

JŪJUTSU 結 WAZA

*BOSTON KETSUGŌ ACADEMY OF
SELF DEFENSE*

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August 13, 2021

Name: _____

JŪJUTSU WAZA

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Jūjutsu Terms

- *Dōjō* 【道場】 - /'dōō-jōō/ a Martial Arts school.
- *Hajime* 【初め】 - /hä-jē-'mā/ ¹ a beginning; ² an imperative statement, meaning “begin!”
- *Jūdōka* 【柔道家】 - /'jüü-dōō-kä/ a practitioner of Martial Arts.
- *Jūdōgi, Keikogi, Gi* 【柔道着、稽古着、着】 - /'jüü-dōō-gē, 'kā-kō-gē, gē/ the *Jūjutsu* uniform—consisting of a jacket (*Uwagi*), pants (*Zubon*), and belt (*Obi*).
- *Jūjutsuka* 【柔術家】 - /'jüü-'jit-sü-kä/ a practitioner of Martial Arts, specifically, *Jūjutsu*.
- *Ki* 【氣 or 氣】 - /kē/ life-force energy, spirit.
- *Ki o suke!* 【氣を付け】 - /kē ō skā/ “(Stand at) attention!”
- *Kiai* 【気合】 - /'kē-ī/ ¹ a yell; ² fighting spirit.
- *Kuzushi* 【崩し】 - /kü-'zü-shē/ to pull down (to destroy).
- *Matte* 【待って】 - /mät-'tā/ “Wait!”
- *Randori* 【乱取り】 - /rän-'dō-rē/ free-style practice or sparring.
- *Rei (o suru)* 【礼(を)する】 - /rā (ō sü-'rü)/ salute (usu. by bowing). For example, “*Sensei ni, rei,*” at the end of class means, “To sensei, bow...”
- *Senpai* 【先輩】 - /'sen-pī/ a more senior student.
- *Sensei* 【先生】 - /'sen-sā/ teacher, instructor.
- *Shihan* 【師範】 - /shē-'hän/ master.
- *Shizentai* 【自然体】 - /sh-zen-'tī/ natural posture or stance.
- *Sonomama* 【そのまま】 - /sō-nō-'mä-mä/ a command to freeze, “stay like that.”
- *Tori* 【取り】 - /'tō-rē/ the executor of a technique in partnered practice.
- *Tanden* 【丹田】 - /'tän-den/ center of balance (important for meditation).
- *Uke* 【受け】 - /ü-'kā/ the person who “receives” a technique.
- *Ukemi* 【受け身】 - /ü-'kā-mē/ falls or rolls, more literally meaning, responding to attacks (as *uke*).
- *Waza* 【技】 - /'wä-zä/ a Martial Arts Technique.

Abbreviations and Shorthand

- **CCB** - Circle Cross Block
- **DB** - Downward Block
- **DIB** - Double Inside Block
- **DOB** - Double Outside Block
- **HB** - Rising Block (or Head Block)
- **IB** - Inside Block
- **ICB** - Inside Cross Block
- **LB** - Leg Block
- **OB** - Outside Block
- **OCB** - Outside Cross Block
- **RHP** - Roundhouse Punch
- **SIB** - Simultaneous Inside Block
- **SP** - Straight Punch

Ten Essential Points of Self Defense

1. ***Combat Mindset***—Awaken your survival instinct, and be willing to commit 100%.
2. ***Focus Intent***—Set clear boundaries, project with voice and body (works against socialization). Remember, “you are worth saving!”
3. ***Awareness of Self and Environment***—Listen to your intuition, read “Pre-Assault Cues,” stay relaxed, utilize tactical thinking, assess terrain, recognize weapons of opportunity, and seek opponent’s anatomical weak points.
4. ***Simplicity***—Keep defenses simple. Gross motor skills work best under extreme stress; use an appropriate amount of force.
5. ***Maintain Balance and Create Off-balance in Opponent***—Hold good posture and exploit opportunities to disrupt your opponent’s balance. Move your body as a unit, utilize pain compliance with off-balance, and utilize limb isolation.
6. ***Evade, Deflect, Blend, or Redirect***—Avoid head-on confrontations, use your opponent’s energy and momentum against him.
7. ***Utilize Two-Way, “Small Circle” Rotational Momentum***—Cut at the fulcrum, push at the lever. Take the space out of your techniques, base a technique when possible.
8. ***Use Distractions***—Utilize “loosen-ups” and pressure point attacks / holds when possible.
9. ***Transitional Flow***—Transfer pain-to-pain—maximum pain without dislocation. Use mobility—strike in cascading series of blows, locks, and sweeps.
10. ***Sticking, Control, and Sensitivity***—“Listen” with your body.

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BREAK-FALLS (UKEMI WAZA)

1. Back Fall

Ushiro Ukemi

(From *Shizentai* position) tuck your chin down, cross hands in front of your body, lower your body down in a squatting position. Bending your knees, gently roll backwards. Both palms slap the mat simultaneously. Keep legs up and roll to a stop. Your head never touches the ground.

2. Side Fall

Yoko Ukemi

(From *Shizentai* position) lower yourself down to one side, focus on your legs and head. The leg on the side you land will extend out parallel to the ground as your other leg bends and slowly lowers your body down. Slap the mat as you land. Your body should be on its side.

3. Forward Roll – Kneeling

Zenpō Kaiten Ukemi

(From a kneeling position) your front leg determines which side *Ukemi* you are doing. Kneel down with your right foot forward (your left foot should be up on your toes). Make "T" with hands in front of your front foot. Tuck head and roll on lead shoulder, then slap the mat. Your head never touches the ground, and when you stop, you are on your left side, your left leg is bent with your knee down, your right leg is bent up with your foot down, and your right arm is tucked across your *Obi*.

BREAK-FALLS (UKEMI WAZA)

4. Forward Roll – Staying Down

Zenpō Kaiten Ukemi

(From *Shizentai* position) your front leg determines which side *Ukemi* you are doing. Step forward with your front leg and bend down, making a “T” with hands in front of your front foot. Tuck head, and roll on front shoulder, then slap the mat. Legs and hands must be positioned properly when finished.

5. Forward Roll – Coming Up

Zenpō Kaiten Ukemi

(From *Shizentai* position) when rotating through your *Ukemi* position, keep your feet under your body so they can support your momentum, allowing you to stand. Pivot and rotate so you are facing the way you came. Step back with your right foot and finish in a defensive position.

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BLOCKS (UKE WAZA)

1. Inside Block (Hooking Block) – Standing Still

Hiki Uke

(From *Shizentai* position) bring your blocking hand up toward your opposite shoulder, and continue in a circular motion over to your same-side shoulder. Stop your motion even with that shoulder. Your palm should be facing out, and your elbow points straight ahead of you from your shoulder. Your opposite hand should make a fist, fingers facing up, and be tucked by your hip. Your knees must be bent, and you must be solid on your legs throughout the motion. Your blocking hand should block the *uke's* punch just behind the wrist.

2. Inside Block (Hooking Block) – Stepping to Side

Hiki Uke

(From *Shizentai* position) IB stepping to the side, step with your leg away from the block and drag your trailing leg so you finish in the neutral (*Shizentai*) position.

BLOCKS (UKE WAZA)

3. Inside Block (Hooking Block) – Stepping Back

Hiki Uke

(From *Shizentai* position) IB stepping back with the opposite leg as your blocking arm, do not spread your feet too far apart.

4. Double Inside Block

Ryōwan Uchi Uke

(From *Shizentai* position) to block on your left side, your right foot steps forward turning your body at a $\frac{1}{2}\pi$ radian (90°) angle. Your left hand does an IB, and your right hand does a cross block. Your upper body moves as a unit, and generates torque.

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HAND ESCAPES (TE HAZUSHI WAZA)

1. Basic Escape, Knife-Strike to Neck

Te Hazushi, Shutō Sakotsu Uchi

(From *Shizentai* position) *uke* grabs your wrist (same side). Rotate your right hand and wrist towards *uke's* thumb, and lift your hand to your ear in one motion. Do not lift your entire arm. Finish with *Shutō* to *uke's* collar bone.

2. Basic Escape, Back-Fist to Chin

Te Hazushi, Uraken Uchi

(From *Shizentai* position) *uke* grabs your wrist (same side). Rotate your right hand and wrist towards *uke's* thumb, and lift your hand to your opposite ear in one motion. Do not lift your entire arm. Finish with closed-fist *Uraken* to chin.

3. Wrist Escape, Wrist Twist (Throw)

Tekagami Hazushi, Kote Gaeshi

(From *Shizentai* position) *uke* grabs your wrist (same side). Rotate your attacked hand and forearm up to your face in a circular motion towards the inside (with your palm open and facing you like looking into a mirror), grab *uke's* hand with your other hand from the inside. Your thumb is outside *uke's* hand on the bottom side, your fingers are inside *uke's* palm. Apply pressure while turning wrist outward. Secure *uke's* wrist with both of your hands, step back with your leg on the attacked side. Never stop applying pressure from the beginning.

HAND ESCAPES (TE HAZUSHI WAZA)

4. Wrist Escape, Reverse Wrist Twist (Throw)

Tekagami Hazushi, Gyaku Kote Gaeshi

(From *Shizentai* position) *uke* grabs your wrist (same side). Rotate your attacked hand and forearm up to your face in a circular motion towards the inside (with your palm open and facing you like looking into a mirror). With your opposite hand, grab *uke's* hand from the outside with your fingers. In *uke's* palm and thumb on top of hand, twist wrist outward and down. Place your attacked hand's "cutting edge" on *uke's* hand and apply pressure. Step back with one leg, do not stop applying pressure from the beginning.

5. Wrist Escape, Wrist Lock

Nikyo (Kote Mawashi)

(From *Shizentai* position) *uke* grabs your wrist. On the hand that is attacked, spread your thumb and index finger, and lift your hand up to *uke's* wrist. With your other hand, firmly cross-grab *uke's* hand (your thumb is always on the outside for control and your fingers reach around to the inside of palm). Then, in a circular motion, rotate the *uke's* arm to the right, then up, left, and finally into the center of your body at chest height. Make sure to create a bend in the *uke's* arm during the motion. Apply constant pressure to wrist while rotating arm. Press in and down to lock wrist.

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HAND TECHNIQUES (KANSETSU WAZA)

1. Straight Arm Grab, "Box Shape"

Sankyo (Kote Hineri)

(From *Shizentai* position) to attack the right arm, step with your right leg to the outside of the *uke's* left leg, while grabbing *uke's* palm with a two-handed grab. Lift *uke's* arm up, and **rotate your body under it**, turning away from *uke's* body. Rotate arm into a "box shape," twisting the wrist and locking it. When you finish rotating, you are in the neutral position, and are facing the same direction as the *uke* (turned slightly towards *uke*).

2. Straight Arm Grab, Elbow on Midsection, Arm-Bar

(Tate) Kannuki Gatame

(From *Shizentai* position) to attack the right arm, step with your left leg towards *uke's* right leg. Grab *uke's* right wrist with your left hand, as you step towards *uke*, place your right elbow onto *uke's* chest or breast area. Slide your right arm behind *uke's* right elbow. Your ridge-hand applies pressure to the nerve behind *uke's* elbow, while your left hand turns *uke's* arm outward to open up the elbow joint. Your chest should be very close to (if not bumping) *uke's* chest.

HAND TECHNIQUES (KANSETSU WAZA)

3. Cross-Arm Grab, Elbow Lock with Forearm

Kannuki Ude Hishigi

(From *Shizentai* position) to attack the right arm, cross-arm grab with your right hand high on *uke's* forearm while stepping in with your left leg. You should be positioned on the outside front of *uke's* right leg. Pivot your body around facing in towards *uke's* *Obi*. As you rotate, your left arm loops over and under *uke's* right arm. position your forearm behind *uke's* elbow, and lock your left hand onto your right forearm. Rotate *uke's* wrist with your right hand as you apply pressure. Apply pressure by pushing your left wrist up and your right hand down.

4. Cross-Arm Grab, Elbow Lock with Cutting Edge

Kannuki Gatame

(From *Shizentai* position) to attack the right arm, cross-arm grab with your right arm while stepping in with your left leg. You should be positioned to the outside front of *uke's* right leg. Pivot your body around, facing in towards *uke's* *Obi*. As you rotate, your left arm goes over the top of *uke's* right arm and behind *uke's* elbow with your ridge-hand facing up. Rotate *uke's* wrist with your right hand as you apply upward pressure at the elbow joint.

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FRONT CHOKE ESCAPES (SHIME WAZA)

1. Strike to Midsection, Wrist Twist (Throw)

Choku-Zuki, Kote Gaeshi

(From *Shizentai* position) wrist lock with your same-side hand, bringing *uke's* wrist in towards your chest. Your thumb is on the outside, and your fingers are inside *uke's* palm. Simultaneously, strike with closed fist to lower-midsection in a downward motion. As *uke* loses grip, place other hand on *uke's* locked wrist, and pull the hand downward to your body. Pivot 180° for the *Kote Gaeshi* throw.

2. Wrist Twist, Elbow to Underarm (Under)

Kote Gaeshi, Yoko Enpi Uchi

(From *Shizentai* position) wrist lock by bringing your left hand to *uke's* right wrist toward your chest. Your thumb is on the outside, and fingers inside *uke's* palm. Step in with your right leg, driving your right arm through and under both of *uke's* arms. On the way through, your right arm strikes and loosens *uke's* left arm grab. You must step and move with your entire body. Finish with a closed-fist elbow strike to the under-arm. Maintain *uke's* right hand in a wrist lock.

FRONT CHOKE ESCAPES (SHIME WAZA)

3. Wrist Twist, Elbow to Chin (Middle)

Kote Gaeshi, Yoko Enpi Uchi

(From *Shizentai* position) wrist lock with your left hand, bringing *uke's* wrist toward your chest. Your thumb is on the outside, and your fingers are inside *uke's* palm. Step in with your right leg, driving your right arm through the middle of *uke's* arms. On the way through, your right arm strikes and loosens *uke's* left arm grab. You must step and move with your entire body. Your right arm flows toward your left ear and then reverses direction, finishing with a closed-fist elbow strike to *uke's* chin. Maintain a wrist lock with *uke's* right hand.

4. Wrist Twist, Elbow to Chin (Over)

Kote Gaeshi, Yoko Enpi Uchi

(From *Shizentai* position) wrist lock with your left hand, bringing *uke's* wrist toward your chest. Your thumb is on the outside, and your fingers are inside *uke's* palm. Step in with your right leg, driving your right arm over both of *uke's* arms. You must step and move with your entire body. Your right arm flows toward your left ear and then reverses direction, finishing with a closed-fist elbow strike to *uke's* chin. Maintain a wrist lock with *uke's* right hand.

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FRONT CHOKE ESCAPES (SHIME WAZA)

5. Wrist Lock

Nikyo (Kote Mawashi)

(From *Shizentai* position) cross-grab to the outside of *uke's* left hand. Your fingers are in *uke's* palm, with your thumb on top. Your right hand comes up and locks *uke's* left wrist by separating your thumb and index finger. Rotate your right shoulder back slightly and then forward. At the same time, rotate *uke's* arm in a circular motion: first out, then up, and finishing in front of your chest. *Uke's* arm should be bent at the elbow. Apply wrist lock in and down pressure

THROWS (NAGE WAZA)

1. Major Outer Reaping

Ō-Soto Gari

(From *Shizentai* position) to throw to your left, grab *uke's* right arm at the wrist area with your left hand. Step in with your left leg, positioning your left foot behind and to the left of *uke's* right leg. Drive your right shoulder into *uke's* chest. With your right hand, drive the *uke's* shoulder (or head) back and towards *uke's* right leg. Lift up your right foot and bring it behind *uke's* right leg so that it is extended out past your left foot. Point your toes down on your right foot, while sweeping *uke's* right foot with your left leg and driving *uke's* upper body down.

2. Major Inner Reaping

Ō-Uchi Gari

(From *Shizentai* position) to throw to your right, grab *uke's* right arm at the wrist area with your left hand. Place your right arm's "cutting edge" under *uke's* chin near Adam's apple. Step in with your right leg placing it between *uke's* legs (more towards *uke's* left leg). Position your left foot behind your right foot making a "T." Your right arm should be forcing *uke's* neck toward his right leg. Switch your body weight onto your left leg, and sweep your right foot through *uke's* legs, and behind *uke's* left foot. Sweep out the foot as you drive *uke* backwards toward the same foot you are sweeping. Turn *uke's* body weight off his solid foot and onto his foot that is being swept.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

1. RHP – IB, Knife-Strike to Neck, Snap-Kick to Groin

Hiki Uke, Kubi Shutō, Mae Geri Keage

(From *Shizentai* position) IB (standing still) with your left hand. *Shutō* with blocking hand to backside of neck or collar bone. Finish with opposite leg snap-kick to groin. Return to *Shizentai* position after kick.

2. RHP – IB, Elbow to Chest, “Box Shape”

Hiki Uke, Yoko Enpi Uchi, Sankyo (Kote Hineri)

(From *Shizentai* position) IB (standing still) with your left hand. Grab *uke's* arm after block. Step in and to the outside of *uke's* right leg with your left leg. Simultaneously, right elbow strike *uke's* right breast. Finish with “box shape.” Rotate *uke's* left arm out and up while rotating your body through into “box shape.” Both of your hands should be at *uke's* wrist.

3. RHP – IB, Strike to Temple, Elbow to Midsection

Hiki Uke, Nakadaka Ippon-Ken, Yoko Enpi Uchi

(From *Shizentai* position) IB (standing still) with your left hand. Step in with your left leg for a temple strike with your knuckle. Finish with elbow strike to midsection. Close fist before elbow strike. Flow from temple strike right into elbow strike.

