki-otoshi               | Floating drop                    |
| Uki-waza                 | Floating throw                   |
| Ura-nage                 | Rear throw                       |
| Ushiro-goshi             | Rear hip                         |
| Utsuri-goshi             | Changing hip                     |
| Yoko-gake                | Side hook                        |
| Yoko-guruma              | Side wheel                       |

|                   |                    |
|-------------------|--------------------|
| Yoko-shiho-gatame | Side four quarters |
| Yoko-Tomoe-nage   | Side circle throw  |
| Yoko-Wakare       | Side separation    |

# ACKNOWLEDGEMENTS

Whether it is writing a book or compiling a technical manual, it is not always an easy task, but it was necessary, for once, to combine all the information necessary for advancement in the ranks and grades of Judo, so that everyone can benefit from it.

For this I have to thank the group of people in the JSA Coaching and Education Department, namely Dr. Neels van Schalkwyk, Dr. Henrico Erasmus, Messrs. Thomas Dunker, Michael Job and Paul Nothnagel as well as Ms. Ina van den Heever, for their support and efforts in the creation of this document. From the first draft right to the end, this group provided their input to correct, edit, delete, change and proposed variations on the different sections.

In addition, we would like to thank those that contributed with information and assistance in order to compile this document.

We trust that the members of Judo South Africa will find this a useful guide in their quest to attain the highest possible rank in the sport Judo.

Gert Gouws  
JSA Coaching and Education

# GENERAL INFORMATION

## 1. PICTORIAL GUIDES

Following this page, the reader will find pictorial guides for the JSA KYU Grading System and the Kodokan techniques.

- Yellow Belt
- Orange Belt
- Green Belt
- Blue Belt; and
- Brown belt
  
- Kodokan Judo Waza – Grouping and names

## 2. USEFUL LINKS

The following links might also be useful to the prospective grading candidates.

- International Judo Federation - <https://www.ijf.org/>
- Judo South Africa - <https://www.judosa.co.za/>
- Kodokan Institute - <http://kodokanjudoinstitute.org/en/waza/forms/>
- Kodokan Kata Textbooks - <http://kodokanjudoinstitute.org/en/waza/forms/textbook/>
- Glossary of Judo Terms - <https://www.judo-ch.jp/english/dictionary/>
- List of Judo Techniques - [https://en.wikipedia.org/wiki/List\\_of\\_judo\\_techniques](https://en.wikipedia.org/wiki/List_of_judo_techniques)

## 3. (GO)KYO VS KYU

The **Gokyo** no Waza (five sets of techniques) is the standard syllabus of **Judo** throwing techniques originated in 1895 at the Kodokan in Tokyo, Japan. In 1982 additional techniques (eight reinstated techniques and Shinmeisho No Waza) were added to recognize standard **Judo** throws that were not part of the **Gokyo**.

The **Kyu** Grade system is a distinctive feature of **Judo** with promotion to different coloured belts based on technical ability, knowledge and understanding as well as supplementary knowledge of Japanese terminology.

## 4. EXPLANATORY TERMS

### Barai vs Harai

Both are used and it means the same action.

### Gari vs Barai / Harai

'Harai' (**Barai**) is like brushing away a very light object, like a feather, off a table. There is no significant weight, it is just moved.

In '**Gari**' there is a reaping motion, like when you hold a bundle of grass in your fist and cut it off with a sickle, and therefore abruptly removing it.

相助相讓自他融和共榮

Sôjo sôjô jita yûwa kyôei

*To help and give way with each other  
and to be mutually harmonized for co-prosperity.*

自他共榮

Jita-Kyoei

*Mutual welfare and benefit*

### Ukemi / Breakfalls / Ukuwa ngokukhuselekileyo

(3 Actions/Inshukumo)

**Falling Backwards/ Ukuwa ngasemva**  
>>Ushiro-ukemi<<



**Falling Sideways/ Ukuwa emacaleni**  
>>Yoko-ukemi<<

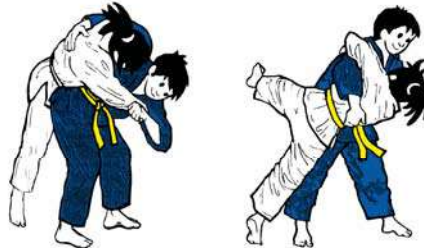


### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(4 Actions/Inshukumo)

**O-goshi** or/okanye **Uki-goshi**

Left and Right  
Ngasekhohlo nangasekunene



**O-soto-otoshi**

Left and Right  
Ngasekhohlo nangasekunene



### Katame Waza / Basic Holds/Ukubamba

(4 Actions/Inshukumo)

**Kuzure-keza-gatame**  
Left and Right  
Ngasekhohlo nangasekunene



**Mune-gatame**

Left and Right  
Ngasekhohlo nangasekunene



### Application of Throws / Indlela yokuwisa

(2 Actions/Inshukumo)

When Uke moves forward or pushes - Tori throws with Uki-goshi or O-goshi/

Xa omhlaselwa ebheka phambili okanye eTyhala - umhlaseli umwisa nge Uki-Goshi okanye i- Ogoshi



When Uke pulls or moves back - Tori throws with O-soto-otoshi/

Xa umhlaselwa etsala okanye ebuyela ngasemva - umhlaseli Uwisa nge O-soto-otoshi



### Application of Basic Holds / Indlela yokucinezela phantsi

(2 Actions/Inshukumo)

Two (2) different combinations with Tori throwing Uke and continuing into a hold down. To be followed by Uke escaping from the hold/

Indlela ezimbini zokuwisa ezinxulumanisa ezinye iindlela zokuwisa zisingisela phantsi, zilandelwa ngamacebo okuphuncuka xa ubanjwe phantsi.

Controlled throw/  
Ukuwisa ngokukhuselekileyo ...



into hold down/  
Ngena ekucinezeleni phantsi ...



escape from hold/  
Ngena ekucinezeleni phantsi ...



### Randori

3 - 5 Randori @ 1 Minute each/  
Umlo we Judo imizuzu emibini emnye

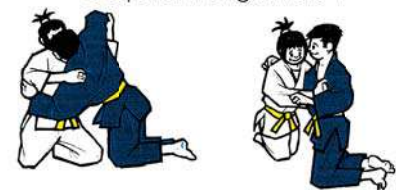
From a kneeling position do randori and attempt the holds learned/

Uguqe ngamadolo yilwa umlo we Judo, uzame amacebo okubamba owafundileyo

Kneeling/ugaqile ...



Turn and control/  
Guquka wongamele ...



into holds and escapes/Ngena Ekucinezeleni nase kuphuncukeni



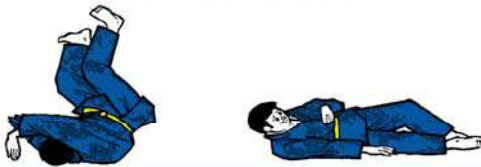
### Breakfalls/ Ukuwa ngokukhuselekileyo

(5 Actions/Inshukumo)



**Forward Roll (Left & Right)**  
Staying down or standing up/  
**Uqulukubhede**  
(ngasekhohlo nasekunene)  
Phants okanye umile-

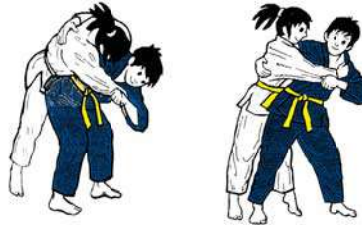
>>Mae-mawari-ukemi<<



### Basic Throwing Techniques indlela yokuwisa

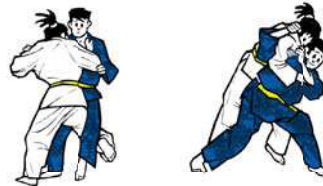
(7 Actions/Inshukumo)

**O-goshi and Uki-goshi**  
Left and Right  
ngasekhohlo nangasekunene



**O-uchi-gari**  
Left and Right  
ngasekhohlo nangasekunene

**Seoi-otoshi**



### Katame Waza / Basic Holds/Ukubamba

(6 Actions/Inshukumo)

**Keza-gatame**      **Yoko-shiho-gatame**

Left and Right  
ngasekhohlo nangasekunene



**Tate-shiho-gatame**      **Kami-shiho-gatame**



### Application of Throws / Indlela yokuwisa

(2 Actions/Inshukumo)

When Uke moves forward  
or pushes - Tori throws with

xa umhlaseli esiya ngaphambili  
okanye etyhala - umhlaseli uwisa  
njengoba kuchaziwe.



When Uke pulls or moves back  
- Tori throws with O-uchi-gari/

xa umhlaselwa esiya ngasemva  
umhlaseli uwisa nge-njengokuba  
kuchaziwe



### Application Tasks Ne Waza ukwenza indima xa uphantsi

(7 Actions/Inshukumo)

1 Escape from each of the holds:  
ukuphuncuka kwenye yeendlela  
zokubanjwa phantsi



Turn Uke into hold from

1: All Fours 2: Lying on stomach/

guqula umhlaseli kwezimeko zibhaliweyo:  
Uquqe ngamadolo nezandla naxa ulele ngesisu



Moving between different holds  
with Uke attempting escapes/

Tshintsha tshintsha indlela yokubamba,  
umhlaselwa ezama uku baleka



eg: Kuzure-kesa-gatame to Mune-gatame

### Randori

4- 6 Randori @ 1 Minute each/  
Umlo we Judo umzuzu omnye

Start Ne-Waza/qala phantsi  
Randori after throwing Uke/  
Yilwa emveni kokuwisa umhlaseli



Uke does breakfall/  
umhlaseli uwa ngokukhuselekileyo



Start Ne-Waza Randori/  
qala umlo we-judo waphantsi

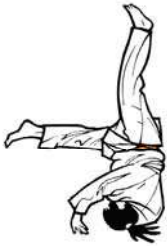
### Ukemi / Breakfalls / Ukuwa ngokukhuselekileyo

(7 Actions/Inshukumo)

**Falling Backwards/ Ukuwa ngasemva**  
>>Ushiro-ukemi<<



**Falling Sideways/ ukuwa emacaleni**  
>>Yoko-ukemi<<  
(Left and Right/ ngasekhohlo nangasekunene)



**Forward roll/Uqulukubhede**  
(Left and Right/ngasekhohlo nangasekunene)  
Standing up and lying down/ Umile ulele phantsi

### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(7 Actions/Inshukumo)

**Ippon-seoi-nage**



**Ko-uchi-gari**



**Tai-otoshi**

(Left and Right/ ngasekhohlo nangasekunene)

**Ko-soto-gari or Ko-soto-gake**



**De-ashi-barai**

### Katame Waza / Basic Holds/Ukubamba

(8 Actions/Inshukumo)

2 Variations of/ lindlela ezimbini ze **Keza-gatame**

(Left and Right/ ngasekhohlo nangasekunene)



2 Variations of/ lindlela ezimbini ze **Yoko-shiho-gatame**



2 Variations of/ lindlela ezimbini ze **Tate-shiho-gatame**



2 Variations of/ lindlela ezimbini ze **Kami-shiho-gatame**



### Application of Throws / Indlela yokuwisa

(7 Actions/Inshukumo)

When tori pulls or moves back – Tori throws with/Xa umhlasele etsyala okanye ebuyela emva uhlasela nge- **Ippon-Seoi-nage and Tai-otoshi**



When Uke pulls or moves backwards – Tori throws with/Xa umhlasele etsyala okanye ebuyela emva uhlasela nge- **Ko-uchi-gari and De-ashi-barai**



When uke attacks with **Ippon-seoi-nage, Tai-otoshi and De-ashi-barai** – Tori evades or climbs over/Xa umhlasele ewisa nge with **Ippon-seoi-nage, Tai-otoshi and De-ashi-barai** ephapha okanye egwencela ngaphezulu.



### Application of Basic Holds / Indlela yokucinezela phantsi

(8 Actions/Inshukumo)

From O-uchi-gari and Ko-uchi-gari follow into a hold-down/Ukusuka kwi O-uchi-gari and Ko-uchi-gari uandelise ngokubamba phantsi.



2 Escapes each from Kesa-gatame and Yoko-shiho-gatame/ lindlela ezimbini ukubaleka xa ubanjwe nge Kesa-gatame and Yoko-shiho-gatame



1 Attack when uke lies on his back (Tori – standing or kneeling between uke's legs)/Hlasela kanye xa umhlasele elele ngomaqolo (umhlaselewa emile okanye eguqe phakathi kwemilenze yomhlasele)



1 Attack when lying on your back (Uke between your legs) ending in a hold-down/ Hlasela kanye xa ulele ngomaqolo (umhlasele ephakathi kwemilenze) uphelele ubambe phantsi.

### Randori

3-5 Randori @ 1 Minute each/ Umlo we Judo imizuzu emibini emnye



• Must execute the learnt throws in Tachi-waza randori in a controlled way..