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

4. RHP – IB, Stepping to Side, Strike to Midsection

Hiki Uke, Choku-Zuki

(From *Shizentai* position) IB (stepping to side) with your left hand. Your step should be small, with a slight quarter-turn inward toward *uke's* body. Step with your entire body to end in the neutral stance. Your right hand is in a fist by your hip. Finish with closed-fist strike to midsection.

5. RHP – IB, Stepping to Side, Knife-Strike to Neck (or Collar Bone)

Hiki Uke, Kubi Shutō

(From *Shizentai* position) IB (stepping to side) with your left hand. Your step should be small, with a slight quarter-turn inward toward *uke's* body. Step with your entire body to end in the neutral position. Your right hand is up by your ear in a *Shutō* position, waiting to strike. Finish with *Shutō* to the back side of the neck or the collar bone.

6. RHP – IB, Stepping Back, Kick to Midsection, Elbow to Chin

Hiki Uke, Mae Geri Keage, Tate Enpi Uchi

(From *Shizentai* position) IB (stepping back) with your right leg. Right snap-kick to midsection with your back leg. After kick, place leg firmly down in front of *uke*. Finish with elbow to side of chin. Your body should flow from the kick to the elbow without interruption.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

7. RHP – IB, Stepping Back, Kick to Knee

Hiki Uke, Mawashi Geri

(From *Shizentai* position) IB (stepping back) with your right leg. Right roundhouse kick to *uke's* front knee (you may need to shuffle forward so your front foot is past the *uke's* foot to reach his knee). After kick, place leg firmly down in front of *uke*.

8. RHP – DIB, Elbow to Armpit

Ryōwan Uchi Uke, Yoko Enpi Uchi

(From *Shizentai* position) DIB to the left. Grab *uke's* left wrist, and finish with right elbow strike to armpit.

9. RHP – DIB, Knife-Strike to Neck, Knee to Midsection

Ryōwan Uchi Uke, Kubi Shutō, Hiza Geri

(From *Shizentai* position) DIB to the left. With your right hand, *Shutō* the back side of *uke's* neck, then reach around to grab *uke's* head. Rotate *uke's* body around and bend *uke* down by pushing their head to their left shoulder. Finish with knee to midsection (point toes down).

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

10. RHP – DIB, Back-Fist to Chin, Strike Temple, Tiger Claw to Adam's Apple

Ryōwan Uchi Uke, Uraken Uchi, Nakadaka Ippon-Ken, Hira Basami

(From *Shizentai* position) DIB to the left. With your right hand, *Uraken* to chin. Follow with a knuckle strike to temple with your left hand, and finish with a “tiger claw” strike to Adam's apple.

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FINGER LOCKS (YUBI DORI)

1. Finger Lock Control – Lever, Fulcrum, Base and Palm Directions

Fingers are grasped at the very base of the finger at the largest knuckles. Smallest finger curls around the base of *uke's* fingers at the largest knuckle. These large knuckles are the fulcrums. The tips of the two grabbed fingers rest in the webbing of your hand between the pointing finger and the thumb. This webbing is the end of the lever. Use the “small circle” concept where the wrist is applied to the fingers of *uke* bending fingers back towards *uke's* center-line (*uke* can pull fingers free if grabbed without a base). A base is formed by putting any solid object under the palm of *uke*. The small circle is applied while simultaneously pressing down *uke's* hand onto base. A base can be many things. Your own hand, chest or knee can be a base. You control the *uke's* balance (*Kuzushi*) by directing the palm of the *uke*. You must control your *uke's* balance / center to maintain your safety. **To damage the *uke***, you do quick movements. **To control the *uke***, they must end up on the ground or on their toes. Successive joint locks and pain is the secret to control. **Finger locks are only effective when the *uke* does not expect them.**

2. Hands Raised (With Open Fingers) – Right Hand

Uke holds both hands out in front of them with their palms facing *tori*, and fingers pointed upwards and open. With your **right** hand—on *uke's* **left** hand—grab pointer finger and “driving” finger at the same time. Apply finger lock. With your right hand (again, on *uke's* left hand), grab little finger and ring finger and apply finger lock. With your right hand (now, on *uke's* **right** hand), grab pointer finger and middle finger at the same time. Apply finger lock. With your right hand (on *uke's* right hand), grab little finger and ring finger and apply finger lock. Show control of *uke's* hands at all times.

FINGER LOCKS (YUBI DORI)

3. Raised Hand (With Open Fingers) – Left Hand

Uke holds both hands out in front of them with their palms facing *tori*, and fingers pointed upwards and open. With your **left** hand—on *uke's* **right** hand—grab pointer finger and “driving” finger at the same time. Apply finger lock. With your left hand (again, on *uke's* left hand), grab little finger and ring finger and apply finger lock. With your left hand (now, on *uke's* **left** hand), grab pointer finger and middle finger at the same time. Apply finger lock. With your left hand (on *uke's* left hand), grab little finger and ring finger and apply finger lock. Show control of *uke's* hands at all times.

4. From Grab – Bent Finger Lock

Ippon Yubi Garami

The fulcrum is the **first** joint of the finger. *Uke's* finger must remain bent throughout technique. The lever twists and rotates the finger tip away from the center-line of the finger and thumb. *Uke* grabs clothing with their thumb up. Same-side hand attacks little finger. Using your thumb to dig into *uke's* fist split the little finger and ring finger gap. *Tori's* thumb tip is near the *uke's* little finger tip. Push down on *uke's* thumb tip. *Tori's* pointing finger should be pushing up at *uke's* little finger first joint. Before you begin to defend, control the attacking hand by putting other hand **very lightly** at *uke's* attacking wrist. Opposite side hand attacks the thumb.

結合柔術 六級

PRESSURE POINT TECHNIQUES (KYŪSHOJUTSU)

To understand pressure point fighting (also known as *Dim Mak* or *Kyūshojutsu*), you must gain some understanding of the basic concepts of traditional Chinese medicine and, in particular, the flow of energy within the body.

One important aspect of traditional Chinese medicine is “Chi” (“ki” in Japanese). *Chi* is the vital life-force or energy inside any life-form. Meridians connect with one another, with organs, and with all other body parts. Pressure points lie on those meridians. A strike to a pressure point affects the flow of *Chi*, blood, and other bodily fluids, which in turn affects the organs or other body parts to which that particular meridian is connected. Pressure point attacks affect its flow and its stagnation.

The study of these principles was based originally on **improving** the flow, and **preventing** the stagnation of *Chi* and blood. Thus, the healing arts are based on the same fundamental principles.

Pressure point attacks are designed to **disrupt** the flow of *Chi* in two ways. First, by striking in the **opposite** direction of the energy flow to cause a convergence of energy, and by striking in the **same** direction of the energy flow to cause a tidal wave of excess energy that overwhelms the meridians and affected organs.

1. Twelve Meridians

There are fourteen major energy patterns in the human body. There are the twelve meridians, as well as the Conception Vessel, and Governing Vessel:

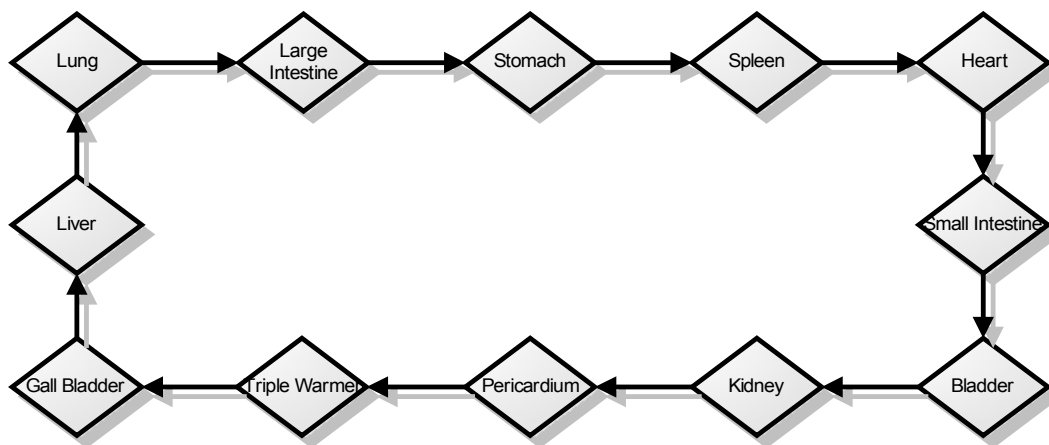


Figure 1.1: The Twelve Meridians

PRESSURE POINT TECHNIQUES (KYŪSHOJUTSU)

2. Pressure Point Effectiveness – Size, Angle, and Direction

There are 361 pressure points on the human body. Pressure points are places where nerves cross, fork, or end. There are “Hit Points,” “Rub Points,” and “Touch Points.” Points are symmetrical on both sides of the body. Hit points are struck with a knuckle or a bony prominence. Rub points are rubbed with a bony prominence. Touch Points are activated by pressing with the tip of the thumb, or with a bony prominence. The major pressure points are about the size of a quarter (slightly smaller than 1”). Direction is critical. The angles that these points are struck are usually either 45° or 90°. Most pressure points are in a valley or a slope of a bone to protect them from accidental activation. Frequently, we try to pin a nerve to an adjacent bone and add stretching where possible.

3. Pressure Points (Upper Warmer)

Learn the major points. The area of Upper Warmer is from the nipple line upward, including both arms and head. Points are symmetrical on both sides of the body. Hit points are struck with knuckle or bony prominence. Rub points are rubbed with bony prominences.

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PRESSURE POINT APPLICATION

1. Learning Points (Upper Warmer)

Uke strikes one Upper Warmer point of the head. *Tori* blocks attack at appropriate pressure point on the wrist (inside) or elbow (outside), and strikes one additional Upper Warmer point on the arm. Then *tori* strikes an Upper Warmer point on the *uke's* head. *Uke* defends strike attack to head by blocking at the appropriate pressure point on the wrist or elbow, strikes one additional Upper Warmer point on the arm, and counterattacks by striking an Upper Warmer head point. Maintain balance, footwork, keep elbows in to your body, keep non-attacking hand back for defense, and do not reach to attack—**move**.

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BREAK-FALLS (UKEMI WAZA)

6. Back Fall (Roll-Out)

Ushiro Kaiten

(From *Shizentai* position) perform Back Fall, continuing your motion backwards. Tuck your head to one side, in order to roll over one shoulder and onto your feet. Stand up in a defensive position.

7. Forward Roll (Coming Up), Back Fall (Roll-Out)

Zenpō Kaiten Ukemi, Ushiro Kaiten

(From *Shizentai* position) when rotating through your *Ukemi*, position your feet under your body so they can support your momentum and allow you to stand. Pivot and rotate, facing the way you came. Perform back roll-out, and finish in a defensive position.

BREAK-FALLS (UKEMI WAZA)

8. Face Fall

Mae Ukemi

(From *Shizentai* position) jump face first to the ground. Jump straight down so that you land exactly where you started. You should be supported by your palms, forearms, and toes. It is important to jump straight down, kicking your legs back, instead of jumping forward. Hips should be elevated near 45° angle.

9. Forward Roll (Coming Up), Face Fall

Zenpō Kaiten Ukemi, Mae Ukemi

(From *Shizentai* position) when rotating through your *Ukemi*, position your feet under your body so they can support your momentum, allowing you to stand. Jump straight down so that you land exactly where you started. You should be supported by your palms, forearms, and toes. It is important to jump straight down, kicking your legs back, instead of jumping forward. Hips should be elevated near 45° angle.

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BLOCKS (UKE WAZA)

5. Outside Block (Hooking Block) – Stepping to Side

Soto Hiki Uke

(From *Shizentai* position) for a right-handed **straight punch**, step to the left-outside of the approaching hand. Step your right foot back and away at a 45° angle from *uke*. Block *uke's* arm with your right arm (in the same was as your IB, *Hiki Uke*), just behind the **elbow** joint. Bring your left hand into a fist. Your knees must be bent—and maintain balance—with your back straight throughout this motion.

6. Outside Block (Hooking Block) – Stepping Back

Soto Hiki Uke

(From *Shizentai* position) for a **straight punch**, step back at 45° angle with the opposite leg as your blocking arm. Block *uke's* arm just behind the **elbow** joint (in the same was as your IB, *Hiki Uke*), bring your opposite hand into a fist.

BLOCKS (UKE WAZA)

7. Inside Cross (Body) Block

Shutō Uke

(From *Shizentai* position) for a right-handed punch, bring your right arm up and across your body towards your left shoulder. The “cutting edge” of your right hand should pass by your face, your left hand goes into a fist by your left hip. Your right arm stops at your left shoulder, your elbow is bent at a 90° angle. Work on creating torque with your upper body, and bring your **elbow** across your body before your **hand**.

8. Outside Cross (Body) Block

Soto Shutō Uke

(From *Shizentai* position) for a **straight punch**, step to the outside of the approaching arm— a small step forward— at 45° angle from *uke*. Bring your blocking arm up and across your body to block *uke's* arm, just behind the **elbow** joint. Bring your opposite hand into a fist. Your knees must be bent— and maintain balance— with your back straight throughout this motion.

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HAND ESCAPES (TE HAZUSHI WAZA)

6. Cross-Arm Wrist Lock

Nikyo (Kote Mawashi)

Uke's cross-arm grabs wrist. Trap *uke's* hand with opposite palm. Rotate palm of hand of attacked wrist towards thumb side and upward onto *uke's* forearm. The top hand firmly pulls the *uke's* back of hand towards *uke's* outside edge of forearm and towards the *uke's* own elbow, while bottom hand bridges upward at the wrist.

7. Palm Escape, Knife-Strike to Adam's Apple, Strike to Groin

Morote Shōtei Uchi, Shutō Uchi, Choku-Zuki

Uke grabs same-side wrist. Move your hand toward your *Obi*, exposing *uke's* wrist. Simultaneously, move your opposite hand in, striking *uke's* wrist with your palm-heel, driving the hand away. Finish with a blocking hand *Shutō* to *uke's* Adam's apple, and an opposite hand downward fist strike to lower abdomen.

HAND ESCAPES (TE HAZUSHI WAZA)

8. Wrist Lock Arm-Bar, "Come Along"

Ude Gatame, Tekubi Gatame

From a same-side unnatural grab, place thumb on back of *uke's* hand and fingers in the palm, and pull it towards you to keep the arm straight. Step in slightly with your leg on the same side as the attack and back with your opposite foot. Focus pressure on the wrist and elbow joints. Wrist lock presses hand toward elbow, while elbow locks arm straight out. Rotate wrist lock so the fingers point up and into the between your bodies. Make sure to create a bend in the *uke's* arm during the motion by pinching the elbow joint up toward your body and leaving it there to base the wrist lock. Apply constant pressure to wrist while rotating arm. Press in and down to lock wrist against your body in "goose-neck."

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HAND TECHNIQUES (KANSETSU WAZA)

5. Cross-Arm Grab, Lapel-Grab Arm-Bar

Ude Hishigi

Cross-arm grab with your attacking hand while stepping in with your opposite side leg. Pull *uke's* arm straight, rotating little finger up at the same time. The opposite hand has reached under the developing arm-bar, and grasps *uke's* opposite side lapel, pivoting almost side by side in *Jūjutsu* stance. You should be positioned to the outside slightly in front of *uke's* leg. Apply pressure down on own forearm as you continue to pull *uke's* arm and turn *uke's* wrist counterclockwise (*uke's* little finger up).

6. Cross-Arm Grab, Shoulder Grab Arm-Bar

(Hadaka) Ude Hishigi

Cross-arm grab with your right hand, while stepping with your left leg. Lift *uke's* arm up with your right hand towards your right shoulder and, slide your left arm up and behind *uke's* elbow joint. Leverage your left arm on *uke's* shoulder or chest, and keep your entire hand behind *uke's* shoulder to prevent *uke* from escaping. Apply pressure down as you continue to pull arm and turn *uke's* wrist counterclockwise (*uke's* little finger up) with your right hand. Make sure to keep a slight bend in your left elbow to avoid *uke* countering with an elbow break.

HAND TECHNIQUES (KANSETSU WAZA)

7. Cross-Arm Grab, Shoulder Break

Katsugi Gatame

Cross-arm grab with your attacking hand, while stepping in with your opposite side leg. Pull *uke's* arm straight, rotating little finger up. Opposite forearm supports arm-bar as you pivot your opposite leg backwards, rotating your body. You should be slightly to the outside of *uke's* body, and bending your the knees as low as possible. As you rotate, raise your supporting elbow above your shoulder height and allow *uke's* arm to slide **down** and over your shoulder. Maintain pressure on *uke's* elbow joint. Raise your body up and forward, while applying pressure behind the elbow joint.

8. Cross-Arm Grab, Rear Neck Lock, Arm-Bar on Chest

(Ushiro) Katate-Tori Kubishime, Hara Gatame

Cross-arm grab while stepping in with your opposite leg. Pull *uke's* arm forward making *uke* step forward. Step slightly behind *uke*. Bring your other arm up and around *uke's* neck to control under the chin (back of the hand against chin). Press down firmly with forearm to control *uke's* balance—you **must** break *uke's* *Kuzushi*. Extend *uke's* arm out and across your chest. Turn *uke's* wrist to apply the break to the elbow joint. Extend your chest out at an angle.