• Should be able to control the opponent who defends vigorously with various holds in ne-waza randori/ Kunyanzelekile ukwazi ukubamba ngokusemandleni, umhlasele ekhusela ngamandla esebenzisa iindlela eziliqela zokubamba kumlo waphantsi

### Ukemi / Breakfalls / Ukuwa ngokukhuselekileyo

(5 Actions/Inshukumo)

**Falling Backwards/ Ukuwa ngasemva**  
>>Ushiro-ukemi<<



**Falling Sideways/ ukuwa emacaleni**  
>>Yoko-ukemi<<  
Left and Right/  
ngasekhohlo  
nangasekunene



**Forward roll/Uqulukubhede**  
Left and Right over an obstacle/  
Ngasekhohlo Nangasekunene  
Ekhohlo nasekunene phezu  
kwesiphazamisi

### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(7 Actions/Inshukumo)

**Morote-seoi-nage**



**Sasae-tsuri-komi-ashi**



**Hiza-guruma**



or/  
okanye

**Okuri-ashi-barai**  
Left and Right/  
Ngasekhohlo  
Nangasekunene



**O-soto-gari**  
Left and Right  
Ngasekhohlo  
Nangasekunene

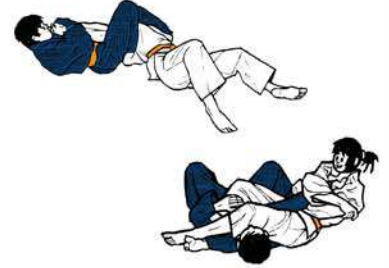


**Harai-goshi**

### Katame Waza / Basic Holds/Ukubamba

(4 Actions/Inshukumo)

**Juji-Gatame**  
Left and Right/  
Ngasekhohlo Nangasekunene



**Ude-Garami**  
Left and Right/  
Ngasekhohlo Nangasekunene



### Application of Throws / Indlela yokuwisa

(2 Actions/Inshukumo)



When uke attacks with a technique; tori evades or steps over and throws uke (Counter)

Xa umhlaselwa ehlasela ngecebo umhlaselwa uyaphepha okanye atsibe ngaphezulu ahlasela. (Ukuhlasela xa kuhlaselwa)



When tori attacks with a technique; uke evades or steps over but tori continues to attack and throws (combination)

Xa umhlaseli ehlasela ngeqhinga, umhlaselwa uyabaleka okanye atsibe ngaphezulu kodwa umhlaseli uyaqhubeka ahlasela awise. (ukunxulumanisa amacebo okuwisa)

### Application of Basic Holds / Indlela yokucinezela phantsi

(6 Actions/Inshukumo)

Tori uses uke's escape from a hold to continue into 1: juji-gatame and 2: ude-garami Umhlaseli usebenzisa icebo lomhlaselwa lokubaleka phantsi ukwenzela aqhubeka nge: juji-gatame and 2: ude-garami.



Defending when lying on your back by clamping with your legs/Ukukhusela xa ulele ngomqolo, ngokuthi ubambeixhoba ngemilenze yakho ivalelekile



1 Escape when your legs are clamped/ Baleka xa imilenze yakho ivalelekile



2 techniques ending with juji-gatame when uke is on all fours/Amaqhinga amabini aqhibelisa nge: juji-gatame xa umhlaselwa eguqa ngamadolo nezandla.



### Randori

4 - 6 Randori @ 1 Minute each/  
Umlo we Judo imizuzu emibini emnye



• Should be able to throw in Tachi-waza randori without losing grip (both have same grip)  
Kunyanzelekile ukwazi ukuwisa umile kumlo ungakhange uphuncule ngezandla

1: one leg omnye umlenze



• Start ne-waza randori form a position between uke's legs and uke clamping your legs  
Qala umlo waphantsi usuka phakathi kwemilenze yomhlaselwa ebambe imilenze yakho.

2: two legs omnye umlenze



### Ukemi / Breakfalls / Ukuwa ngokukhuselekileyo

(2 Actions/Inshukumo)

Free falling with help from partner (Left and Right)/ Ungaphazanyiswa, uncediswa nguxa wakho. Ekhohlo nase kunene



### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(7 Actions/Inshukumo)

**Tsuri-komi-goshi** (Left and Right/ ngasekhohlo nangasekunene)



**Koshi-uchi-mata**



**Ko-uchi-maki-komi**



**O-uchi-barai** *or Okanye* **Ko-uchi-barai**



**Tomoe-nage**



(Left and Right/ ngasekhohlo nangasekunene)

### Katame Waza / Basic Holds/Ukubamba

(4 Actions/Inshukumo)

**Ude-gatame** (Left and Right/ ngasekhohlo nangasekunene)



**Waki-gatame** (Left and Right/ ngasekhohlo nangasekunene)



### Application of Throws / Indlela yokuwisa

(7 Actions/Inshukumo)

Throwing/Ukuwisa **Tsuri-komi-goshi and Uchi-mata** from the same grip (Tori and Uke)/ Kwangesisandla ubambe ngaso. (umhlaseleli nomhlaseleli)



Throwing with the other 3 techniques from a suitable situation/ Ukuwisa ngamanye amacebo amathathu phantsi kwemeko entle.



Defend and block against two different attacks from the opponent/ Khusela uxhathise xa uhlaselwa ngendlela ezahlukeneyo.



← Turn hip against Uchi-mata/ Jika isinqe Ukhusele i-Uchi-mata



Lower hip against → Ippon-seo-nage/Isinqe esisezantsi ukhusele i-Ippon-seo-nage

### Application of Basic Holds / Indlela yokucinezela phantsi

(6 Actions/Inshukumo)

Lying on your back (uke between your legs) – Applying: **Ude-gatame** and **Juji-gatame**/ Ulele ngomqolo (umhlaseleli ephakathi kwemilenze yakho) – Applying: yenza i-**Ude-gatame** kunye ne- **Juji-gatame**



**Ude-gatame**



**Juji-gatame**

From **Kezuri-kesa-gatame**- apply: **Ude-gatame** and **Waki-gatame**/ Ukususela-kwi **Kezuri-kesa-gatame**- apply: yenza-i **Ude-gatame** kunye ne- **Waki-gatame**



**Ude-gatame**



**Waki-gatame**

When on all fours: apply **Waki-gatame** and also end up in one hold down/ Xa-ugaqe ngezandla namadolo yenza okanye phelela umbambengohlobo olunye.



**Waki-gatame**



**Ushiro-keza-gatame**

### Randori

4 - 6 Randori @ 1 Minute each/ Umlo we Judo imizuzu emibini emnye



Must be able in **Tachi-waza randori** to execute all the above techniques from different grips and also breaking Uke's grip (sleeve and back)/ Xa uwisa umile okanye usilwa umlo we-judo kufuneka ukwazi ukusebenzisa amaqhinga angentla, uziphuncule ezingalweni nangasemva

From movement of standing to ground:- make use of opportunity for successful attack or necessary defense/ Ukusukelo ekumeni ukuya phantsi, make use of opportunity for successful attack or necessary defense-sebenzisa el'ithuba ngempumelelo.