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FRONT CHOKE ESCAPES (SHIME WAZA)

6. Wrist Twist, Elbow to Underarm (Under), Arm-Bar Take-Down

Kote Gaeshi, Yoko Enpi Uchi, Ude Garami

After strike to underarm, simultaneously move *uke's* wrist up, bending the *uke's* elbow joint. Use your striking arm to assist with bending *uke's* arm all the way back. Bring your right hand up behind *uke's* elbow joint, and lock your right hand "cutting edge" around *uke's* wrist. Keep your striking elbow tucked under *uke's* arm and rotate your body around leading with your left leg. Lift with your elbow as you bring your wrist down between your legs. *Uke's* elbow should be above the shoulder to break the *Kuzushi*. The footwork on this technique is, quarter turn in as you apply wrist-lock and strike with elbow to armpit, then the opposite foot does a quarter turn to lock *uke's* arm back.

7. Wrist Twist, Elbow to Chin (Middle), Major Inner Reaping

Kote Gaeshi, Yoko Enpi Uchi, Ō-Uchi Gari

After elbow to chin, reach around behind *uke's* neck with elbow hand. While driving your forearm up under *uke's* chin, step your back foot past your front foot, and execute *Ō-Uchi Gari*.

8. Wrist Twist, Elbow to Chin (Over), Sweeping Hip Throw

Kote Gaeshi, Mawashi Enpi Uchi, Harai Goshi

Step back with your left leg while using your left hand to maintain wrist-lock. Your right elbow comes **over** *uke's* arms, and strikes chin. Using the wrist-lock and roundhouse elbow to bring the *uke* around your body, lift *uke* onto hip while making a 90° turn back with your far foot. Sweep his legs from under him. Keep control of *uke's* right arm once they are down.

FRONT CHOKE ESCAPES (SHIME WAZA)

9. Double Block, Back-Fist to Nose, Major Inner Reaping

Uchi Uke, Shutō Uke, Uraken Uchi, Ō-Uchi Gari

Strike *uke's* left wrist with a right ridge-hand strike. Step in with your right leg (quarter turn), and cross block *uke's* right wrist with your right hand's cutting edge. Bring your left hand up and grab *uke's* right wrist. At the same time, right hand *Uraken* (back-fist) to nose—a more side-ward as you come around strike will help off-balance *uke* for the throw. Finish with *Ō-Uchi Gari*: reach around and behind *uke's* neck with your right hand, while driving your right forearm up under *uke's* chin.

10. Grab Elbows, Double Elbow Lock

Moro-Ude Gatame

Uke applies straight-arm choke. Bend your knees and get low. Place fingertips of **both** hands on Lung meridian near elbow crease, with thumbs on *uke's* elbow joint. Tuck chin to trap hands on your neck. Rotate both of *uke's* elbows so that both biceps are pointed up. Push up on elbow joints until *uke's* is on toes, then push away using an upward and outward motion. **If you do not have solid balance, you will not be able to move *uke*.**

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THROWS (NAGE WAZA)

3. Hip Throw

Ō-Goshi

Step in very close with right foot, bending very low, with back straight. Pivot 180° left and place right arm around waist with both feet between *uke's* feet. Load opponent on hips, bend waist, straighten legs, and pull *uke* around to land directly in front. **Control *uke's* right arm.**

4. Lifting-Pulling Hip Throw

Tsuri-Komi Goshi

Step in with right foot, bending very low, with back straight. Pivot left, and place right arm against *uke's* left ribcage (near armpit) with both feet between *uke's* feet. Load opponent on hips, bend waist, straighten legs, and pull *uke* around to land directly in front. **Control *uke's* right arm.**

5. Lifting-Pulling (Sleeve) Hip Throw

Sode Tsuri-Komi Goshi

Step in with right foot, bending low with back straight. Pivot left with right hand on *uke's* left sleeve (at elbow). Lift *uke's* left arm up with your arm **over** it. With both feet between *uke's* feet, load opponent on hips. Bend waist, straighten legs, and pull *uke* around to land directly in front. **Control *uke's* right arm.**

THROWS (NAGE WAZA)

6. Hip “Wheel” (Neck Throw)

Koshi Guruma (Kubi Nage)

Step in with right foot, bending low, with back straight. Pivot left, and place right hand over *uke's* left shoulder, and reach around *uke's* neck (grasp *uke's* right shoulder for safety). Both feet are between *uke's* feet. Load opponent on hips, bend waist, straighten legs, and pull *uke* around to land directly in front. **Control *uke's* right arm.** *Kubi Nage* is essentially the same throw, only the hand reaches around the head for a head-lock. For safety, we practice *Koshi Guruma*.

7. Sweeping Hip Throw

Harai Goshi

(From *Shizentai* position) grab *uke's* right arm at the wrist area. With your left hand, step in with your right leg, placing it in front of *uke's* right foot. Pivot your left leg around with your body so you are facing the same direction as *uke*. Your right arm reaches around *uke's* neck. Place your body weight on your left leg so you can lift and sweep with your right leg. As soon as you lift *uke* off the ground, sweep your straight leg under *uke's* legs to make his body perpendicular to the ground. **Control *uke's* right arm.**

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

11. RHP – IB, Stepping to Side, Knife-Strike to Neck, Major Outer Reaping

Hiki Uke, Kubi Shutō, Ō-Soto Gari

Begin as in Defensive Technique 5. Finish with *Ō-Soto Gari* by shooting your right hand past *uke's* head, while stepping in with your left leg. Pull *uke's* arm with your left hand so that *uke* falls at your feet. Control *uke's* arm. Kick to back, step through with kicking leg, heel to face, then lift and turn *uke's* arm up and apply arm-bar at elbow joint.

12. RHP – IB, Stepping Back, Kick to Midsection, Elbow to Chin, Major Inner Reaping

Hiki Uke, Mae Geri Keage, Tate Enpi Uchi, Ō-Uchi Gari

Begin as in Defensive Technique 6. Finish with *Ō-Uchi Gari*. Your left hand secures *uke* under chin. Step in with your right leg, placing it in the middle of *uke's* feet. Pivot your left leg around with your body so you are facing the same direction as *uke*. Your right arm reaches around *uke's* neck. Place your body weight on your left leg so you can lift and sweep with your right leg.

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

13. RHP – DIB, Elbow to Armpit, Arm Lock, Take-Down

Ryōwan Uchi Uke, Yoko Enpi Uchi, Ude Garami Nage

Begin as in Defensive Technique 8. Finish with two handed arm lock. Your left hand brings *uke's* arm back, while your right hand pulls *uke's* arm down to allow it to bend all the way back. Your right arm then snakes in front of *uke's* bicep and then behind *uke's* forearm near the wrist. Apply pressure with one hand, while rotating your thumb to *uke's* little finger. Step around with your left leg, controlling *uke* to the ground.

14. RHP – DIB, Knife-Strike to Neck, Knee to Midsection, Major Outer Reaping

Ryōwan Uchi Uke, Kubi Shutō, Hiza Geri, Ō-Soto Gari

Begin as in Defensive Technique 9. Finish with *Ō-Soto Gari*. Pull with your left hand, and drive your right elbow down into *uke's* shoulder and neck area to control *uke*. *Uke* should fall at your feet. snap-kick to kidney with toes, followed by lifting knee and heel stomp to *uke's* head. Finish with arm-bar.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

15. SP to Stomach – DB, Palm-Heel Strike to Chin, Front Choke

Gedan Barai, Shōtei Ate, Kata Hagai Jime

Downward Block *uke's* straight punch, with your left hand, as you step towards *uke*, but **outside** his right foot. Right palm-heel to chin. Step very close, left arm under *uke's* right armpit to reach your “cutting-edge” up to *uke's* left Gall Bladder 20 (at the back side, base of the skull). Lock hands into choke position with right hand over *uke's* left shoulder. Apply front choke. Roll right shoulder away to pull *uke* in and downward. Right forearm pressure downward controls *uke's* *Kuzushi*.

16. RHP – IB, Snake Arm-Bar, Strike Neck, Major Outer Reaping

Hiki Uke, Ude Gatame, Haitō Uchi, Ō-Soto Gari

IB (standing still). Step in with your left foot as you snake your left hand along *uke's* arm towards the elbow joint. Snake over and under elbow joint as you turn your torso to the right or inside. This motion (with the elbow-lock at TW-13) should cause *uke* to step forward. Reverse your direction and step in for *Ō-Soto Gari*. Your right arm shoots by *uke's* head, delivering a strike to the neck as well as breaking *uke's* *Kuzushi* for the throw.

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

17. RHP – IB (Stepping In), Elbow to Chin, Sweeping Hip Throw

Hiki Uke, Mawashi Enpi Uchi, Harai Goshi

IB to the wrist of the attacking arm as you step **across** to position yourself in front of *uke's* right foot. Step back with left foot. At the same time, the right elbow strikes *uke's* left side of jaw (or head), driving *uke's* head around. Place your body weight on your left leg so you can lift and sweep with your right leg.

18. SP – OB, Kick to Midsection, Kick to Knee, Two Strikes, Choke

Soto Hiki Uke, Mawashi Geri, Yoko Kekomi, Shutō Uchi (×2), Ushiro Hadaka Jime

From *uke's* straight punch, step to the outside of the attacking arm. Small slide-step and slight turn-in as you OB at *uke's* elbow. Position yourself to roundhouse kick with your inside leg to *uke's* midsection. **Without putting your foot down**, side-kick to *uke's* closest knee with the same leg. Turn your foot so the cutting edge of your foot strikes the knee. *Shutō* to back of *uke's* neck (while striding forward, through the strike), strike Adam's Apple (use opposite hand to pull *uke's* head back), and apply lateral choke to *uke's* neck.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

19. SP – OCB, Ridge-Hand Strike to Midsection, Leg-Lift Take-Down

Soto Shutō Uke, Haitō Uchi, Ushiro Morote Gari

Step to the outside of the attacking arm and foot. Cross-block at *uke's* elbow (OCB). Right ridge-hand strike to *uke's* stomach. Drop down and grasp both of *uke's* ankles, then push with shoulder on *uke's* thighs to tip *uke* over. Lift both feet and resume standing position, holding ankles apart for front snap-kick to groin.

20. SP – OCB, IB, Elbow Break, Arm-Bar Take-Down

Soto Shutō Uke, Ikkyō (Ude Osae)

Cross-block with paring motion outside at elbow. Step back with your opposite foot into a quarter turn, as your other hand comes up striking *uke's* punching hand **inside**, at the wrist. Arm-bar is applied to *uke's* extended arm by pushing the blocking arm's elbow under *uke's* forearm, into a "Z" position, while pulling back on the *uke's* wrist with other hand.

FINGER LOCKS (YUBI DORI)

5. Pushing Hand – Finger Locks

Hara Gatame, Yoko Gyaku Yubi

Uke attempts to put hand on your chest with pushing motion. Stepping back with inside foot, and pivoting with a quarter turn, the lead hand cross-blocks (paring at wrist) *uke's* hand into opposite hand (which is waiting for finger lock). Pull *uke* forward and off balance with finger lock, turning palm to get arm-bar across chest. Paring hand strikes *uke* in ribs with ridge-hand.

6. Natural Grab – Hand Escape, Finger Lock (or Finger Splitting)

Mae Gyaku Yubi (Yubi Wari)

Uke grabs (same-side) wrist. “Look in mirror” and step with lead foot slightly out, pivoting trailing foot back and away. Step to side of *uke* to avoid other hand’s punch. At same time, your opposite hand reaches into *uke's* hand (thumb into palm side), grasping last two fingers. Torque finger ends down (small circle), lifting knuckles upward, and locking *uke's* elbow. This is done while pulling *uke's* arm straight. Grabbed wrist rotates *uke's* wrist until hand is vertical. Wrist is bent, and hand reaches downward, hooking fingers around *uke's* forearm. Pull *uke's* arm straight and upward, increasing finger lock. Slide same hand down to lock thumb (or pointing) and “driving” fingers in finger lock. Spread the two finger locks to increase pain.

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FINGER LOCKS (YUBI DORI)

7. Unnatural Grab – Hand Escape, Finger Lock (or Finger Splitting)

Mae Gyaku Yubi (Yubi Wari)

With your hand held upright (as in an inside block), *uke* grabs same-side wrist. Turn your palm upward, and step with lead foot slightly out, pivoting your trailing foot back and away. Step to side of *uke* to avoid other hand's punch. At the same time, opposite hand reaches into *uke's* hand (thumb into palm side), grasping last two fingers. Torque finger ends down (small circle), lifting knuckles upward, and locking *uke's* elbow. This is done while pulling *uke's* arm straight. Grabbed wrist rotates *uke's* wrist until hand is vertical. Wrist is bent, and hand reaches downward, hooking fingers around *uke's* forearm. Pull *uke's* arm straight and upward, increasing finger lock. Slide same hand down to lock thumb (or pointing) and "driving" fingers in finger lock. Spread the two finger locks to increase pain.

PRESSURE POINT TECHNIQUES (KYŪSHOJUTSU)

4. Pressure Points (Middle Warmer)

Learn the major points. The area of Middle Warmer is from the nipple line (including the body cavity) to below navel (including front and back of torso). Points are symmetrical on both sides of the body. Hit points are struck with knuckle or bony prominence. Rub points are rubbed with bony prominences.

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PRESSURE POINT APPLICATION

2. Learning Points (Middle Warmer)

Uke strikes one Middle or Upper Warmer point of the head. *Tori* blocks attack at appropriate pressure point on the wrist (inside) or elbow (outside), and strikes one additional Middle or Upper Warmer point on the arm. Then *tori* strikes a Middle or Upper Warmer point on the *uke's* head. *Uke* defends strike attack to head by blocking at the appropriate pressure point on the wrist or elbow, strikes one additional Middle or Upper Warmer point on the arm, and counterattacks by striking a Middle or Upper Warmer head point. Maintain balance, footwork, keep elbows in to your body, keep non-attacking hand back for defense, and do not reach to attack — **move**.

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BREAK-FALLS (UKEMI WAZA)

10. Bridge Fall ("German" Bridge Fall)

Hashi Ukemi

(From *Shizentai* position) jump upward (as high as you feel safe) and slightly forward. As you leave the ground, tuck your head toward the mat, and kick your legs back. This will cause you to rotate 270° in the air. Tuck your chin and slap your hands as you land. When you land, only your shoulder blades and your feet should keep your body off the ground. Your back should be arched, and your hips should be the highest point on your body. With your feet, try to land on the balls of your feet, rather than the heels to avoid ankle stress.

11. Advanced Forward Roll

Zenpō Hiyaku Ukemi

(From *Shizentai* position) jump upward (as high as you feel safe) and slightly forward. As you leave the ground, tuck your head toward the mat, and make a cantilever motion with one leg and the opposite arm. The idea is that you will do a full forward roll (*Zenpō Kaiten Ukemi*) in the air. When you land, you will be in the "safety" position.

BLOCKS (UKE WAZA)

9. Circle Cross (Body) Block

Nagashi Shutō Uke

(From *Shizentai* position) for a **straight punch**, bring your blocking arm up and across your body (like ICB) to block *uke's* arm just behind the wrist joint. Draw your hand down across your body, maintaining wrist-to-wrist contact. Your knees must be bent, and must maintain balance, with your back straight throughout this motion.

10. Downward (Sweeping) Block

Gedan Barai Uke

(From *Shizentai* position) for a **straight punch**, or **snap-kick to the midsection or knees**, step to the outside of the approaching arm—a small step forward—at a 45° angle from *uke*. Bring your blocking arm up and across your body to prepare for the block. Then sweep the arm downward, and back across your body to block *uke's* arm just behind the elbow joint. Bring your opposite hand into a fist, your knees must be bent and maintain balance with back straight throughout this motion.

11. Rising Block (Head Block)

Age Uke

(From *Shizentai* position) for a **straight punch**, bring your blocking arm horizontally across your body, and then up to top edge of forehead. The bicep should be near same-side ear, and your blocking forearm should be at an upward 45° angle. Block *uke's* arm just behind the wrist. Bring your opposite hand into a fist. Your knees must be bent, and you must maintain balance, with your back straight throughout this motion.

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HAND ESCAPES (TE HAZUSHI WAZA)

9. Wrist Lock With Elbow

Nikyo (Kote Mawashi)

Uke does an unnatural grab on the same-side **arm**. Trap *uke's* hand with the opposite palm. Rotate the elbow of the attacked wrist upward, and crossing **over** *uke's* forearm. The top hand firmly pulls the back of the *uke's* hand toward the outside edge of *uke's* forearm, and towards the *uke's* own elbow. At the same time, your bottom hand bridges upward at the wrist.

10. Escape From Wrist Twist

Kote Gaeshi Gaeshi, Kote Gaeshi

Uke grabs and applies wrist lock (*Kote Gaeshi*). *Tori* pulls same-side hip and elbow back, and rotates elbow of attacked hand upward and slightly outward, turning wrist from palm up to palm **down**. Maintaining contact with *uke's* hands, bring the other hand in to apply wrist lock with both of *tori's* hands. When pulling back hip and elbow, **you must use your body weight**. Elbows must finish at *tori's* side.

11. Escape From Wrist Lock

Kote Mawashi Gaeshi, Kote Gaeshi

Uke grabs and applies *Nikyo* wrist lock (*Kote Mawashi*). *Tori* pulls the same-side hip back, and rotates the elbow of attacked hand downward and slightly outward, turning elbow from elbow out/up to elbow **down**. Maintaining contact with *uke's* hands, bring your other hand with your thumb on the back of *uke's* hand in to apply *Kote Gaeshi* with both of *tori's* hands. **This must be done with your body weight.**

HAND TECHNIQUES (KANSETSU WAZA)

9. Hands On Hips – One-Arm Shoulder Throw

Ippon Seoi Nage

With *tori's* and *uke's* hands on their own hips, *tori* strikes with left handed back-fist to the back of *uke's* right hand. Then *tori* grabs *uke's* right wrist. *Tori's* right hand grabs under *uke's* right shoulder as *tori* pivots into an *Ippon Seoi Nage*.