Take over/ Phatha



Defend/ Khusela



Control/ Lawula

### Ukemi / Breakfalls / Ukuwa ngokukhuselekileyo

(2 Actions/Inshukumo)

Free falling  
Ukuwa ungaphazamisekanga  
(Left and Right/ ngasekhohlo nangasekunene)



### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(7 Actions/Inshukumo)

**Koshi-guruma**  
(Left and Right/ ngasekhohlo nangasekunene)



**Ushiro-goshi**  
(Left and Right/ ngasekhohlo nangasekunene)



**Hane-goshi**



**Sumi-gaeshi**



**Tani-otoshi**



### Katame Waza / Basic Holds/Ukubamba

(2 Actions/Inshukumo)

**Ashi-gatame**



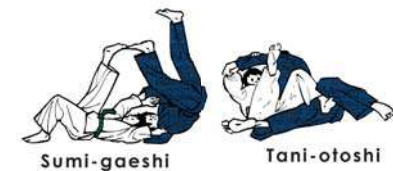
**Ashi-garame**



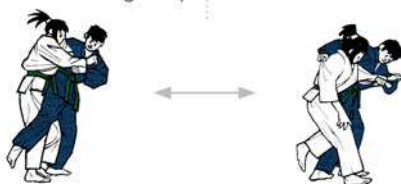
### Application of Throws / Indlela yokuwisa

(7 Actions/Inshukumo)

Throwing the 5 throws from a suitable situation/  
Ukuwisa kahlanu kwimwko efanelekileyo



When Uke blocks or defends, execute two combination techniques/  
Xa umhlasele ehlasela mngande uzikhusele, umwise ngamaceboathun-geneyo okuwisa.



eg. Harai-goshi to O-uchi-gari

### Application of Basic Holds / Indlela yokucinezela phantsi

(3 Actions/Inshukumo)

One technique: Tachi-waza to Ne-waza:  
Iqhinga lokuwisa umile uyokutsho phantsi:



Resulting from a failed technique by Uke./

Ebangelwa liqhinga angakhange akwazi utlusebenzisa umhlaselewa elingasebenzanga

One technique: Tachi-waza to Ne-Waza/  
Icebo elinye - umile ukuya phantsi



• Direct takeover/ uthathele kuwe nqo. (e.g. Hikomi-gaeshi)

Tachi-waza to Ne-Waza



• As a continuation from your own unsuccessful or partly successful attack eg. Continue into Geza-gatame after Tani-Otoshi Otoshi/  
Uqhubekeka kwi cebo ebelingasebenzanga okanye elisebenze kancinci, imbela phambili uyokuvalela nge. amveni kwe

### Randori

5 Randori @ 2 Minute each/  
Umlo we Judo imizuzu emibini emnye

Must be able in Tachi-waza randori to use all the above techniques as combinations and counter throws/  
Kufuneka ukwazi xu usilwa umile usebenzise amaqhinga okunxulumanisa ngokuwisa xa kuwisa.



Block and combine/ valela udibanise



Block and counter/ valela uphindisele



Evade and combine/ baleka udibanise



Evade and counter/ baleka ubuyisele



Ne-waza randori from standard position.  
Umlo we Judo waphantsi uku-sekela umile

### Kata

(6 Actions/Inshukumo)

2<sup>nd</sup> Group of **Nage-no-Kata**  
Indima yesibini le (Koshi-waza)



1. Uki-goshi



2. Harai-goshi



3. Tsuru-komi-goshi

Should be executed in the formal Kata demonstration.  
Kufuneka isetyenziswe xa kusenziwa umfanekiso we

### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(7 Actions/Inshukumo)

**Yoko-otoshi**  
Left and Right  
ngasekhohlo  
nangasekunene



**Utsuri-goshi**



**Ashi-uchi-mata**

**Yoko-gake**  
Left and Right  
ngasekhohlo  
nangasekunene



**Kuchiki-taoshi**  
or  
okanye/



**Kata-ashi-dori**

### Katame Waza / Basic Holds/UKubamba

(4 Actions/Inshukumo)

**Juji-jime**



**Hadaka-jime**

**Okuri-eri-jime**



**Kata-ha-jime**

### Application of Throws / Indlela yokuwisa

(6 Actions/Inshukumo)

3 of the below mentioned techniques executed from 2 different situations / Ezithathu kula abhalwe ngezantsi amnacebo okuwisa kwii ndlela ezimbini ezahlukeneyo



**Yoko-gake**



Leg grabs/ Ukubamba ngemilenze



**Kuchiki-taoshi**

**Morote-gari**

May also demonstrate any other preferred or favorite leg grab technique / Unakho ukubonisa icebo olithandayo lokubamba imilenze

### Application of Ne-waza

(8 Actions/Inshukumo)

Application of **Juju-jime**, **Hadaka-jime**, **Okuri-eri-jime** and **Kata-ha-jime**, each from 2 different starting positions

Ukwenza i **Juju-jime**, **Hadaka-jime**, **Okuri-eri-jime** Ne **Kata-ha-jime**, ngamnye Ukusukela kwii ndawo ezimbini ezahlukeneyo



**Juju-jime**

**Hadaka-jime**

**Okuri-eri-jime**



**Kata-ha-jime**



### Randori

5 Randori @ 2 Minute each/  
Umlo we Judo imizuzu emibini emnye

During standard randori planned execution of throws against a partner defending and gripping extremely.

Xa umile usilwa i-Judo zama ukuwisa umhlaseleli Ukhusela kwaye ubamba ngezandla ngendlela eqatha



**Ne-waza randori**  
(also using shime-waza)

Xa usilwa umlo we Judo waphantsi  
(Yongeza usebenzise shime-waza)



### Kata

3rd Group of Nage-no-Kata  
(Ashi-waza)

Umboniso oqingqiweyo wamacebo okuwisa nokukhusela



1. **Okuri-ashi-barai**



2. **Sasae-tsuri-komi-ashi**



3. **Uchi-mata**

Should be executed in the formal kata demonstration.

Sebenzisa umboniso oqingqiweyo wamacebo okuwisa nokukhusela

### Nage Waza / Basic Throwing Techniques / Amaqhinga okuwisa

(8 Actions/Inshukumo)

**Ashi-guruma**  
okanye/  
or  
**O-guruma**



**Te-guruma**  
(Left and Right/  
ngasekhohlo  
nangasekunene)



**Ura-nage** okanye/or **Yoko-guruma**

**Kata-guruma**



**Uki-otoshi**



**Soto-maki-komi** okanye/or **ane-maki-komi**

### Katame Waza / Basic Holds/Ukubamba

(4 Actions/Inshukumo)

**Sankaku-osae-komi**



**Sankaku-gatame**



**Sankaku-jime**



**Kata-te-jime**



### Application of Throws / Indlela yokuwisa

(6 Actions/Inshukumo)

3 of the mentioned techniques (except Uki-otoshi) executed from 2 different situations/amacebo amathathu achaziweyo (ngaphandle kwe-Uki-otoshi) -yenziwe kwimeko ezimbini ezahlukileyo

**Te-guruma**  
as counter/  
ngokubuyisela



**Kata-guruma**  
standing/  
ubuyisele umile



**Ura-nage**



counter/  
ngokubuyisela



as attack/  
ngokuhlasela



kneeling/  
Uguqile



attack/  
hlasela

Here are examples of 3 techniques executed from 2 different situations. Nangi imizkelo emithathu yamacebo. -yenziwe kwiimeko ezintathu ezahlukileyo

### Application of Ne-waza

(5 Actions/Inshukumo)

Execute Sankaku from three different starting positions/

Yenza amacebo okucinezela phantsi uhleli phezu kwexhoba kwindlela ezintathu ezahlkileyo.