10. Hands On Hips – Straight Arm Lock

(Ushiro) Ude Gatame

With *tori's* and *uke's* hands on their own hips, *tori* strikes with right handed back-fist to the back of *uke's* left hand. *Tori's* left hand grabs *uke's* left shoulder, and pulls *uke* forward and down at the shoulder. *Tori's* right hand controls back of *uke's* left wrist, and straightens arm while sliding forearm under *uke's* forearm, and into arm lock by grasping *uke's* upper arm. *Tori* applies technique, and steps forward next to *uke*, keeping *uke's* body tight, with body-to-body contact. *Uke's* left hand clasps right hand slightly above *uke's* elbow. Set the cutting edge into TW-11 (Triple Warmer 11).

11. Hands On Hips – Reverse Arm Entanglement (Reverse Key-Lock)

Gyaku Ude Garami

With *tori's* and *uke's* hands on their own hips, *tori* strikes with right handed back-fist to the back of *uke's* left hand. *Tori's* left hand grabs *uke's* left shoulder, and pulls *uke* forward and down (by the shoulder). Right hand controls *uke's* left wrist. It pushes *uke's* hand back and upward, as *tori* slides forearm under *uke's* forearm into bent arm-lock by grasping *uke's* upper arm. *Tori* applies technique, stepping forward next to *uke*, keeping *uke's* body tight, with body-to-body contact. *Tori's* left hand controls *uke* by maintaining grasp of *uke's* right shoulder.

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FRONT CHOKE ESCAPES (SHIME WAZA)

11. Both Arms Out – Same-Side Grab, Arm-Bar and Wrist Lock

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Grab **under** *uke's* same-side hand with thumb in *uke's* palm, and fingers on the back of *uke's* hand. Pull *uke's* hand, extending arm. As you pivot with a quarter turn back and outside, raise the same-side elbow **over** *uke's* outstretched, arm pulling *uke's* hand, locking the elbow, and turning *uke's* palm until the pinky finger is skyward. Continue with **another** quarter turn back (ending up side by side with *uke*). Lift upward on *uke's* arm while pushing downward at *tori's* armpit. Apply wrist lock on wrist, as you apply arm-bar pressure.

12. Both Arms Out – Opposite-Side Grab, Arm-Bar, Knee to Ribs, Rear Neck Lock

??, *Katate-Tori Kubishime?*

Grab opposite-side hand with your palm on the back of *uke's* hand. Pull *uke's* hand, extending arm, as you pivot in a quarter turn back and outside. As you turn, the opposite hand drives *uke* down at armpit. Strike with opposite leg's knee to *uke's* ribs (SP-21). Place your foot **inside** *uke's* nearest foot (up on *tori's* toes) firmly against inside of *uke's* knee. Pull armbar across body with *uke's* thumb skyward. Opposite hand reaches around *uke's* opposite shoulder and under *uke's* chin, with the palm facing down, and back of hand on *uke's* chin. Push downward with elbow to control *uke's* balance, and lift up against *uke's* chin while twisting your torso laterally to add pressure to arm-bar.

FRONT CHOKE ESCAPES (SHIME WAZA)

13. Both Arms Out – SIB, Palm (or Elbow) to Jaw, Elbow to Mid-section, Back-Fist to Face

Sayū Hiki Uke, Shōtei Ate (Mawashi Enpi Uchi), Uraken Uchi

Parry SIB's and grab one of *uke's* wrists. Pull *uke's* hand, extending the arm as you pivot and make a quarter turn back. Simultaneously, the opposite palm (or elbow) strikes *uke's* jaw. Arm drops to strike with elbow at *uke's* center-line with a rising motion (fist closed, and palm facing up). Raise fist with a twisting motion to strike *uke's* face with back-fist.

14. Both Arms Out – SIB, Palm to Head, "Breath" Throw

Sayū Hiki Uke, Shōtei Ate, Kokyū Nage

Parry SIB's and grab one of *uke's* wrists. Pull *uke's* hand, extending the arm as you pivot and make a quarter turn back. Opposite hand reaches around *uke's* neck with palm facing *uke's* neck (thumb behind *uke's* ear). Pull head to control *uke's* balance and take *uke* to the ground. Pull *uke's* wrist back and down controlling *uke's* landing.

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THROWS (NAGE WAZA)

8. Sending (Foot) Sweep

Okuri Ashi Harai

Step forward-right with right foot. Place your left foot against *uke's* right ankle. Sweep both of *uke's* feet to your front, while twisting in a circular motion to the left with your hands. Practiced with *uke* standing and walking like "Frankenstein."

9. Advanced Foot Sweep (Forward-Moving Sweep)

Deashi Harai

Step to the rear, and place your left foot against the **outside** of *uke's* right ankle. Twist circular; pull down; and sweep *uke's* right leg across his front.

10. Minor Inner Reaping

Ko-Uchi Gari

Step back to your right with your left foot. Step with your right foot, and place the foot **inside** *uke's* right heel, reaping towards *uke's* toes.

THROWS (NAGE WAZA)

11. Floating Hip Throw

Uki Goshi

Step toward *uke* with your knees bent at a 45° angle. Pivot left at 90° angle toward *uke*, and place your right arm around *uke's* waist, with your right foot between *uke's* legs, and your left leg outside of *uke's* left foot. Lean at the ankles to lift *uke* onto your hip. Spin *uke's* body so it's parallel to the ground, and drop him there.

12. Rear Floating Hip Throw (Back Hip Throw)

Ushiro Goshi

Standing behind *uke* at a 45° angle, place closer hand on *Obi* and other hand on *uke's* far shoulder. With your feet close together and **very low**, lean away to place *uke* on your hip. Lift *uke* as high as possible, while stepping back and away. Rotate *uke* parallel to ground. As you then drive *uke* toward the ground, he should land in *Mae Ukemi*.

13. One-Arm Shoulder Throw

Ippon Seoi Nage

Stepping with foot inside and **near** *uke's* opposite toe, pivot both feet inside of *uke's* feet, facing the same direction. Your lead arm grasps at wrist (or sleeve), while your other arm goes **under** *uke's* arm. Bend this arm at the elbow. *Uke's* arm should remain in the crook of *tori's* elbow—**not the shoulder**.

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THROWS (NAGE WAZA)

14. (Two-Handed) Shoulder Throw

(Morote) Seoi Nage

Tori's right hand grabs uke's left lapel, twisting right the fist so that pinky-side of the hand is pointing skyward, and the back of the hand is against uke's chest area. Right elbow is under uke's left arm pit. Tori's left hand grasps at wrist or elbow of uke's right hand. Uke lands in a "bridge" fall (Hashi Ukemi).

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

21. RHP – ICB (Turning), Elbow to Midsection, Knife-Strike to Neck, Knee to Head

Shutō Uke, Mawashi Enpi Uchi, Tenkan?, Kubi Shutō, Hiza Geri

Early ICB (step across and outside *uke's* advancing foot), turn upper body and strike to midsection with opposite elbow. Continue turning, and step with (lead foot) to strike with *Shutō* to neck. Reach up and grab *uke's* head, and knee to head with your back leg's knee.

22. RHP – ICB, Elbow to Midsection, Reverse Arm-Bar Take-Down

Shutō Uke, Mawashi Enpi Uchi, Ude Garami Nage

Early ICB (step across and outside *uke's* advancing foot). Switch opposite hand with the blocking hand, while striking with blocking hand's elbow to the ribs (SP-21). Blocking hand draws thumb under *uke's* elbow to bend their arm. Pivot 180° as you slip the inside hand up to *uke's* wrist for reverse take down.

23. RHP – ICB, Elbow to Midsection, Major Outer Reaping

Shutō Uke, Yoko Enpi Uchi, Ō-Soto Gari

Early ICB (step across and outside *uke's* advancing foot). Switch opposite hand with the blocking hand, while striking with blocking hand's elbow to the ribs (SP-21). Secure *uke's* punching arm (and shoulder). Step through with opposite foot, and sweep for *Ō-Soto Gari*.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

24. RHP (×2) – IB (×2), Cupped Strike to Ears, Knee to Midsection (×2)

Hiki Uke (×2), Happaken Uchi, Hiza Geri (×2)

Uke throws a round house punch with **both** hands. IB with each hand. Strike *uke's* ears with cupped hands. Grab head, and knee to midsection twice.

25. RHP (×2) – IB (×2), Snap Kick to Midsection, Sweeping Hip Throw

Hiki Uke (×2), Mae Geri Keage, Harai Goshi

Uke throws a round house punch with **both** hands. IB with each hand. Front snap kick to Lower Warmer target. Step in for *Harai Goshi*.

26. SP – DOB, Ridge-Hand to Adam's Apple

?, Haitō Uchi

With the same side foot, step outside and deep toward *uke's* lead foot. **Inside** hand executes outside block (at the wrist), sweeping *uke's* punching hand down. Outside hand assists in guiding attacking arm, clearing blocking hand to strike Adam's Apple. **Both hands must move as one.**

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

27. RHP – IB, Palm-Heel Strike to Jaw

Hiki Uke, Shōtei Ate

IB as *uke* throws a RHP. Blocking hand strikes *uke's* jaw (ST-5) across to dislocate.

28. SP – HB, Kick to Midsection, Palm-Heel Strike

Age Uchi, Neko Dachi, Mae Geri Keage, Shōtei Ate

Taller *uke* throws a straight punch. Opposite foot moves to “cat” stance, dropping body straight down for HB. Front foot snap kick to Middle Warmer. **Before** foot is down, place it deep outside *uke's* lead foot. Opposite hand’s palm-heel strike to *uke's* chin.

29. SP – HB, Kick to Midsection, Major Outer Reaping

Age Uchi, Neko Dachi, Mae Geri Keage, Ō-Soto Gari

Taller *uke* throws a straight punch. Opposite foot moves to “cat” stance, dropping body straight down for HB. Front foot snap kick to Middle Warmer. **Before** foot is down, place it deep outside *uke's* lead foot. Opposite hand strike to *uke's* neck with *Ō-Soto Gari*.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

30. SP – OCB, Knife-Strike to GB-20 (BL-10), Knee to Midsection

Soto Shutō Uke, Shutō Uchi, Hiza Geri

Cross block parrying motion outside at elbow. Stepping back with opposite foot into a quarter turn, your other hand comes up, striking the back of *uke's* neck (GB-20 or BL-10). Knee comes up to midsection.

31. SP – OCB, Ridge-Hand Strike to Jaw, (Arm) Triangle Choke

Soto Shutō Uke, Haitō Uchi, Kata Gatame

Cross block parrying motion outside at elbow. Stepping **in** next to *uke's* lead foot, the opposite hand strikes with ridge-hand to jaw (ST-5). Clasp hands around *uke's* neck and set cutting edge, while back foot knees (GB-21), breaking *uke's* balance. Slide backwards as you apply choke.

32. RHP – IB (Turning), One-Arm Shoulder Throw

Hiki Uchi, Ippon Seoi Nage

IB, stepping in with opposite foot into a quarter turn. The other hand comes up under *uke's* elbow. Finish turning for *Ippon Seoi Nage*.

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

33. SP – OCB (Stepping In), Ridge-Hand to Adam's Apple, Back Hip Throw

Soto Shutō Uke, Haitō Uchi, Ushiro Goshi

Cross block parrying motion outside at elbow. Stepping in next to *uke's* lead foot, the opposite hand strikes with ridge-hand to Adam's Apple. Back foot moves between *uke's* feet (from rear). Your striking hand moves to *uke's* belt, and your opposite hand is at *uke's* farthest shoulder. The throw **requires** deep knees. Lift *uke* onto hip, spin *uke* like pinwheel on your hip as you lift up. Pull *uke's* distant shoulder back for *Ushiro Goshi*.

34. SP – HB, Elbow to Chin

Age Uke, Neko Dachi, Tate Enpi Uchi

Taller *uke* throws a straight punch. Opposite foot moves to "cat" stance, dropping body straight down for HB. Strike with the opposite elbow to the chin, as you stand up.

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FINGER LOCKS (YUBI DORI)

8. Cross-Hand Grab (Hand Down) – Hand Escape, Finger Lock

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Uke grabs opposite side wrist. Rotate the grabbed wrist so the palm is facing down. Step toward *uke's* arm (grabbing side) with the foot that is opposite side from grabbed arm. You should be stepping 45° toward (but outside of) *uke* to avoid other hand's punch. Pivot trailing foot back and away. As you step, keep elbow in towards your body, while rotating grabbed hand away from *uke*. This will expose *uke's* fingers for finger lock. Opposite hand reaches *uke's* fingers (little finger side), grasping two fingers. Torque finger ends down (small circle), lifting knuckles upward and locking *uke's* elbow. Support *uke's* arm-bar with your elbow under *uke's* elbow (45° angle from *uke's* shoulder to fingers). Grabbed hand also slides down *uke's* hand, grabbing two fingers on the thumb side and applies finger locks. Spread two finger locks to increase pain.

9. Cross-Hand Grab (Hand Up) – Hand Escape, Finger Lock

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Uke grabs opposite side wrist. Rotate the grabbed wrist so the palm is facing down. Keep forearm parallel to the ground and in to the body. Rotating upper body away with the waist (this will expose *uke's* fingers for finger lock). At same time, opposite hand reaches for *uke's* hand (little finger side), grasping two fingers. Torque finger ends down (small circle), while lifting knuckles upward. Step 45° in on (but outside of) *uke* to avoid other hand punch. Pivot trailing foot around. Lock *uke's* elbow. Support *uke's* arm-bar with your elbow under *uke's* elbow with 45° angle from *uke's* shoulder to fingers. Grabbed hand also slides down *uke's* hand, grabbing two fingers on the thumb side, and applies finger locks. Spread the two finger locks to increase the pain.

FINGER LOCKS (YUBI DORI)

10. *Uke* With Hand Extended (Hand Open), Same-Side Finger Lock

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Uke extends hand (fingers upward as in a push). Same-side hand extends thumb down. Grasp *uke's* fingers, and rotate hand until *uke's* palm is facing up. Push *uke's* fingers up in lock, and push *uke's* hand towards *uke's* elbow, locking elbow. *Uke's* elbow should be at 45° angle. Push locked fingers and elbow slightly upward, toward *uke's* shoulder until *uke* raises shoulder (taking *uke's* *Kuzushi*). Step 45° toward (but outside of) *uke* to avoid other hand punch. Pivot trailing foot around. Opposite hand presses on *uke's* forearm for base (control) and additional pain.

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PRESSURE POINT TECHNIQUES (KYŪSHOJUTSU)

5. Pressure Points (Lower Warmer)

Learn the major points. Area of Lower Warmer is everything below the navel line (including legs and feet). Points are symmetrical on both sides of the body. Hit points are struck with a knuckle or bony prominence. Rub points are rubbed with bony prominences.

PRESSURE POINT APPLICATION

3. Learning Points (Lower Warmer)

Uke strikes one Middle, Upper, or Lower Warmer point, then strikes another Warmer, and then the third Warmer. *Tori* blocks third attack at appropriate pressure points (striking two points on attacking limb), then strikes Middle, Upper, or Lower Warmer points. *Uke* defends third strike, and counter-attacks three warmers. Maintain balance, footwork, keep your elbows in to your body, keep non-attacking hand back for defense, and do not reach to attack—**move**. Use legs to defend leg attacks. Use legs to attack. Look for opportunities to take the attacker **off balance**.

4. Controlled Sparring

Uke strikes one Middle, Upper, or Lower Warmer point. *Tori* blocks, then strikes one Middle, Upper, or Lower Warmer point. *Uke* defends, and strikes a **different** warmer. *Tori* blocks second attack at appropriate pressure points, then strikes a **different** Middle, Upper, or Lower Warmer point. *Uke* defends third strike, and counter-attacks remaining warmer. *Tori* defends third strike, and counter-attacks remaining warmer. Repeat cycle. Maintain balance, footwork, keep your elbows in to your body, keep non-attacking hand back for defense, and do not reach to attack—**move**. Use legs to defend leg attacks. Use legs to attack. Look for opportunities to take the attacker **off balance**.

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BLOCKS (UKE WAZA)

12. Leg Block (Hooking Ankle Block)

Ashikubi Kake Uke

(From *Jūjutsu* position) for a leg attack to the shin, foot, or knee. Use shins, feet, and knees to block (and parry) *uke's* leg attack. *Uke* performs a front snap kick to legs or groin, *tori* uses appropriate part of one leg (foot, shin, or knee) to parry attack. Simultaneously move out of the way if possible. Avoid hard blocks unless well conditioned to absorb the blow.

13. Thai Elbow Drill (*Pak Sao* Drill)

Participants both start in the neutral (*Shizentai*) stance. Both cross-slap hands high, then rotate forearms downward (in a circular motion) pivoting at the elbow to slap low. Then do the same in the other direction with the opposite hands. Repeat. At random intervals, one participant strikes the other's upper body. It should be natural to block this attack by slapping the hand (called *Pak Sao*) within the motion of this drill.