**Sankaku-osae-komi**



**Sankaku-gatame**



**Sankaku-jime**

Two takeover techniques from Tachi-waza to Shime-waza after an unsuccessful throwing technique from the opponent/ Amacebo amabini okongamela emveni kwecebo lomhlaseli elingasebenzanga

**Koshi-jime**



**Kata-te-jime**



### Randori

3 Randori @ 3 Minute each/  
Umlo we Judo imizuzu emibini emnye

3 Randori's with different partners/  
Umlo weJudo namaxhoba amathathu



with Referee  
Nonompempe



attack/defend  
hlasela/Khusela



- Must be able to utilize opportunities when changing to Ne-waza from Tachi-waza / Kufuneka ukwazi ukusebenzisa amathuba usuka phezulu isiya phantsi.

- Tachi-waza Randori should be practised with varied resistance from partner / Amacebo omlo weJudo kufuneka asetyenziswe xa umhlaseli exhathisa ngamandla.

- Execute and attempt different techniques / Zama usebenzise amacebo amaninzi

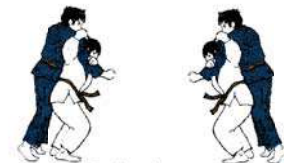
### Kata

(6 Actions/Inshukumo)

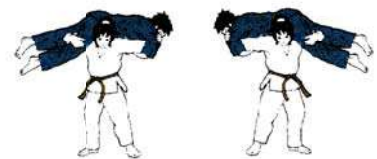
1<sup>st</sup> Group of Nage-no-Kata (Te-waza)



1. **Uki-otoshi**



2. **Seoi-nage**



3. **Kata-guruma**

Should be executed in the formal Kata demonstration.

Kufuneka yenziwe ngendlela efanelekileyo yecebo lokubonakalisa amacebo okuwisa nawokukhusela.