HAND ESCAPES (TE HAZUSHI WAZA)

12. Two-Handed Grab – Double Wrist Escape, Reverse Wrist Twist *?, Gyaku Kote Gaeshi*

Uke grabs both wrists. *Tori* swings both wrists **outward** (forcing *uke* to push wrists **inward**). Then *tori* reverses direction, swinging hands close together and grabbing *uke*'s hand with the fingers grasping *uke*'s palm (beneath the thumb) for a reverse wrist throw (*Gyaku Kote Gaeshi*).

13. Two-Handed Grab (Behind Back) – Double Wrist Escape, “Box Shape”

??, Sankyo (Kote Hineri)

Uke grabs **both** wrists. *Tori* swings both wrists **inward** (forcing *uke* to push wrists **outward**). *Tori* reverses direction, bringing both hands up above head while stepping deep and back. Then grab *uke*'s hand in “box shape”. **This must be done with body weight.**

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HAND ESCAPES (TE HAZUSHI WAZA)

14. Two-Handed Grab (Behind Back) – Double Wrist Escape, Wrist Twist

?, *Kote Gaeshi*, ?

Uke grabs **both** wrists. *Tori* swings both wrists **outward** (forcing *uke* to push wrists **inward**). Then *tori* reverses direction, swinging hands close together and grabbing *uke*'s hand (with fingers in *uke*'s palm), bringing back of *uke*'s hand against *tori*'s back in wrist twist (*Kote Gaeshi*). *Tori* turns head toward *uke*, lifting foot to attack *uke*'s groin, knee, or inner thigh. Turn 90° back and place foot outside *uke*'s leg to break wrist.

15. Cross-Grab (Hand Down) – Hand Escape, Reverse Wrist Press

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Uke cross-grabs wrist. *Tori* rotates grabbed wrist upward and outward, keeping elbow close to body, turning hips 90° out and then back in. At the same time, the opposite hand (attacking hand) grabs *uke*'s hand on thumb side, with fingers in *uke*'s palm, applying wrist lock (*Kote Gaeshi*). *Tori* frees wrist and presses forearm (with palm facing down) into back of *uke*'s hand to torque *Kote Gaeshi* forward at a 45° angle, while stepping toward (but outside of) *uke* to avoid opposite hand punch. *Tori* pivots trailing foot around, and slides attacking hand's thumb across back of *uke*'s hand using a palm press. *Tori*'s other hand slides under *uke*'s arm maintaining firm pressure against back of *uke*'s shoulder and upper arm as *tori*'s hand applies upward pressure on *uke*'s elbow. Pain must be maintained in *uke*'s wrist, elbow, and shoulder.

HAND ESCAPES (TE HAZUSHI WAZA)

16. Cross-Grab (Hand Down) – Hand Escape, “Turn Around Heaven and Earth”

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Uke cross-grabs wrist. *Tori* rotates grabbed wrist upward and outward, keeping elbow close to body, turning hips 90° out and then back in. At the same time, the opposite hand (attacking hand) grabs *uke*'s hand on thumb side, with fingers in *uke*'s palm, applying wrist lock (*Kote Gaeshi*). *Tori* frees wrist and presses forearm (with palm facing down) into back of *uke*'s hand to torque *Kote Gaeshi* forward at a 45° angle while stepping toward (but outside of) *uke* to avoid opposite hand punch. *Tori* pivots trailing foot around and slides attacking hand's thumb across back of *uke*'s hand using a palm press. *Tori*'s other hand rises over *uke*'s shoulder so that *Tori*'s upper arm is along *uke*'s neck pushing *uke*'s head and neck away from attacked limb. *Tori*'s hand continues forward and reaches under *uke*'s elbow and then lifts elbow up while maintaining *uke*'s arm in 90° angle. Pain must be maintained in *uke*'s wrist, elbow, and shoulder.

17. Cross-Grab (Hand Down) – Hand Escape, Wrist Lock

?, *Nikyo* (*Kote Mawashi*)

Uke cross-grabs wrist. *Tori* rotates grabbed wrist upward and inward, keeping elbow close to body, turning hips 90° in and then back out. *Tori*'s grabbed hand rotates palm open and up (parallel to ground) with back of hand on *uke*'s wrist and applying *Nikyo*. *Tori*'s opposite shoulder comes across to support *uke*'s elbow skyward (in 90° angle) as same-side hand reaches under *uke*'s forearm and then over *tori*'s other hand (palm to palm) to trap *uke*'s fingers. While maintaining hands in this position, *tori* rotates hips one quarter turn inward for wrist break.

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GRAB ESCAPES (GATAME HAZUSHI WAZA)

1. Front (Over Arms) – Shark Bite / Ridge-Hand Strike to Groin, Knee to Groin, Hip Throw / Body Drop

? / *Haitō Uchi Keage, Hiza Geri Keage, Ō-Goshi / Tai Otoshi*

With hands trapped at *tori's* side, wiggle body to free a hand(s) to attack groin with *Shutō* strike (or grab or high inside thighs for shark bite), controlling *uke's* arms by wrapping forearms upward to hold *uke's* elbow or forearm area. As *uke* pulls hips back, *tori* attacks with foot or knee to strike groin. *Tori* puts kicking foot down across *uke's* **opposite** foot while *tori* turns hips 180° for *Ō-Goshi* or *Tai Otoshi* throw.

2. Rear (Over Arms) – Knife-Strike to Groin, One-Arm Shoulder Throw (From Knee)

Shutō Uchi Keage, Seoi Otoshi

Drop into deep stance with knees bent and back straight (or slightly forward). Choose a side, move hips out of way, and strike with *Shutō* to *uke's* groin. Slide *tori's* same-side (inside) foot as deep as possible between *uke's* legs, while sinking weight down and raising both elbows. Same side hand (as foot back) reaches up onto *uke's* attacking arm and grasps arm as high up as possible, pulling *uke* over in *Ippon Seoi Nage*. *Tori* must commit full body weight into twist as in doing a forward roll (*Zenpō Kaiten*).

GRAB ESCAPES (GATAME HAZUSHI WAZA)

3. Rear (Over Arms) – Straddle Leg, Grab Ankle, Sit Back on Knee ??

Choose a side and drop into a “horse stance” (*Kiba Dachi*) with knees bent and back straight (to slightly forward) straddling one leg of *uke*. Reaching down with both hands between *tori*'s legs to grasp *uke*'s leg as near as possible to the *uke*'s ankle, while sinking weight back and down onto *uke*'s trapped knee. As *uke* falls, maintain balance and control of *uke*'s foot. *Tori* lifts foot nearest to *uke*'s groin looking back and stomping or back-kicking to groin. Continue to hold *uke*'s foot, **before** putting kicking foot down, grasping at the heel and the toes, torque foot to force *uke* to begin turning towards un-trapped foot side. Step with kicking foot to trap *uke*'s other leg by stepping on the ankle or pants material, while pivoting 180° (towards *uke*'s ankle that is held). *Tori*'s pivoting foot comes down inside of *uke*'s leg at the knee trapping the *uke*'s leg in an entanglement (continue applying torque to ankle until *uke* is on stomach). *Tori* can drop down to kneel on *uke*'s back applying torque to the entangled knee.

4. Front (Under Arms) – Hand Behind Head, Finger (Thumb) to Eye ??

Uke attacks with bear-hug from the front, under *tori*'s arms. First hand goes behind *uke*'s head lightly holding high the back of the neck area, once head is secure, opposite hand's finger or thumb attacks eye(s). Light pressure with **flat** of digit produces submission. Any pressure with **tip** of digit produces pain and permanent damage to the eye.

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GRAB ESCAPES (GATAME HAZUSHI WAZA)

5. Rear (Under Arms) – “Come Along”, Arm Lock / Arm Entanglement

Tekubi Gatame, (Ushiro) Ude Gatame / Gyaku Ude Garami

Attack *uke's* arm that is on top, place cutting edge of same side forearm under *uke's* forearm, trapping it at the elbow. Attack back of hand of *uke's* hand that is on top with a knuckle strike (to TW-3) or peel little finger (or thumb) into **bent** finger lock, controlling the hand as *uke* releases their grip. Lift trapped forearm up toward *tori's* sternum, pressing down on *uke's* back of hand into goose neck. *Tori* pivots towards trapped arm working into an arm bar (*uke's* turning hand from above the elbow to below) with snap kick to face or bent arm into bent arm-lock with *tori's* other hand grasping *uke's* shoulder to maintain control.

6. Head Lock – Floating Throw

Uki Waza

From front head lock, attack *uke's* choking forearm as close to the *uke's* thumb as possible, keeping elbows close to body and tucking chin. Move across *uke's* feet with whole body to get in front of *uke*. *Tori's same* side foot (of side choked) extends across in front of *uke*, sitting back and **to the side**, *tori* lands on the hip on the same side as the foot that is across *uke's* feet, pulling *uke* forwards and **not** on top of *tori* for sacrifice throw (*Uki Waza*). Move *tori's* hand nearest *uke's* elbow to *uke's* elbow. Control *uke's* arm with arm bar, wrist or finger lock, or goose neck while continuing to stand or get on top of *uke*.

GRAB ESCAPES (GATAME HAZUSHI WAZA)

7. Head Lock (Rear) – Shark Bite, Scooping Throw

?, *Sukui Nage*

From rear head lock, attack *uke's* choking forearm as close to the *uke's* thumb as possible, keeping elbows close to body and tucking chin. Quarter-turn body perpendicular to *uke* with *tori's* feet very close together toes pointed towards *uke* and *tori's* knees **very** deeply bent. *Tori's* hand nearest *uke's* back reaches up *uke's* back to **opposite** shoulder (if possible), while other hand attacks *uke's* nearest **back** of knee with shark bite. Pushing with shark bite hand into bend of *uke's* knee, while dropping **full body weight** straight down towards *tori's* feet while pulling *uke's* shoulder down (and **not** back). Do not pull *uke* on top of *tori*. Mount *uke* for control.

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HAND TECHNIQUES (KANSETSU WAZA)

12. Cross-Arm Grab, Arm-Bar (Hand Behind Head), "Breath" Throw

(Hadaka) Ude Hishigi, Kokyū Nage

Standing face to face, *tori's* right hand grasps *uke's* right wrist and swings his arm across, sliding his left forearm under *uke's* arm, and into the straight arm-bar by grasping back of head or neck. *Tori* applies technique while stepping backward, pivoting at the waist to throw *uke*. Maintain control of *uke* by holding onto *uke's* wrist.

13. "Four Direction" Throw

Shihō Nage

Tori grabs *uke's* hand with both hands and swings arm inward while stepping completely across *uke* with same-side foot. Same-side hand should maintain pressure on *uke's* arm as soon as *tori* steps across. Continue to lift *uke's* hand up with step. *Tori* pivots body, creating off balance (*uke's* elbow up), and steps forward behind *uke*, maintaining contact between the arm and *tori's* back **throughout the entire motion**. Maintain torque on *uke's* wrist to throw. **This must be done with body weight.**

FRONT CHOKE ESCAPES (SHIME WAZA)

15. Wrist lock, Knife-Strike to Groin, Reverse Arm Lock, Take Down

Kote Gaeshi, Shutō Uchi Keage, Ude Garami Nage

Uke attacks with front straight choke. Wrist-lock with one hand, quarter turn forward as opposite hand snakes over *uke's* other forearm, shooting downward with *tori's* weight dropping from the knees with back straight. Knife hand strikes up to groin. Knife hand grabs handful and pulls outward and upward at a 45° angle. The striking hand hooks back of thumb at elbow (wrist lock arm) to control *uke's* balance. Pull *uke's* elbow towards *tori* and lift up, while pushing at wrist towards *uke's* shoulder bending *uke* backwards. *Tori* pivots their foot with quarter turn while sliding hand from elbow to reinforce grip on *uke's* wrist. Finish with two-hand arm lock, and continue to take down.

16. Shark Bite (Tender Area) Loosen-Up

?

This is a technique to loosen up the attacker (as in breaking a choke, head lock, or grab). *Tori* forms (with thumb and pointing finger) a small pinching of tender flesh of *uke*. This **small** amount of flesh is also **twisted** once pinching begins. Target areas are under arms, groin area of thighs, behind the knee, and for some attackers, the sides near the waist.

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REAR CHOKE ESCAPES (SHIME WAZA)

1. One-Arm Shoulder Throw (From Knee)

Seoi Otoshi

From rear choke, attack *uke's* choking forearm as close to the *uke's* thumb as possible, keeping elbows close to body and tucking chin. Drop into deep stance, with knees bent, and back straight (angled slightly forward). Slide same-side foot (as attack) as deep as possible between *uke's* legs, while sinking weight down and forward. Same side hand (as attack) reaches up onto *uke's* attacking arm and grasps arm as high up as possible, pulling *uke* over in *Ippon Seoi Nage*. *Tori* must commit full body weight into twist as in doing a same side *Ukemi*. Drop *uke* straight down more than pulling *uke* forward.

2. Elbow Midsection, Hip Throw

Ushiro Enpi Uchi, Ō-Goshi

From rear choke, attack *uke's* choking forearm as close to the *uke's* thumb as possible, keeping elbows close to body and tucking chin. Drop into deep stance with knees bent and back straight (angled slightly forward). Same-side elbow strikes *uke* in midsection (with palm up and) elbow rising. *Uke's* body reaction should allow space for *tori* to shift hips away from choking arm side of *uke*, and slide same side elbow around *uke's* waist for *Ō-Goshi*.

REAR CHOKE ESCAPES (SHIME WAZA)

3. Palm to Elbow, Escape to Rear, "Come Along"

??, *Tekubi Gatame*

From rear choke, attack *uke's* choking forearm as close to the *uke's* thumb as possible, keeping elbows close to body and tucking chin. Drop into deep stance with knees bent and back straight (angled slightly forward). *Tori* uses same-side palm-heel to strike up at *uke's* choking arm elbow, while stepping same-side foot out and behind *uke's* foot. *Tori* must drop body weight as stepping, continuing to pull down on *uke's* wrist while pushing up on *uke's* elbow. Maintaining control of *uke's* arm, *tori* works for arm-bar and "goose neck" control, forcing *uke* to bend at the waist. *Tori* strikes with a (nearest foot) snap kick to face of *uke*, and **before** putting down kicking foot, steps close to *uke* in deep *Jūjutsu* stance, bringing *uke's* arm into "goose neck." *Uke* must be in sufficient pain for control. *Tori* raises closest arm while applying pain compliance to raise *uke* onto their toes, remaining firmly balanced in *Shizentai* stance.

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THROWS (NAGE WAZA)

15. Body Drop

Tai Otoshi

For the three-step pivot, step forward with the right leg, pivot step to the rear with the left leg, and position step with the right leg behind the opponent's legs. Be sure to stay on your toes with your right leg deep behind your opponent's legs, making contact with the front and outer side of the opponent's right leg. Pull forward with the left arm, pull forward and then down with the right arm, and straighten your right leg all at the same instant.

16. Circular Throw

Tomoe Nage

(Sacrifice Throw) *Tori* falls back and down between *uke's* feet pulling *uke* forward with both hands toward top of *tori's* head. *Tori's* places foot into *uke's* stomach and guides *uke* into *Ukemi*. *Tori's* opposite foot slides between *uke's* legs to hook *uke's* leg as *uke* falls to help pull *tori* into the mount position.

17. Outer Wrap-Around Throw

Soto Makikomi

(Sacrifice Throw) With left hand, *tori* grasps *uke's* right arm near wrist. Pull *uke* forward with left hand up near *tori's* ear. Step in as in *Tai Otoshi*. Wrap *uke's* right arm securely around waist, throwing *uke* by falling to the right side, going down to the ground with the *uke*.

THROWS (NAGE WAZA)

18. Valley Drop

Tani Otoshi

(Sacrifice Throw used primarily as a counter throw) Step with left foot behind *uke's* legs. Sit back, drop to the ground, pulling *uke's* left shoulder straight down and back.

19. Side Drop

Yoko Otoshi

(Sacrifice Throw) Stepping back and outside *uke's* front, pull *uke* with strong motion in a 45° direction. Fall to the ground with left leg to keep *uke* from stepping again.

20. Propping and Drawing Ankle Throw

Sasae Tsuru-Komi Ashi

Tori's left hand pulls *uke* forward, with *uke's* weight on right lead foot. *Tori* places sole of lead foot against *uke's* lead ankle from the front. Sweep foot as twisting from your waist and pulling *uke* forward to *tori's* rear. Requires pulling forcefully with the left hand. *Tori* must be close to *uke's* body.

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THROWS (NAGE WAZA)

21. Knee Wheel

Hiza Guruma

Pull *uke* forward so that weight is on lead leg. *Tori* places sole of same-side foot under kneecap of *uke's* lead leg. Pull *uke* around, using the arms and the waist with a **big** twist. Do **not** move the blocking foot.

22. Leg Wheel

Ashi Guruma

Pull *uke* forward so that weight is on lead leg. *Tori* places sole of opposite side foot under knee cap of *uke's* lead leg. Pull *uke* around, using the arms and the waist with a **big** twist. Do **not** move the blocking foot.

23. Floating Throw

Uki Waza

(Sacrifice Throw) Pull *uke* forward so that weight is on lead leg. *Tori* places sole of opposite side foot in front of *uke's* (lead leg) foot. Pull *uke* around, using the arms and the waist with a **big** twist. Do **not** move the blocking foot as you sit into a side-fall across *uke's* path.

GROUND-FIGHTING TECHNIQUES (NE WAZA)

1. Mount

Tate Shihō Gatame

Knees astride *uke's* stomach (with "live toes"). Apply choke with forearm. Drive with legs and feet, using body weight, not arm strength.