# 投技 Nage-waza

## 手技 Te-waza



1. 背負投  
Seoi-nage



2. 一本背負投  
Ippon-seoi-nage



3. 背負落  
Seoi-otoshi



4. 体落  
Tai-otoshi



5. 肩車  
Kata-guruma



6. 掬投  
Sukui-nage



7. 帯落  
Obi-otoshi



8. 浮落  
Uki-otoshi



9. 隅落  
Sumi-otoshi



10. 山嵐  
Yama-arashi



11. 帯取返  
Obi-tori-gaeshi



12. 双手刈  
Morote-gari



13. 朽木倒  
Kuchiki-taoshi



14. 踵返  
Kibisu-gaeshi



15. 内股すかし  
Uchi-mata-sukashi



16. 小内返  
Ko-uchi-gaeshi

## 腰技 Koshi-waza



1. 浮腰  
Uki-goshi



2. 大腰  
O-goshi



3. 腰車  
Koshi-guruma



4. 釣込腰  
Tsurikomi-goshi



5. 袖釣込腰  
Sode-tsurukomi-goshi



6. 払腰  
Harai-goshi



7. 釣腰  
Tsurugi-goshi



8. 跳腰  
Hane-goshi



9. 移腰  
Utsuri-goshi



10. 後腰  
Ushiro-goshi

## 足技 Ashi-waza



1. 出足払  
De-ashi-harai



2. 膝車  
Hiza-guruma



3. 支釣込足  
Sasae-tsurikomi-ashi



4. 大外刈  
O-soto-gari



5. 大内刈  
O-uchi-gari



6. 小外刈  
Ko-soto-gari



7. 小内刈  
Ko-uchi-gari



8. 送足払  
Okuri-ashi-harai



9. 内股  
Uchi-mata



10. 小外掛  
Ko-soto-gake



11. 足車  
Ashi-guruma



12. 払釣込足  
Harai-tsurikomi-ashi



13. 大車  
O-guruma



14. 大外車  
O-soto-guruma



15. 大外落  
O-soto-otoshi



16. 燕返  
Tsubame-gaeshi



17. 大外返  
O-soto-gaeshi



18. 大内返  
O-uchi-gaeshi



19. 跳腰返  
Hane-goshi-gaeshi



20. 払腰返  
Harai-goshi-gaeshi



21. 内股返  
Uchi-mata-gaeshi

### 真捨身技 Ma-sutemi-waza



1. 巴投  
Tomoe-nage



2. 隅返  
Sumi-gaeshi



3. 引込返  
Hikikomi-gaeshi



4. 俵返  
Tawara-gaeshi



5. 裏投  
Ura-nage

# 横捨身技 Yoko-sutemi-waza



1. 横落  
Yoko-otoshi



2. 谷落  
Tani-otoshi



3. 跳巻込  
Hane-makikomi



4. 外巻込  
Soto-makikomi



5. 内巻込  
Uchi-makikomi



6. 浮技  
Uki-waza



7. 横分  
Yoko-wakare



8. 横車  
Yoko-guruma



9. 横掛  
Yoko-gake



10. 抱分  
Daki-wakare



11. 大外巻込  
O-soto-makikomi



12. 内股巻込  
Uchi-mata-makikomi



13. 払巻込  
Harai-makikomi



14. 小内巻込  
Ko-uchi-makikomi



15. 蟹挟  
Kani-basami



16. 河津掛  
Kawazu-gake

# 固技 Katame-waza

## 抑込技 Osaekomi-waza



1. 袈裟固  
Kesa-gatame



2. 崩袈裟固  
Kuzure-kesa-gatame



3. 後袈裟固  
Ushiro-kesa-gatame



4. 肩固  
Kata-gatame



5. 上四方固  
Kami-shiho-gatame



6. 崩上四方固  
Kuzure-kami-shiho-gatame



7. 横四方固  
Yoko-shiho-gatame



8. 縦四方固  
Tate-shiho-gatame



9. 浮固  
Uki-gatame



10. 裏固  
Ura-gatame

## 絞技 Shime-waza



1. 並十字絞  
Nami-juji-jime



2. 逆十字絞  
Gyaku-juji-jime



3. 片十字絞  
Kata-juji-jime



4. 裸絞  
Hadaka-jime



5. 送襟絞  
Okuri-eri-jime



6. 片羽絞  
Kataha-jime



7. 片手絞  
Katate-jime



8. 両手絞  
Ryote-jime



9. 袖車絞  
Sode-guruma-jime



10. 突込絞  
Tsukkomi-jime



11. 三角絞  
Sankaku-jime



12. 胴絞  
Do-jime

## 関節技 Kansetsu-waza



1. 腕緘  
Ude-garami



2. 腕挫十字固  
Ude-hishigi-juji-gatame



3. 腕挫腕固  
Ude-hishigi-ude-gatame



4. 腕挫膝固  
Ude-hishigi-hiza-gatame



5. 腕挫腋固  
Ude-hishigi-waki-gatame



6. 腕挫腹固  
Ude-hishigi-hara-gatame



7. 腕挫脚固  
Ude-hishigi-ashi-gatame



8. 腕挫手固  
Ude-hishigi-te-gatame

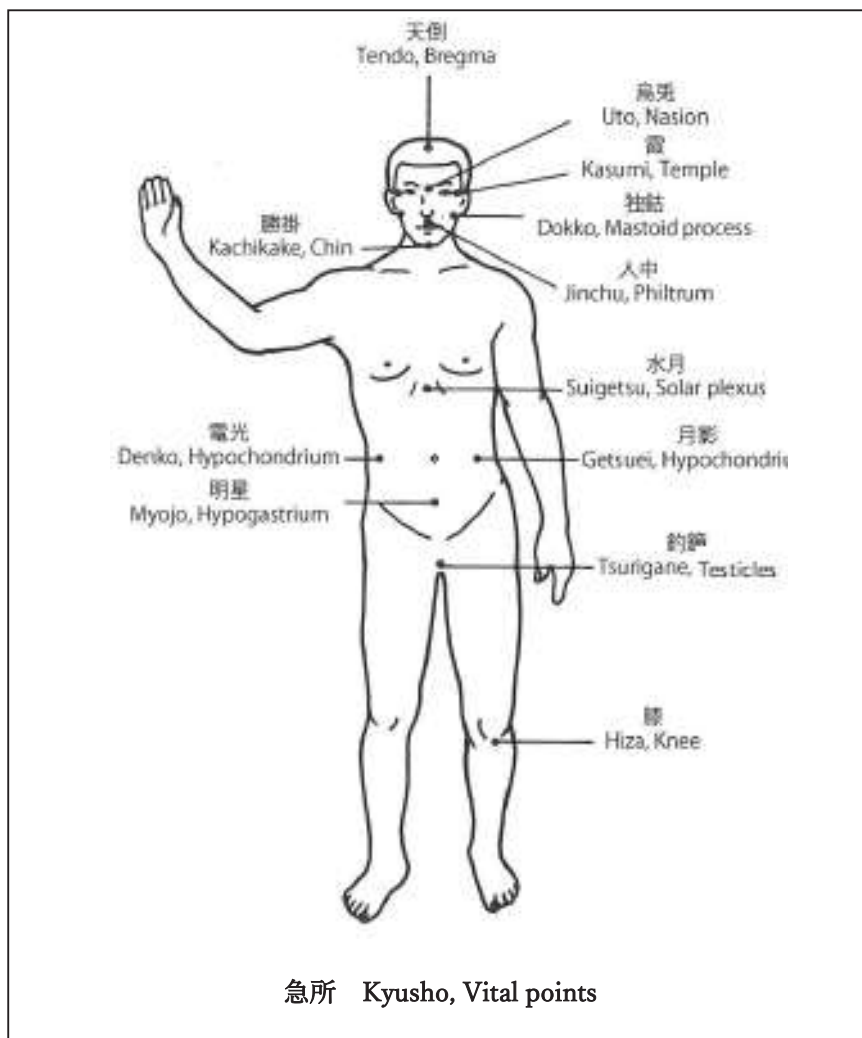
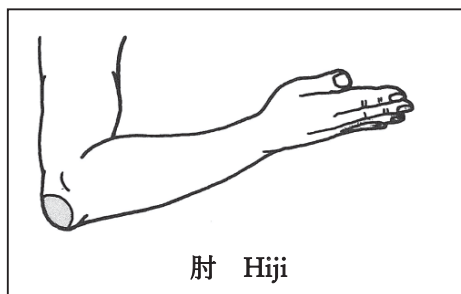
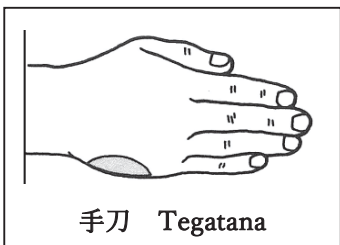
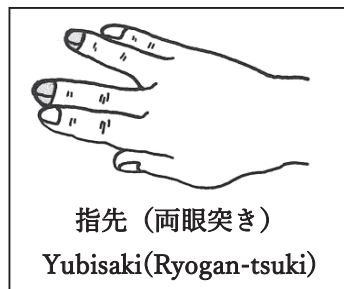
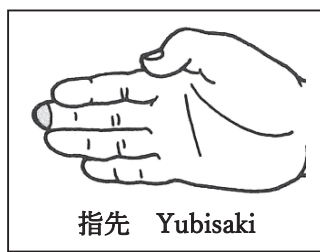
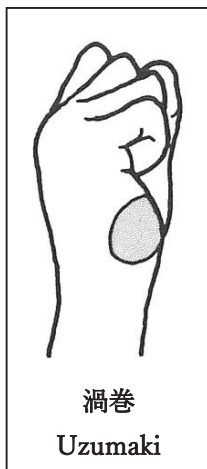
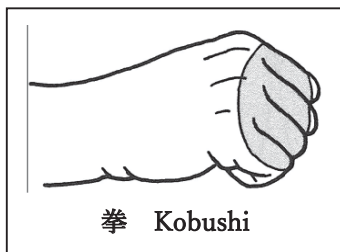


9. 腕挫三角固  
Ude-hishigi-sankaku-gatame



10. 足緘  
Ashi-garami

# 当身技 Atemi-waza



## Meaning of words in names of Waza

These are just translated Japanese words of Waza name into English in order to help understanding of Waza, and are not the English Waza names. Be sure, always, to use the original Japanese names.