2. Side Mount, Isolate Limb, Arm Lock

Yoko Shihō Gatame, Ude Garami

Tori's chest on *uke's* right side of chest at a 90° angle with "live toes," and legs spread very wide. Isolate *uke's* left limb using *Shihō Nage*. *Tori's* right hand grasps *uke's* left wrist, driving it to the mat next to *uke's* left ear, *tori* switches hands, and *tori's* right hand slides **under** *uke's* right elbow (or upper arm), and grasps *tori's* left wrist **under** *uke's* arm. Trap *uke's* wrist on the mat and slide *uke's* trapped arm in the direction of his elbow. *Tori* drives feet and body across *uke* lifting *uke's* elbow into *Ude Garami*.

3. Guard, Arm-Bar With Legs

??, *Jūji Gatame*

Uke between *tori's* legs, *tori* has their legs wrapped around *uke's* waist with a scissor lock. Trap the intended attacking arm. Slide one heel onto *uke's* hip, and push (*tori's* same side hip moves away, and turns to side). Take opposite foot and cross over *uke's* head until foot instep is under *uke's* chin. Straighten *uke's* arm and attack the elbow with the closest body part.

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GROUND-FIGHTING TECHNIQUES (NE WAZA)

4. Guard, Knee Control, Escape (Into Mount)

??

Uke between *tori's* legs, *tori* has their legs around *uke's* waist with squeezing motion as heels are dug into *uke's* back of thighs. As *uke* raises up to drive, *tori* moves one foot from back of thigh to front of thigh. Lifting *uke* up (as if your are kicking), while trapping *uke's* hands, roll *uke* to opposite side from *uke's* leg that is lifted.

5. Guard (Knees Close), Heels In "Stirrups," Escape (Into Mount)

??

Uke between *tori's* legs, *tori* has their heels against *uke's* waist. If *uke's* legs are close together, scissor kick to escape. Push with one heel and drive *tori's* body up toward *uke's* center-line and onto side. Opposite knee tucks under *uke's* hip as pushing leg moves outside *uke's* leg near the knee. Trap *uke's* hands, then apply scissor kick to roll *uke* off. If done quickly, heel of top foot can hook *uke's* hip during last part of roll, assisting in mounting *uke*.

6. Guard (Knees Apart), Heels In "Stirrups," Escape (Into Mount)

??

Uke between *tori's* legs, *tori* has their heels against *uke's* waist. If *uke's* legs are far apart, push the knee to escape. While trapping *uke's* hands, push with one sole of foot, just above *uke's* knee. Drive *uke's* knee back, and drive *tori's* body up toward *uke's* center-line, onto side. Opposite foot bridges *tori* to get on top in the mount.

GROUND-FIGHTING TECHNIQUES (NE WAZA)

7. "Turtle" Drill

??

Tori on their back, with knees as close to own chin as possible. Soles of feet point toward *uke*. Minimize the amount of your back touching ground. Use hands to pivot, and follow *uke* as they circle right or left, keeping *uke* between *tori's* own feet. Be prepared to kick with either foot or trap *uke's* ankle and kick to *uke's* same knee using one of **four** kicks.

8. Guard, Arm-Bar, Escape

?, *Ude Gatame*, ?

Tori on back on the ground, *uke* has arm(s) outstretched to choke. Attack outstretched arm by trapping the wrist of that arm with your opposite-side hand, and attacking the elbow with your same-side hand for an arm-bar. *Tori* must bridge body during the arm-bar as you move to mount *uke*.

9. Guard, Wrist Lock, Escape

?, *Nikyo (Kote Mawashi)*, ?

Tori on back on the ground, *uke* has arm(s) outstretched to choke. Cross-arm attack the outstretched arm by trapping the back of the hand (of that arm) with your opposite side hand, and attacking the wrist with your same-side hand for wrist lock (*Nikyo*). *Tori* uses the elbow (of the hand that is holding *uke's* wrist) under *uke's* elbow to lift *uke* **upward** and forward. *Tori* must bridge body during the wrist lock as you move to mount *uke*.

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GROUND-FIGHTING TECHNIQUES (NE WAZA)

10. *Uke* Punching From High Mount – Escape

??

With *uke* in the mount position and sitting up straight, *uke* leans in to punch *tori*. *Tori* blocks punch, directing *uke's* wrist up past *tori's* same side ear and bridging *uke* and rolling through and passing *uke's* attempt to apply the guard.

11. Rear Mount (Face Down) – Escape

??

Tori lying face down with *uke* flat against *tori's* back. *Uke* applies single-arm choke from rear. While keeping elbows tight against his body, *Tori* grasps *uke's* attacking forearm as close to *uke's* thumb as possible and works his chin into inside of *uke's* elbow for protection. *Tori* brings opposite knee out in 90° angle and then pushes up using leg to bridge on same-side shoulder (as *uke's* choking arm). As *uke* begins to roll off, *tori* shoots his non-bridging foot through ("sit through") maintaining control of *uke's* choking arm.

12. Mount – Turning *Uke* Over

??, *Ushiro Shihō Gatame*

From the mount and *uke* on back, *tori* same-side grabs *uke's* wrist driving it to the mat near *uke's* opposite ear using feet and body weight. *Tori* temporarily switches hands, and released hand goes under *uke's* head to again grasp *uke's* wrist. *Tori* begins pulling *uke's* hand behind *uke's* head. While pulling on wrist, *tori* moves into a side-mount, dropping his chest behind *uke's* shoulder and pushes *uke* over onto stomach by driving with feet and legs. *Tori* then applies rear choke.

GROUND-FIGHTING TECHNIQUES (NE WAZA)

13. Mount – Turning *Uke* Over

??, *Ushiro Shihō Gatame*

From the mount and *uke* on back, *tori* cross grabs *uke's* lapel driving forearm into *uke's* throat using feet and body weight. *Uke* attempts to roll body away from forearm side attack. As he does, *Tori* slides opposite knee flat against *uke's* back and moves his same side leg up so the sole of *tori's* foot is on the floor. *Tori* reaches under *uke's* head to grasp *uke's* shoulder and pulls *uke* up as *tori* slides onto back under *uke* (with *uke's* back now against *tori's* front). *Tori* hooks feet inside thigh area of *uke* and then applies rear choke.

14. On Back – Escape From Arm-Bar Applied With Legs

??

Tori is on back, fighting to avoid limb isolation by *uke*. *Tori's* hand of attacked arm grabs opposite side forearm to prevent *uke* from getting arm-bar. As *uke* sits back (attempting to get arm-bar), *tori* ducks head to one side and drives with both feet to slide up and over *uke's* leg nearest *tori's* head. Once *tori's* head and shoulders touch the mat across *uke's* leg, *tori* pivots lower body and drives with legs to get on top of *uke*, passing the *uke's* attempt to apply the guard.

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GROUND-FIGHTING TECHNIQUES (NE WAZA)

15. Sitting Escape For Rear Scissor Lock With Legs

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In sitting position on the mat, *uke* applies rear scissor lock with legs (crossing his ankles, one on top of the other). While protecting from rear choke, *tori* raises same-side leg as *uke's* top leg and places it over *uke's* ankles. *Tori* then raises opposite leg to place it over his own ankle trapping *uke's* ankles in a "figure-four" lock. *Tori* then straightens his topmost leg pressing down on his own ankle while arching his upper body backwards to cause pain in *uke's* ankles. As *uke* loosens grip, *tori* rolls and reverses to mount position passing *uke's* attempt at the guard.

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

35. RHP – IB, Dislocation of Elbow, One-Arm Shoulder Throw

Hiki Uke, Haitō Uke, Ippon Seoi Nage

Uke throws a roundhouse punch, quarter turn into almost Double Inside Block position, the hand that would normally strike the bicep dips under *uke's* arm and comes up on back-side of *uke's* elbow for an elbow break, as continue to spin in for *Ippon Seoi Nage*.

36. SP – OB, Minor Outer Reaping

Soto Hiki Uke, Ko-Soto Gari

Uke throws a **deep** straight punch, outside **parry** block at wrist as *tori* pivots back, dragging *uke's* arm forward then upward across *tori's* body. *Tori's* left hand grasps *uke's* rear shoulder and *tori* sweeps *uke's* lead foot during takedown.

37. RHP (×2) – IB (×2), Body Drop

Hiki Uke (×2), Tai Otoshi

Uke throws a roundhouse punch with each hand, *tori* without moving does **two** inside blocks and grabs *uke's* wrists. *Tori* front snap-kick to *uke's* groin and *tori* pivots lower body into body drop position.

38. RP – LB, Snap-Kick to Stomach

Ashikubi Kake Uke, Mae Geri Keage

Uke throws roundhouse uppercut punch. *Tori's* opposite **foot** moves to LB at wrist (sole of foot impacts *uke's* wrist). The same foot continues in a very small loop to snap-kick *uke* in the stomach.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

39. SP – IB (plus symbol), Snap Kick to Chin

??

Uke throws a straight punch. *Tori* Inside Blocks with palm facing toward *tori* as *tori*'s opposite hand, with palm facing away from *tori*, crosses his wrist (plus symbol) and slides below *uke*'s attacking hand. *Tori* steps back (pivoting slightly away from *uke*), pulling *uke* forward while *tori*'s hands move downward and inward to trap *uke*'s arm. As *uke* bends forward, *tori* performs a snap-kick to *uke*'s face.

40. SP – (Shōtōkan) Inside Block, Knuckles to Adam's Apple

Uchi Uke, ?

Uke throws a straight punch. IB with palm facing away from *tori*. Same hand strikes *uke*'s Adam's Apple with knuckles.

41. SP – "X" block, Front Thrust Kick

Jōdan Jūji Uke, *Mae Geri Kekomi*

(Taller) *uke* throws a straight punch, Rising Block (Head Block) with arms crossed as in "X". Stepping back, grab *uke*'s punching arm and pull *uke* forward, front thrusting kick to stomach.

42. SP – OCB, Elbow to Kidney, (Spinning) Rear Take Down

Soto Shutō Uke, ??

(Taller) *uke* throws a straight punch. *Tori* steps outside *uke*'s lead foot as he cross-blocks at *uke*'s elbow. *Tori* spins and strikes *uke*'s kidney with opposite elbow then continues spinning to get behind *uke*. *Tori* grasps *uke*'s shoulders and kicks back of *uke*'s knee with heel or ball of foot as *tori* pulls *uke*'s shoulders backwards and towards the ground.

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

43. RHP – ICB, Strike to Head, Elbow to Stomach, rear kick to stomach

Shutō Uke, ??

Uke throws a roundhouse punch, opposite foot steps in to **deep** cross block, same hand strike head, *tori* pivots upper body for elbow strike to stomach (or ribs), as *uke* backs up, rear-kick to *uke's* stomach.

44. RHP – ICB, “Box Shape”

Shutō Uke, Sankyo (Kote Hineri)

(Taller) *uke* throws a round-house punch, quarter turn in to cross block. Opposite grabs over *uke's* hand, pivot under arm for “box shape.”

45. SP – OCB, Knife-Strike to Elbow

Soto Shutō Uke, Shutō Uchi

Uke throws a straight punch, outside cross **parry** block at elbow as *tori's* other hand grabs punching arm at wrist, arm-bar draws *uke* down. Strike elbow with *Shutō* for dislocation.

46. SP – OB, Arm Bar

Soto Hiki Uke, Hara Gatame

Uke throws a straight punch, outside **parry** block at **wrist**, as *tori's* spins grabs punching arm at wrist, using *tori's* body applies arm-bar.

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DEFENSIVE TECHNIQUES (GOSHIN WAZA)

47. SP – IB, Neck Throw

Hiki Uke, Kubi Nage

Uke commits body weight to a straight push, quarter turn in as Inside Block keeps *uke's* hand off of *tori's* body, pivoting in for *Kubi Nage*.

PRESSURE POINT TECHNIQUES (KYŪSHOJUTSU)

6. Pressure Points (Back of Body)

Learn the major points. Area of entire back of body (including hands, legs, and feet). Points are symmetrical on both sides of the body. Hit points are struck with a knuckle or bony prominence. Rub points are rubbed with bony prominences.

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PRESSURE POINT APPLICATION

5. Increased Accuracy and Speed

More takedowns and throws.

6. Healing

Demonstrate knowledge of healing.

Near far hand—one palm on *Tanden*, other on injury

Breathing—gun to ground

Eyes and sinus

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BREAK-FALLS (UKEMI WAZA)

12. Advanced Back Fall

??

(Go as high as you feel safe) Describe this.

13. Advanced Rolling Fall

??

(As in wrist throw) Describe this.

14. Advanced Diving Fall

??

(over object, roll out, coming up) Describe this.

BLOCKS (UKE WAZA)

14. Parry block variations—one or two hand “mother” and “son” ??

Using one hand to “feed” the other almost simultaneously.

15. High 5 - block as in *Tenkan* (OHS-Over head strike)

??

From over head strike. Same side hand point fingers, step in with arm straight and palm inside at *Uke's* elbow

16. Shut down Bicep lines of boxer

??

Stay out of reach of boxers punches, counter with low kick to knee or shin as close distance trapping boxers' arms. Trapping consists of *Tori* extending hands out to *Uke's* biceps in any combination (over or under, inside or outside *Uke's* forearms) and

17. “Patty cake” block

??

Inside block with palm facing *tori*. *Tori's* other hand palm facing away, with both wrists (inside) touching making a “plus” with arms to the side of inside block hand.

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HAND ESCAPES (TE HAZUSHI WAZA)

18. Two-Handed Grab (Behind Back) – Double Wrist Escape, “Box Shape,” Throw

Sankyo (Kote Hineri) Nage

Tori sinks down into a deep stance as raises left hand and arm up while stepping back to the left at a 45° angle. *tori* ducks under *uke's* raised left arm (same as number 13 technique— “both wrists grabbed behind back - box shape”), bringing *uke's* left arm back down, using *tori's* right shoulder, throw *uke* forward and away at 45° angle by using body weight / balance and stepping into *uke* at 45° angle.

GRAB ESCAPES (GATAME HAZUSHI WAZA)

8. Bear Hug (Rear) – *Nikyo, Sankyo, Step to Side, Sweep Foot*

??

Uke attempts a bear hug over the arms from the rear. *Tori* drops into deep ready stance as executes double inside blocks (before *uke* can lock hands), then snaking over **both** of *uke*'s wrists until *tori*'s palms are on the back of *uke*'s hands. Then *tori* chooses a side to exit from. *Tori* raises that side elbow lifting *uke*'s forearm to exit stepping out and back at a 45° angle. *Tori*'s inside hand twists *uke*'s wrist into a *Nikyo* at *uke*'s waist (*tori* slightly twists hips towards *uke* using body weight), swinging hands close together and grabbing *uke*'s hand in Wrist Throw. *Tori* turns head towards *uke*, lifting foot to attack *uke*'s groin / Knee / inner thigh.

KETSUGŌ JŪJUTSU - NIKYŪ (BROWN) WAZA

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HAND TECHNIQUE COUNTERS (GAESHI WAZA)

1. Elbow Lock with Cutting Edge (Upward Escape) – Knee Lock, Elbow Strike to Jaw

??

Tori applies elbow lock as in number four technique, *uke* bends arm **upward**, *tori* reverses directions, pivoting towards *uke*. *Tori* continues pivoting until facing 180° very tight to *uke*. Lifting/driving *uke*'s grabbed hand / wrist up while other hand pulls *uke*'s elbow into *tori*'s body. *Tori* steps forward and tight to *uke*'s body bending *uke* backwards and down. *Tori* applies knee lock to *uke*'s nearest knee stepping between *uke*'s feet with *tori*'s arch of foot against *uke*'s back of heel (i.e., *tori*'s right shin into *uke*'s right knee).

2. Elbow Lock with Cutting Edge (Up and Away Escape) – Forearm Break

??

Tori applies elbow lock as in number four technique, *uke* bends arm **upward**, *tori* reverses directions, pivoting towards *uke*. *Tori* continues pivoting until facing 270° very tight to *uke*. Lifting / driving *uke*'s grabbed hand / wrist up while other hand pulls *uke*'s elbow into *tori*'s body. *Tori* steps slightly forward and away 45° *tori*'s body bending *uke* backwards and down. *tori* arm pit traps *uke*'s elbow, while *tori*'s elbow drops deep behind *uke*. *Tori*'s arm (formerly under *uke*'s arm) at bicep is on **top** of *uke*'s bicep with *tori*'s hand grasping *tori*'s other bicep. *Tori*'s forearm is under *uke*'s bent forearm. Break *uke*'s fore arm bones. Use body weight with twisting of hips and squeeze elbows in.

3. Elbow Lock with Cutting Edge (Up and Far Away Escape) – Elbow Dislocate, Throw

??

Tori applies elbow lock as in number four technique, *uke* bends arm **upward**, *tori* reverses directions, pivoting towards *uke*. *Tori* continues pivoting until facing 180° **very tight** backward to *uke*. While lifting / driving *uke*'s grabbed hand / wrist up while other hand pulls *uke*'s elbow into *tori*'s body. *Tori* steps slightly forward bending *uke* backwards and down. *Tori* snakes arm **under** *uke*'s elbow, as pivots hips 45° back towards *uke*'s front. *Tori*'s arm drives under and finishes with *tori*'s palm on *uke*'s chest. Use body weight with twisting of hips 45° forward and into *uke*'s center dislocating *uke*'s elbow

HAND TECHNIQUE COUNTERS (GAESHI WAZA)

4. Elbow Lock with Cutting Edge (Downward Escape) – Reverse Take-Down

??