| <b>Te-waza</b> |                   | Te                      | waza                |                        |  |
|----------------|-------------------|-------------------------|---------------------|------------------------|--|
|                |                   | Hand                    | technique           |                        |  |
| 1              | Seoi-nage         | Seoi<br>Shouldering     | nage<br>throw       |                        |  |
| 2              | Ippon-seoi-nage   | Ippon<br>One-arm        | seoi<br>shouldering | nage<br>throw          |  |
| 3              | Seoi-otoshi       | Seoi<br>Shouldering     | otoshi<br>drop      |                        |  |
| 4              | Tai-otoshi        | Tai<br>Body             | otoshi<br>drop      |                        |  |
| 5              | Kata-guruma       | Kata<br>Shoulder        | guruma<br>wheel     |                        |  |
| 6              | Sukui-nage        | Sukui<br>Scooping       | nage<br>throw       |                        |  |
| 7              | Obi-otoshi        | Obi<br>Belt             | otoshi<br>drop      |                        |  |
| 8              | Uki-otoshi        | Uki<br>Floating         | otoshi<br>drop      |                        |  |
| 9              | Sumi-otoshi       | Sumi<br>Corner          | otoshi<br>drop      |                        |  |
| 10             | Yama-arashi       | Yama<br>Mountain        | arashi<br>storm     |                        |  |
| 11             | Obi-tori-gaeshi   | Obi<br>Belt             | tori<br>grasping    | gaeshi<br>turning-over |  |
| 12             | Morote-gari       | Morote<br>Two-hands     | gari<br>reaping     |                        |  |
| 13             | Kuchiki-taoshi    | Kuchiki<br>Decayed tree | taoshi<br>felling   |                        |  |
| 14             | Kibisu-gaeshi     | Kibisu<br>Heel          | gaeshi<br>trip      |                        |  |
| 15             | Uchi-mata-sukashi | Uchi-mata<br>Uchi-mata  | sukashi<br>slip     |                        |  |
| 16             | Ko-uchi-gaeshi    | Ko-uchi<br>Ko-uchi      | gaeshi<br>counter   |                        |  |

## Meaning of words in names of Waza

| Koshi-waza |                      | Koshi                  | waza                   |              |  |
|------------|----------------------|------------------------|------------------------|--------------|--|
|            |                      | Hip                    | technique              |              |  |
| 1          | Uki-goshi            | Uki<br>Floating        | goshi<br>hip           |              |  |
| 2          | O-goshi              | O<br>Large             | goshi<br>hip           |              |  |
| 3          | Koshi-guruma         | Koshi<br>Hip           | guruma<br>wheel        |              |  |
| 4          | Tsurikomi-goshi      | Tsurikomi<br>Lift-pull | goshi<br>hip           |              |  |
| 5          | Sode-tsurikomi-goshi | Sode<br>Sleeve         | tsurikomi<br>lift-pull | goshi<br>hip |  |
| 6          | Harai-goshi          | Harai<br>Sweeping      | goshi<br>hip           |              |  |
| 7          | Tsuri-goshi          | Tsuri<br>Lifting       | goshi<br>hip           |              |  |
| 8          | Hane-goshi           | Hane<br>Springing      | goshi<br>hip           |              |  |
| 9          | Utsuri-goshi         | Utsuri<br>Shifting     | goshi<br>hip           |              |  |
| 10         | Ushiro-goshi         | Ushiro<br>Back         | goshi<br>hip           |              |  |

## Meaning of words in names of Waza

| Ashi-waza |                      | Ashi<br>Foot (or leg)                    | waza<br>technique      |                   |  |
|-----------|----------------------|--|------------------------|-------------------|--|
| 1         | De-ashi-harai        | De<br>Advanced                           | ashi<br>foot           | harai<br>sweeping |  |
| 2         | Hiza-guruma          | Hiza<br>Knee                             | guruma<br>wheel        |                   |  |
| 3         | Sasae-tsurikomi-ashi | Sasae<br>Supporting                      | tsurikomi<br>lift-pull | ashi<br>foot      |  |
| 4         | O-soto-gari          | O<br>Large                               | soto<br>outer          | gari<br>reaping   |  |
| 5         | O-uchi-gari          | O<br>Large                               | uchi<br>inner          | gari<br>reaping   |  |
| 6         | Ko-soto-gari         | Ko<br>Small                              | soto<br>outer          | gari<br>reaping   |  |
| 7         | Ko-uchi-gari         | Ko<br>Small                              | uchi<br>inner          | gari<br>reaping   |  |
| 8         | Okuri-ashi-harai     | Okuri<br>Sliding                         | ashi<br>foot           | harai<br>sweeping |  |
| 9         | Uchi-mata            | Uchi<br>Inner                            | mata<br>thigh          |                   |  |
| 10        | Ko-soto-gake         | Ko<br>Small                              | soto<br>outer          | gake<br>hooking   |  |
| 11        | Ashi-guruma          | Ashi<br>Leg                              | guruma<br>wheel        |                   |  |
| 12        | Harai-tsurikomi-ashi | Harai<br>Sweeping                        | tsurikomi<br>lift-pull | ashi<br>foot      |  |
| 13        | O-guruma             | O<br>Large                               | guruma<br>wheel        |                   |  |
| 14        | O-soto-guruma        | O<br>Large                               | soto<br>outer          | guruma<br>wheel   |  |
| 15        | O-soto-otoshi        | O<br>Large                               | soto<br>outer          | otoshi<br>drop    |  |
| 16        | Tsubame-gaeshi       | Tsubame<br>Swallow                       | gaeshi<br>reversing    |                   |  |
| 17        | O-soto-gaeshi        | <i>O-soto</i><br><i>O-soto</i>           | gaeshi<br>counter      |                   |  |
| 18        | O-uchi-gaeshi        | <i>O-uchi</i><br><i>O-uchi</i>           | gaeshi<br>counter      |                   |  |
| 19        | Hane-goshi-gaeshi    | <i>Hane-goshi</i><br><i>Hane-goshi</i>   | gaeshi<br>counter      |                   |  |
| 20        | Harai-goshi-gaeshi   | <i>Harai-goshi</i><br><i>Harai-goshi</i> | gaeshi<br>counter      |                   |  |
| 21        | Uchi-mata-gaeshi     | <i>Uchi-mata</i><br><i>Uchi-mata</i>     | gaeshi<br>counter      |                   |  |

## Meaning of words in names of Waza

| Ma-sutemi-waza |                 | Ma                       | sutemi                 | waza      |  |
|----------------|-----------------|--------------------------|------------------------|-----------|--|
|                |                 | Supine                   | sacrifice              | technique |  |
| 1              | Tomoe-nage      | Tomoe<br>Tomoe           | nage<br>throw          |           |  |
| 2              | Sumi-gaeshi     | Sumi<br>Corner           | gaeshi<br>turning-over |           |  |
| 3              | Hikikomi-gaeshi | Hikikomi<br>Pulling-down | gaeshi<br>turning-over |           |  |
| 4              | Tawara-gaeshi   | Tawara<br>Straw-bag      | gaeshi<br>turning-over |           |  |
| 5              | Ura-nage        | Ura<br>Back              | nage<br>throw          |           |  |