Begins similarly to Self Defense Technique 20. *Tori* grabs *uke's* wrist with far hand and while *tori's* other hand with elbow down applies cutting edge to *uke's* elbow (TW-11) for arm bar. *Uke* bends arm **upward** preventing arm bar technique, *tori* pivoting towards *uke*. Lifting / driving *uke's* grabbed hand / wrist up while other hand pulls *uke's* elbow into *tori's* chest. *Tori* steps forward forcefully bending *uke* backwards and down, *tori* applies *Ō-Soto Gari* (Take elbow strike if available).

5. Elbow Lock with Cutting Edge (Downward Escape) – Elbow dislocate

??

Begins similarly to Self Defense Technique 20. *Tori* grabs *uke's* wrist with far hand and while *tori's* other hand with elbow down applies cutting edge to *uke's* elbow (TW-11) for arm bar. *Uke* bends arm **downward** preventing arm bar technique, *tori* reverses directions, pivoting towards *uke*. Driving *uke's* grabbed hand / wrist down while other hand pushes *uke's* elbow up while keeping *tori's* elbow down. *Tori* forces *uke's* wrist / hand back and over *tori's* near forearm (pushing up on *uke's* elbow). *Tori* releases *uke's* elbow and grabs *uke's* shoulder with finger tips deep in (LU-1) depression (Optional: grab long hair, throat, opposite lapel, ear).

6. Box Shape Escape, “Four Direction” Throw

??, *Shihō Nage*

Uke begins “box shape” movement, *tori* pivots under own arm following *uke*, *tori* grasps *uke's* wrist applying *Shihō Nage* reversal.

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FRONT CHOKE ESCAPES (SHIME WAZA)

17. Double Strike to Stomach 23 (ST-23)

Double Brown-Move?

Tori from a ready stance, strikes *uke* at ST-23 (2 inches either side of *uke's* belly button). Strike is executed with vertical punches that must **penetrate** straight in and then small circle twist of two knuckles downward as exhale and drop into deeper stance.

CAUTION: do not practice actual forceful strikes on *Uke*. Be prepared to heal stomach meridian.

REAR CHOKE ESCAPES (SHIME WAZA)

4. Bite Forearm, Shoulder Break, Knee Lock

??

From rear choke, attack *uke's* choking forearm as close to the *uke's* thumb as possible, keeping elbows close to body and tucking chin. Drop into deep *Jūjutsu* stance with knees bent and back straight (angling slightly forward). *Tori* uses both hands near *uke's* thumb of choking arm to pull down and bite deeply into *uke's* forearm, *tori* hooks foot over or under *uke's* leg to trap *uke's* heel as pulls down on *uke's* choke arm into a **over** shoulder break. Pivot towards *uke* with shin attacking *uke's* knee into a lock take down.

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CHOKES (SHIME WAZA)

1. Rear Naked Choke

Hadaka-Jime

Describe me.

2. Normal Cross Strangle

Nami-Jūji-Jime

both palms up

3. Reverse Cross Strangle

Gyaku-Jūji-Jime

both palms down

4. Single Cross Strangle

Kata-Jūji-Jime

one palm up/one palm down

5. Sliding Collar Strangle

Okuri-Eri-Jime

Describe me.

THROWS (NAGE WAZA)

24. Flying Scissor Throw

Kani Basami

Grasp *uke's* left shoulder w/ your right hand thumb down, pull *uke* back / down, Plant left hand on mat, simultaneously swing right leg into *uke's* chest and swing left leg behind *uke's* lower legs, From a left handstand forcefully scissor legs to throw *uke* onto back

25. Small Outer Reaping

Ko-Soto Gari

Similar to *Deashi Harai*.

26. Scoop Throw

Sukui Nage

Tori in deep wide stance, sitting back *tori* scoops up both of *uke's* legs at the knees and draws *uke* backwards over *tori's* thigh.

27. Side Separation

Yoko Wakare

(Sacrifice Throw) Lift with **both** hands, and pull up and towards own ear twisting *uke*, getting in close to *uke*. Open body by stepping back and **outside** *uke's* lead foot while doing a side-fall.

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THROWS (NAGE WAZA)

28. Inner Thigh Throw

Uchi Mata

Pivot or hop in until you are standing on one leg between your opponent's feet facing the same direction as the opponent. Sliding the other leg between your opponent's legs you stretch it out and raise it up as you lean forward and pull your opponent onto your upper thigh. You will then lift the opponent up and continue to turn and roll forward to complete the throw.

29. Spring Hip Throw

Hane Goshi

Pull *uke* forward so that weight is on lead leg. *Tori* places sole of **opposite** side foot under knee cap of *uke's* lead leg. Pull *uke* around, using the arms and the waist with a **big** twist, while **not** moving the blocking foot.

30. Counter Ō-Goshi

Norimi

Tori's balance is broken as *uke* begins Ō-Goshi, place your shin on *uke's* hip. Allow throw, but pulling *uke* over as your slap roll into full mount.

THROWS (NAGE WAZA)

31. Advanced Foot Sweep Counter (Swallow Reversal)

Tsubame Gaeshi

Uke attempts Deashi Harai. Tori lifts attacked foot and applies Deashi Harai to uke's sweeping foot. Tori pulls uke.

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GROUND-FIGHTING TECHNIQUES (NE WAZA)

16. Escape From Guard, Arm-Lock With Knee

??

Uke in the guard, *tori* cross grabs *uke's* collar, same side hand grabs *uke's* same side. Pull *uke* arm towards *tori*. *Tori's* opposite side foot pushes *uke's* hip away. *Tori* shrimps to side. Bringing knee over *uke's* extended arm. Trap *uke's* arm between *tori's* head and shoulder.

17. Sliding Collar Choke (Escaped) – Arm-Bar

Okuri Eri Shime, Jūji Gatame

Tori sitting up with hooks in, *tori* from behind chokes with one hand around throat grasping *uke's* opposite lapel. *Tori's* other under *uke's* opposite arm pit grasping *uke's* opposite lapel pulling down to supplement choke (*Okuri Eri Shime*). *Uke* tucks chin down to avoid choke and pulls *tori's* arm away. *Tori* (without releasing *Uke's Gi*) raises elbow up and over *uke's* head and uses forearm to press *uke's* head **away** as *tori* rolls to side. *Tori* releases under arm lapel grasp and hooks under arm of *uke*. *Tori's* up knee comes over *uke's* head (being pushed away) as *tori* lays back into arm bar (*Jūji Gatame*).

DEFENSIVE TECHNIQUES (GOSHIN WAZA)

48. SP – OB - strike down near elbow - hammer fist strike

??

Uke commits body weight to a straight punch, outside parry block at wrist, other hand strikes down near *uke's* elbow while sinking deeper into stance, raise slightly up striking side of *uke's* face / head with hammer fist.

49. Roundhouse Kick (Below Waist) – LB, Dislocate Knee

??

Uke kicks low to *tori's* thigh with a roundhouse kick, *tori* pivots 90° in with an inside cross block at about the knee with sole of foot or with shin above the knee, same foot kicks *uke's* knee of down foot while spear fingers into throat (or on shin block) spear fingers upward to strike under jaw to tongue area.

50. Roundhouse Kick (Above Waist) – ICB, Ō-Uchi Gari

??

Uke kicks high to *tori's* head with a roundhouse kick, *tori* pivots 90° in with an inside cross block at about the knee, other hand comes **under** *uke's* knee, releasing *tori's* ICB hand to strike *uke's* opposite shoulder, continuing *uke's* spin and *tori* sweep *uke's* down foot with Ō-Uchi Gari.

51. RHP – CB, Punch To Rib, Nikyo, Scooping Throw

??, *Sukui Nage*

Uke throws round house punch, *tori* cross blocks grabbing punching hand with *tori's* palm on top of *uke's* back of hand, swiveling *tori's* hips—punches to *uke's* ribs bringing *uke's* punching hand into *Nikyo* and *tori's* shoulder of punching arm drives *uke's* punching arm up, as *uke* doubles over. *Tori's* punching hand turns *Nikyo* over to other hand in reverse *Nikyo*. *Tori* slides leg deep behind *uke* and rotates upper body throwing *uke* backwards over *tori's* thigh.

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WEAPON TECHNIQUES (KO-BUDŌ)

Only carry weapons that you are *trained* and *willing* to use.

When people are not prepared to use the weapons they carry, their own weapons of personal defense are often used against them. It will distract them from mounting a more effective personal defense. Assess if the attacker intends to kill or seriously harm you. If so, it's time to **risk your life to save your life!**

1. Common Weapons

- Cane
 - 12 strikes and steps
 - Senwali - Figure 8 with two canes
- Knife - cooperate unless you think they will kill you!
 - Unarmed
 - Pat
 - Wrap
 - Attack
 - Disarm
 - Armed
- Hand Gun - cooperate unless you think they will shoot you!
 - Far
 1. run in a zigzag pattern, look for covering / obscuring objects (poles, cars, shrubs)
 2. odds of the shooter hitting a running target is 4 in 100, the odds of them hitting a vital organ are even lower
 - Very Close
 1. Defensive Action - Redirect (hand defense)/Avoid Line of Fire (body defense)
 2. Control Weapon
 3. Neutralize Gunman (attack/break something)
 4. Disarm
- Opportunity

2. Familiar Items

Voice

Your voice is one of your **best weapons**. Get over your socialization! Yell, scream, and whistle to get attention. Be as loud as you can. A sharp tone in your voice will tell an attacker that you **will fight!** Shouting, "STOP" or "Get back!" will avoid many physical attacks. Once your safe boundary has been crossed start yelling and do not stop until you are safe. Urban settings do **not** respond to "Help! Police!" They do respond to someone screaming "FIRE!" It may not be their house but it could be next door. People will check. People will respond to obscenities. Scream foul language!

WEAPON TECHNIQUES (KO-BUDŌ)

Kid's whistle

The plastic child-like whistles were distributed by the Boston Police Department to women during the rape spree that terrorized the North End a couple of years ago. It will do you no good to have it in a pocket somewhere. In public, **you need to be ready**—not covering—ready.

Keys and pens

Keys or a ballpoint pen can poke into soft tissue such as the eyes and throat. **Keys can make deep cuts using the edges.** They are an excellent distraction. Dropping them or throwing them will cause the attacker to take their focus off of you for a split second. You must be **prepared** to move at that moment.

Umbrellas

Do not attempt to strike with it as if it was a hard stick or bat like weapon. An umbrella can be very good weapon when used properly. **The ends can be used to poke soft tissue as well as ribs.** It is a good distraction tool, too. Throwing it or if it is an “automatic opening” one, it can provide a startle response in the attacker. **Be ready!**

Bottled water

The soft plastic bottle will not hurt if you throw it. The cap end works very well on sensitive targets such as throat, groin, stomach, ribs, eyes and face.

Spitting

Take the lid off of your water/juice/sports drink, and then throw it in the face of the attacker. Do you have some in your mouth? Spit it into their face for a distraction. Saliva will work. So will your gum. **Be ready to attack or run!**

Objects on the street

Walking down the street notice a loose brick in the sidewalk, a broken broom handle, an old belt with a buckle, a half empty container of some liquid, a broken umbrella, broken kitchen/folding chair, rocks, sticks, broken glass bottles—these can all be weapons of opportunity.

Hot Coffee

Carrying your Starbucks coffee with you? Is it HOT?? If someone confronts you, simply take the lid off. Be prepared to spit some in their face or throw it in their face.

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PRESSURE POINT TECHNIQUES (KYŪSHOJUTSU)

7. Major Meridians

Learn major meridians. The order of the 12 meridians of the Diurnal cycle.

Theoretically the cycle starts at 3:00am in the morning with the Lung Meridian. Chi flows through the body according to this cycle (viz. LU-LI-ST-SP-HT-SI-BI-Kid-PC-TW-GB-Liv.) Each meridian is most active during its peak of the cycle.

The twelve meridians each dominate for two hours, hence the 24-hour cycle. If you look at an acupoint chart you can follow the flow of the chi by understanding this cycle. The points are most vulnerable during their active phase.

The theory behind the delayed death touch is that if I activate your heart meridian at 9:00 pm, it does not become dominant until 11:00am to 1:00 pm the next day. That is when you may feel the fullest effects of my attack.

Diurnal cycle can also be used for KO's. To Knock Out someone you can use the cycle of destruction, attack three points on the same meridian or attack in sequence with the diurnal cycle. For example, if you activate LU-LI on the radial side of the arm you can get a KO by going to Stomach. Block a hook punch on the inside with a double block and back fist to stomach five on the jaw.

PRESSURE POINT APPLICATION

7. Sticking Hands

Chi Sao

DIFFERENT middle / upper / lower warmer point. *Uke* defends third-strike attack and counter attacks remaining warmer. *Tori* defends third-strike attack and counter attacks remaining warmer. Repeat cycle. Balance, footwork, elbows in, non attacking hand back for defense and do not reach to attack—**move**. Use legs to defend leg attacks. Use legs to attack. Look for opportunities to **off-balance** attacker.

KETSUGŌ JŪJUTSU - NIKYŪ (BROWN) WAZA

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BLACK BELT

IKKYŪ WAZA

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Appendix A

Ba Duan Jin (Chi Kung)

Background

Ba Duan Jin Chi Kung (八段錦氣功) is not to provide strength or flexibility. It is to break down any “block-ages” in your body’s energy channels and meridians. This “clearing” of the channels promotes health and longer life if done regularly. It is also sometimes referred to as “Eight Pieces of Brocade.”

When practicing, keep your tongue on the roof of your mouth throughout. Breathe deeply (both in and out) through your nose. Your starting position should be relaxed, with your feet pointed straight ahead, and your knees bent. Your stance should be exactly as wide as your shoulders, and your hands should be at your sides.

- **Beginners:** Focus on Breathing
- **More advanced:** Separating Breath From *Chi* (or *Ki*)

When inhaling, draw the air down the center of your body from your nose—down to a spot below your belly button (*tanden*), expanding your stomach noticeably outward.

When exhaling, try to push your *Ki* (energy) down through your perineal area (the area between genitals and anus), to your tailbone, and up your spine to the top of your head. When pushing the energy up your spine, do a spinal “wave” from your tailbone up to your head.

“The Eight Silken Movements” of Chi Kung (Qigong)

1. Two Hands Hold up the Heavens

Also, “Awaken the Chi”

Starting from the “ready” position, roll your shoulders forward, and point your hands toward each other at your waist (as if you were carrying all your *Chi* in a large bag). Inhale as you slowly raise your hands and turn them so your palms face your chest. By the time your hands reach your shoulder-level, your palms should be facing inward. Exhale as you continue raising your hands over your head, arching your back, with your palms facing upward. Hold this slight stretch and then inhale and reverse the motion. When your hands are at your shoulders, you should begin exhaling. When your hands return to your waist level, inhale one last time while pressing downward with your rounded shoulders, then exhale as you return to the “ready” position. Repeat this exercise another two times.

2. Drawing the Bow to Shoot the Hawk

Start in a “horse” stance. Do this by going into your normal “ready” stance, and moving your left foot out. (If you are flexible and fit) you should have your waist at the same level as your knees, while your legs are parallel to the ground. Start with your hands at your chest, your palms face you. Inhale and point your left arm straight out to the left (with your index and middle finger extended) and turn your head to the left. Your right hand stays tight against your chest, with your fingers as if they were holding a bowstring. Hold this position for a moment, then exhale (“fire” the arrow if you’d like) and bring your hands back to your chest so that both palms face inward and your left hand is farther from you than your right. Inhale and press your hands out, exhale and return your hands to where they were. Bring your closer hand down and in front of your right hand. Inhale and press again, and exhale. Repeat the movement on your right side. Repeat this entire exercise another two times.

3. Separate Heaven and Earth

Start by moving your left foot back so that you are once again in the “ready” stance. Your hands start at shoulder height, facing inward. Push your left hand down to your waist (palm up) and your right hand to the sky (palm down) as you inhale. As you exhale, return your hands to your chest. Inhale and press your hands outward, then exhale and relax (keeping them at your chest). Repeat this exercise on the opposite side. Repeat everything two more times.

4. Wise Owl Gazes Backwards

Also, “Embrace the Tree”

Starting from the “ready” position again, with your arms rounded (as if you were hugging a huge tree). Inhale and turn to the left (from the waist) as far as you comfortably can. Hold this position for a few seconds. Exhale and slowly return to the center. Inhale and press your hands out, then exhale and return to the starting position. Repeat this to the opposite side. Repeat the entire exercise two more times.

5. Two Hands Hold the Feet to Strengthen the Kidneys and Waist

Also "Break Down the Dams"

Start in the normal "ready" position. Place your hands on your kidneys, thumbs down. As you inhale, arch your back and look upward. Exhale and move your hands down the back of your legs. You should bend at both the waist and knees. Slide your hands over your toes. As you inhale a second time, pull up on your toes and try to straighten your knees and look forward. Relax your knees again, and exhale as you press downward on your instep (via the top of your foot). Inhale and slide your hands up the inside of your legs and back to your kidneys. Exhale and tap the kidneys three times (with your index finger and thumb in a circle). When you are finished, return to the starting position. Repeat the exercise two more times.

6. Sway the Head and Shake the Tail

Also, "The Dragon Stretches Its Tail"

Move your left foot out so you are in the "horse" stance. Place your hands on your hips so that your thumbs face behind you, and your fingers rest in your inguinal crease. Inhale and pivot your left foot to the left, as you straighten your back leg. Your torso should turn left and the right side of your collar bone should be fully stretched. Hold this position for a few seconds. Exhale and return to center. Repeat this to the opposite side. Repeat the entire exercise two more times.