## Meaning of words in names of Waza

| Yoko-sutemi-waza |                    | Yoko<br>Side                         | sutemi<br>sacrifice         | waza<br>technique |  |
|------------------|--------------------|--------------------------------------|-----------------------------|-------------------|--|
| 1                | Yoko-otoshi        | Yoko<br>Side                         | otoshi<br>drop              |                   |  |
| 2                | Tani-otoshi        | Tani<br>Valley                       | otoshi<br>drop              |                   |  |
| 3                | Hane-makikomi      | Hane<br>Springing                    | makikomi<br>wrapping-around |                   |  |
| 4                | Soto-makikomi      | Soto<br>Outer                        | makikomi<br>wrapping-around |                   |  |
| 5                | Uchi-makikomi      | Uchi<br>Inner                        | makikomi<br>wrapping-around |                   |  |
| 6                | Uki-waza           | Uki<br>Floating                      | waza<br>technique           |                   |  |
| 7                | Yoko-wakare        | Yoko<br>Side                         | wakare<br>separation        |                   |  |
| 8                | Yoko-guruma        | Yoko<br>Side                         | guruma<br>wheel             |                   |  |
| 9                | Yoko-gake          | Yoko<br>Side                         | gake<br>hooking             |                   |  |
| 10               | Daki-wakare        | Daki<br>Holding                      | wakare<br>separation        |                   |  |
| 11               | O-soto-makikomi    | <i>O-soto</i><br><i>O-soto</i>       | makikomi<br>wrapping-around |                   |  |
| 12               | Uchi-mata-makikomi | <i>Uchi-mata</i><br><i>Uchi-mata</i> | makikomi<br>wrapping-around |                   |  |
| 13               | Harai-makikomi     | Harai<br>Sweeping                    | makikomi<br>wrapping-around |                   |  |
| 14               | Ko-uchi-makikomi   | <i>Ko-uchi</i><br><i>Ko-uchi</i>     | makikomi<br>wrapping-around |                   |  |
| 15               | Kani-basami        | Kani<br>Crab                         | basami<br>scissors          |                   |  |
| 16               | Kawazu-gake        | Kawazu<br>(unknown origin)           | gake<br>hooking             |                   |  |

## Meaning of words in names of Waza

| Osaekomi-waza |                          | Osaekomi              | waza   |                |  |
|---------------|--------------------------|-----------------------|--|----------------|--|
|               |                          | Hold-down             | technique  |                |  |
| 1             | Kesa-gatame              | Kesa<br>Buddhist robe | gatame<br>hold                                       |                |  |
| 2             | Kuzure-kesa-gatame       | Kuzure<br>Broken      | <i>kesa-gatame</i><br><i>kesa-gatame</i>             |                |  |
| 3             | Ushiro-kesa-gatame       | Ushiro<br>Reverse     | <i>kesa-gatame</i><br><i>kesa-gatame</i>             |                |  |
| 4             | Kata-gatame              | Kata<br>Shoulder      | gatame<br>hold                                       |                |  |
| 5             | Kami-shiho-gatame        | Kami<br>Top           | shiho<br>four-directions                             | gatame<br>hold |  |
| 6             | Kuzure-kami-shiho-gatame | Kuzure<br>Broken      | <i>kami-shiho-gatame</i><br><i>kami-shiho-gatame</i> |                |  |
| 7             | Yoko-shiho-gatame        | Yoko<br>Side          | shiho<br>four-directions                             | gatame<br>hold |  |
| 8             | Tate-shiho-gatame        | Tate<br>Straight      | shiho<br>four-directions                             | gatame<br>hold |  |
| 9             | Uki-gatame               | Uki<br>Floating       | gatame<br>hold                                       |                |  |
| 10            | Ura-gatame               | Ura<br>Back           | gatame<br>hold                                       |                |  |



"Kesa"

## Meaning of words in names of Waza

| Shime-waza |                  | Shime<br>Strangling   | waza<br>technique      |                 |  |
|------------|------------------|-----------------------|------------------------|-----------------|--|
| 1          | Nami-juji-jime   | Nami<br>Normal        | juji<br>cross          | jime<br>choking |  |
| 2          | Gyaku-juji-jime  | Gyaku<br>Reverse      | juji-jime<br>juji-jime |                 |  |
| 3          | Kata-juji-jime   | Kata<br>Half          | juji-jime<br>juji-jime |                 |  |
| 4          | Hadaka-jime      | Hadaka<br>Naked       | jime<br>choking        |                 |  |
| 5          | Okuri-eri-jime   | Okuri<br>Sliding      | eri<br>collar          | jime<br>choking |  |
| 6          | Kataha-jime      | Kataha<br>Single-wing | jime<br>choking        |                 |  |
| 7          | Katate-jime      | Katate<br>One-hand    | jime<br>choking        |                 |  |
| 8          | Ryote-jime       | Ryote<br>Two-hands    | jime<br>choking        |                 |  |
| 9          | Sode-guruma-jime | Sode<br>Sleeve        | guruma<br>wheel        | jime<br>choking |  |
| 10         | Tsukkomi-jime    | Tsukkomi<br>Thrusting | jime<br>choking        |                 |  |
| 11         | Sankaku-jime     | Sankaku<br>Triangular | jime<br>choking        |                 |  |
| 12         | Do-jime          | Do<br>Trunk           | jime<br>strangling     |                 |  |

## Meaning of words in names of Waza

| Kansetsu-waza |                            | Kansetsu    | waza                 |                       |                |
|---------------|----------------------------|-------------|----------------------|-----------------------|----------------|
|               |                            | Joint       | technique            |                       |                |
| 1             | Ude-garami                 | Ude<br>Arm  | garami<br>entangling |                       |                |
| 2             | Ude-hishigi-juji-gatame    | Ude<br>Arm  | hishigi<br>spraining | juji<br>cross         | gatame<br>lock |
| 3             | Ude-hishigi-ude-gatame     | Ude<br>Arm  | hishigi<br>spraining | ude<br>arm            | gatame<br>lock |
| 4             | Ude-hishigi-hiza-gatame    | Ude<br>Arm  | hishigi<br>spraining | hiza<br>knee          | gatame<br>lock |
| 5             | Ude-hishigi-waki-gatame    | Ude<br>Arm  | hishigi<br>spraining | waki<br>armpit        | gatame<br>lock |
| 6             | Ude-hishigi-hara-gatame    | Ude<br>Arm  | hishigi<br>spraining | hara<br>stomach       | gatame<br>lock |
| 7             | Ude-hishigi-ashi-gatame    | Ude<br>Arm  | hishigi<br>spraining | ashi<br>leg           | gatame<br>lock |
| 8             | Ude-hishigi-te-gatame      | Ude<br>Arm  | hishigi<br>spraining | te<br>hand            | gatame<br>lock |
| 9             | Ude-hishigi-sankaku-gatame | Ude<br>Arm  | hishigi<br>spraining | sankaku<br>triangular | gatame<br>lock |
| 10            | Ashi-garami                | Ashi<br>Leg | garami<br>entangling |                       |                |