7. Clench the Fists and Glare Fiercely

Also, "Stare for 1,000 Miles"

Start by moving your left foot back in, so you are in the "ready" position. Bring your hands up to your chest, straight out in front of you. Palms face downward and your fingers are relaxed and hang straight ahead of your palm. Inhale and bring your hands straight in to rest beside your chest. Now exhale and tense every muscle in your body as you push your hands down to your waist. Still tensing, inhale, making fists with your hands, and raise them back up toward the sides of your chest. Exhale and relax as you drop your hands to your hips, and then raise them back so they are straight in front of your chest (back to the starting position). Repeat this two more times.

8. Shake the Pillars

Starting from where you left off in the previous exercise, inhale, raise up on your toes, and circle your arms up and to the side. Exhale sharply as you drop on your heels and slap your opened hands against your ribcage. Repeat this two more times.

Appendix B

Terminology

Ranks (Kyū and Dan)

In our school, there are six ranks before a black belt is conferred upon a student. Each rank (or *kyū*) is associated with a belt of a certain color as follows.

- **Rokkyū** 【六級】 – White Belt
- **Gokyū** 【五級】 – Yellow Belt
- **Yonkyū** 【四級】 – Orange Belt
- **Sankyū** 【三級】 – Green Belt
- **Nikyū** 【二級】 – Blue Belt
- **Ikkyū** 【一級】 – Brown Belt

Once a student receives a black belt, that student moves into the “*Dan*” ranking system. There can be many levels of this; we will list only the first three here.

- **Shodan** 【初段】 – 1st Degree Black Belt
- **Nidan** 【二段】 – 2nd Degree Black Belt
- **Sandan** 【三段】 – 3rd Degree Black Belt

Glossary of Terms

For those who are interested, here is a list of all the Japanese terms that we use in our techniques. Pronunciations are provided in simple American phonetic alphabet (as you might find in Webster’s Dictionary). Japanese transliterations use the Hepburn-style Romanization (to find out what this is, please see https://en.wikipedia.org/wiki/Hepburn_romanization). In Japanese, some vowel sounds have a longer duration, and have been represented with a line over the vowel. More importantly, though, the pronunciation simply repeats the vowel to indicate that you would say that vowel for twice as long (e.g., “ü” for a short vowel, and “üü” for a long sound). The glossary is provided for those who are interested in knowing the original terms only—you won’t have to know **all** this information, so don’t worry!

▪ A ▪

age 【上げ】 - /'ä-gä/ an upward motion.
aikidō 【合気道】 - /i-'kē-dōō/ literally “the Way of harmonizing with the spirit.” It is a martial art that focuses on redirecting the attacker’s energy and using it against them with minimal effort.
ashi 【足】 - /äsh/ the foot.
ashikubi 【足首】 - /'ash-kü-bē/ the ankle.
ate 【当て】 - /'ä-tē/ a hit (as in to strike something).

▪ B ▪

barai 【払い】 - /bä-'rī/ see *harai*.
basami 【挟み】 - /bä-'sä-mē/ see *hasami*.

▪ C ▪

choku 【直】 - /'chō-kü/ direct.
chūdan 【中段】 - /'chüü-dän/ mid-level.

▪ D ▪

dachi 【立ち】 - /'dä-chē/ see *tachi*.
-dan 【段】 - /dän/ a suffix denoting rank.
deashi 【出足】 - /dä-'äsh/ a constant forward movement (only means this in Martial Arts or *sumō*).
dōjō 【道場】 - /'dōō-jōō/ a Martial Arts school.

▪ E ▪

enpi 【猿臂】 - /'en-pē/ an elbow strike (literally means, “monkey elbow”).
eri 【襟】 - /'e-rē/ the collar or lapel.

▪ G ▪

gaeshi 【返し】 - /gāsh/ see *kaeshi*.
garami 【絡み】 - /gä-'rä-mē/ see *karami*.
gari 【刈り】 - /'gä-rē/ see *kari*.
gatame 【固め】 - /gä-'tä-mā/ see *katame*.
gedan 【下段】 - /'ge-dän/ lower-level.
geri 【蹴り】 - /'ge-rē/ see *keri*.
gi 【着】 - /gē/ a Martial Arts uniform.
goshi 【腰】 - /gōsh/ see *koshi*.
goshin 【護身】 - /gō-'shin/ self-defense.
guruma 【車】 - /'grü-mä/ a wheel.
gyaku 【逆】 - /'gyä-kü/ opposite, inside-out.

▪ H ▪

hadaka 【裸】 - /hä-'dä-kä/ naked (meaning without the use of a *keikogi* in *Jūjutsu*).
hagai 【羽交い】 - /hä-'ñī/ a wing (or multiple wings).
hai, hā 【はい、はあ】 - /hī, hää/ “Yes” (or a more formal way to say yes, with “hā”).
haitō 【背刀】 - /hī-'tōō/ ridge-hand (literally, “back-knife”).
hajime 【初め】 - /hä-jē-'mā/ ¹a beginning; ²an imperative statement, meaning “begin!”
hane 【跳ね】 - /'hä-ne/ a springing motion.
happaken 【葉っぱ拳】 - /hāp-'pä-ken/ double cupped hand (literally, “leaf fist”).
hara 【腹】 - /'hä-rä/ the stomach or abdomen.
harai 【払い】 - /hä-'rī/ a sweep.
hasami 【挟み】 - /hä-'sä-mē/ a pincer, or pincer movement.
hashi 【橋】 - /häsh/ a bridge.
hazushi 【外す】 - /hä-'züsh/ to leave or slip away.
hiki 【引き】 - /'hē-kē/ a pull or tug.

hineri 【ひねり】 - /hē-'ne-rē/ a twist.
hira 【平】 - /'hē-rä/ the palm of the hand.
hishigi 【拉ぎ】 - /hi-'shē-gē/ a crushing; the act of being crushed.
hiyaku 【飛躍】 - /'hē-yä-kü/ a leap.
hiza 【膝】 - /'hē-zä/ the knee.
hodoki 【解き】 - /hō-'dō-kē/ a loosening or escape.
husegi 【防ぎ】 - /fü-'se-gē/ a defense.

▪ I ▪

ie, ie, iya, 【いいえ、いえ、いや】 - /ēē-e, ye, ē-'yä/ No.
ippon 【一本】 - /ēp-'pōn/ a single long thin object. In this context, it probably refers to an arm or finger.
ippon-ken 【一本拳】 - /ēp-'pōn 'ken/ a single-pointed fist.

▪ J ▪

jime 【絞め】 - /'jē-me/ a strangulation or constriction.
jōdan 【上段】 - /'jōō-dän/ upper-level; high.
jūdō 【柔道】 - /'jüü-dōō/ literally “the Gentle Way,” is a martial art that focuses on throws and grappling.
jūdōgi 【柔道着】 - /'jüü-dōō-gē/ a (Japanese) Martial Arts uniform.
jūji 【十字】 - /'jüü-jē/ a cross shape or formation (literally “ten-symbol shaped” —see Japanese characters).
jutsu 【術】 - /'jüt-sü/ an art (specifically relating to some set of techniques).
jūjutsu 【柔術】 - /'jüü-'jit-sü/ means “the gentle art.”

▪ K ▪

-ka 【家】 - /-kä/ a practitioner of martial arts.
kake 【掛】 - /'kä-kā/ a hook.
kaeshi 【返し】 - /kāsh/ an inversion or reversal.
kaiten 【回転】 - /'kī-ten/ turning or rotating around something.
kani 【蟹】 - /kä-'nē/ a crab.
kannuki 【かんぬき、門】 - /kän-'nü-kē/ a bolt (as in one used in a door latch).
kansetsu 【関節】 - /kän-'set-sü/ joints on the body.
karami 【絡み】 - /kä-'rä-mē/ an entanglement.
kari 【刈り】 - /'kä-rē/ a reaping.
kata 【片】 - /'kä-tä/ one (of a pair); single.
kata 【肩】 - /'kä-tä/ the shoulder.
katame 【固め】 - /kä-'tä-mā/ a lock, literally translated as a “hardened” or “solidified” object.
katate-tori 【片手捕り】 - /kä-'tä-te 'tō-rē/ a single handed attack.
katsugi 【担ぎ】 - /kät-'sü-gē/ a carrying of something upon the shoulder.
keage(ru) 【蹴上げ(る)】 - /kä-'ä-gä(-rü)/ rise (the form ending in “ru” is the verb, meaning to kick upward).
kekomi 【蹴込み】 - /ke-'kō-mē/ a kick (that kicks something in).
keikogi 【稽古着】 - /'kä-kō-gē/ training clothes. In the context of Martial Arts, this is a *gi* worn for practice.
keri 【蹴り】 - /'ke-rē/ a kick.
ketsugō 【結合】 - /ket-'sü-gōō/ a blend or combination.
ki 【気 or 氣】 - /kē/ life-force energy, spirit.
ki o suke! 【気を付け】 - /kē ō skā/ “(Stand at) attention!”
kiai 【気合】 - /'kē-ī/ ¹a yell; ²fighting spirit.
kiba 【騎馬】 - /'kē-bä/ horse-riding.

kin, kinteki 【金、金的】 - /kēn, kēn-'te-kē/ the groin area (as a target in fighting). More literally, a desirable object, or bull's-eye.

ko- 【小】 - /kō-/ a prefix meaning small or lesser.

ko-budō 【古武道】 - /kō-bū-'dōō/ the “old (martial) way.” This can refer to the use of weapons—now uncommon in more “modern” *Jūjutsu* schools.

kokyū 【呼吸】 - /kō-'kūi/ breath.

koshi 【腰】 - /kōsh/ hip or waist.

kote 【小手】 - /'kō-te/ the forearm.

kubi 【首】 - /'kū-bē/ the neck.

kuzushi 【崩し】 - /kū-'zū-shē/ to pull down (to destroy).

-kyō 【教】 - /-kyō/ a suffix indicating a numbered teaching (e.g., “*sankyo*,” the 3rd teaching).

-kyū 【級】 - /-kyū/ a suffix that denotes a grade or class.

kyūshojutsu 【急所術】 - /'kyūi-shō-jūt-sū/ The “Gentle Point art.” This refers to pressure-point applications.

▪ M ▪

mae 【前】 - /mī/ the front.

maki 【巻】 - /'mä-kē/ a roll or wrapping.

makikomi 【巻込み】 - /mä-kē-'kō-mē/ a roll-up, enfolding, or swallowing.

matte 【待って】 - /mät-'tä/ “Wait!”

mawashi 【回し】 - /mä-'wāsh/ wind, spin, turn.

morote 【諸手】 - /mō-'rō-te/ with both hands.

moro-ude 【両腕】 - /mō-'rō-de/ both arms.

▪ N ▪

nagashi 【流し】 - /nä-'gā-shē/ redirection (literally, to wash away; to set adrift).

nage 【投げ】 - /'nä-gā/ a throw.

nakadaka 【中高】 - /nä-kā-'dā-kā/ convex.

neko 【猫】 - /'ne-kō/ a cat.

nami 【並】 - /'nä-mē/ normal.

newaza 【寝技】 - /ne-'wā-zā/ grappling techniques (literally, “lying down techniques”).

norimi 【乗り身】 - /nō-'rē-mē/ ride the body.

▪ O ▪

ō- 【大】 - /ōō-/ a prefix meaning large, great, or major.

obi 【帯】 - /ō-bē/ a belt or sash.

okuri 【送り】 - /'ō-kū-rē/ a sending off (from the verb *okuru*, meaning “to send”).

omote 【面】 - /ō-'mō-tā/ the face.

osae 【抑え】 - /ō-'sā-ā/ a restraining, seizure, or pinning.

otoshi 【落とし】 - /ō-'tō-shē/ a drop.

▪ R ▪

randori 【乱取り】 - /rān-'dō-rē/ free-style practice or sparring.

rei (*o suru*) 【礼(をする)】 - /rā (ō sū-'rū)/ salute (usu. by bowing). For example, “*Sensei ni, rei*,” at the end of class means, “To sensei, bow...”

renzoku 【連続】 - /ren-'zō-kū/ occurring in sequence, having continuity.

ryōwan 【両腕】 - /'ryōō-wān/ both arms.

▪ S ▪

sakotsu 【鎖骨】 - /sā-'kōts/ the clavicle (collarbone).

sasae 【支え】 - /sā-'sā-ā/ a support or prop.

sayū 【左右】 - /sā-'yūi/ both sides (i.e. left and right).

senpai 【先輩】 - /'sen-pī/ a more senior student.

sensei 【先生】 - /'sen-sā/ teacher, instructor.

seoi 【背負い】 - /'se-ōē/ the act of carrying something on the back or shoulder.

shihan 【師範】 - /shē-'hān/ the master.

shihō 【四方】 - /shē-'hōō/ in every direction (literally “in (all) four directions”).

shime 【締め】 - /sh-'mā/ a choke, strangle, or wringing.

shitage 【下衣】 - /sh-'tä-gā/ uniform (*gi*) pants. Do not confuse with *shitagi* (下着), meaning “underwear.” Less common than *zubon*.

shizentai 【自然体】 - /sh-zen-'tī/ natural posture or stance.

shodan 【初段】 - /'shō-dān/ a novice level (used to denote a first degree black belt).

shōtei 【掌底】 - /'shōō-tā/ the base of the palm.

shutō 【手刀】 - /shū-'tōō/ a “knife-shaped” hand used for striking.

sode 【袖】 - /'sō-de/ the sleeve.

sonomama 【そのまま】 - /sō-nō-'mä-mā/ a command to freeze, “stay like that.”

soto 【外】 - /'sō-tō/ the outside.

sukui 【掬い】 - /'skū-ē/ a (two handed) scooping.

sutemi 【捨て身】 - /sū-'te-mē/ sacrifice, literally “at risk of losing your life.”

▪ T ▪

tachi 【立ち】 - /'tä-chē/ a stance.

tai 【体】 - /tī/ the body.

tanden 【丹田】 - /'tān-den/ center of balance (important for meditation).

tani 【谷】 - /'tä-nē/ a valley.

tate 【縦】 - /'tä-te/ vertical.

te 【手】 - /te/ the hand.

tekagami 【手鏡】 - /tä-kā-gā-'mē/ a hand-held mirror.

tekubi 【手首】 - /'te-kū-bē/ the wrist.

tenkan 【転換】 - /'ten-kān/ an 180° turn (literally, a movement to divert something).

tomoe 【巴】 - /tō-'mō-ā/ an abstract shape that resembles a comma-shaped pattern.

tori 【取り】 - /'tō-rē/ the executor of a technique in partnered practice.

tsubame 【燕】 - /tsū-'bā-mā/ swallow (bird).

tsuki 【突き】 - /'tsū-kē/ a thrusting or stabbing motion. On it's own (e.g., **not** like *choku zuki*), this usually refers to a two-handed thrusting motion.

tsuri-komi 【釣込】 - /tsū-rē-'kō-mē/ a lifting and pulling action (literally, “fishing” and “crowding”).

▪ U ▪

uchi 【打ち】 - /'ü-chē/ a strike (made at someone).

uchi 【内】 - /'ü-chē/ inside.

ude 【腕】 - /'ü-de/ the arm.

uke 【受け】 - /'ü-kā/ the person who “receives” a technique.

ukemi 【受け身】 - /'ü-kā-mē/ the defensive; the art of falling safely.

uki 【浮き】 - /'ü-kē/ a floating (this is the noun form of the verb *uku*, “to float”).

uraken 【裏拳】 - /'ü-rā-ken/ a “reversed” fist, a backfist.

ushiro 【後ろ】 - /'üsh-'rō/ the rear.

uwagi 【上着】 - /'ü-'wä-gē/ coat, jacket, outer garment. In our context, this is the top coat that goes with the *Jūjutsu* uniform.

▪ W ▪

wakare 【別れ】 - /wä-kä-re/ separation.

wari 【割り】 - /'wä-rē/ a splitting or division.

waza 【技】 - /'wä-zä/ a Martial Arts Technique.

▪ Y ▪

yame 【止め】 - /'yä-mā/ an imperative, meaning “stop.”

yoko 【横】 - /'yō-kō/ 1lying horizontally; 2the side of something.

yubi 【指】 - /'yü-bē/ the finger or toe.

▪ Z ▪

zenpō 【前方】 - /zen-'pōō/ frontward.

zubon 【ズボン】 - /'zü-bōn/ uniform (gi) pants (borrowed from French, “jupon”).

zuki 【突き】 - /'zü-kē/ see *tsuki*.

Japanese Counting

Counting is somewhat complicated in Japanese, as there are two separate methods of counting. Most often, numbers are also accompanied with a suffix that specifies what type of object you are counting (e.g., *gosatsu* means five bound document, *go-mai* means five flat objects). Happily, as you are not expected to be fluent in Japanese, we will most likely use only the most basic counting forms listed below.

ichi 【一】 - /ēch/ one.

ni 【二】 - /nē/ two.

san 【三】 - /sän/ three.

yon, shi 【四】 - /yōn, shē/ four.

go 【五】 - /gō/ five.

roku 【六】 - /rōk/ six.

nana, shichi 【七】 - /'nä-nä, shēch/ seven.

hachi 【八】 - /häch/ eight.

ku, kyū 【九】 - /kü, kyüü/ nine.

jū 【十】 - /jüü/ ten.

hyaku 【百】 - /'hyä-kü/ hundred.

sen 【千】 - /sen/ thousand.

man 【万】 - /män/ one ten-thousand (yes, Japanese groups numbers into fours, not three as most European languages do). You will only do ten thousand of any exercise if you have been really disorderly...

So in summary, the number 234,567 would be said like, “*ni-jū san man, yon sen, go hyaku roku-jū nana.*”