



SENIOR KYU GRADE SYLLABUS

HOW TO GRADE

In this section, you will find the technical requirements to move from a complete novice through to 1st Kyu (brown belt).

HOW TO GRADE

You may start grading from the age of 14. You can only be promoted one grade at a time. Novice up to and including 5th Kyu may be promoted one kyu grade per calendar month. For 4th Kyu and above you may be promoted one kyu every three calendar months.

TECHNIQUES

All techniques (waza) must be demonstrated on the move in an appropriate practical situation. As you progress through the grades the exam becomes greater in depth, in order to assess your greater knowledge and understanding of judo.

PERSONAL CHOICE

For each grade there is some personal choice to encourage originality and assist you in developing a personal style suitable to your physique and personality.

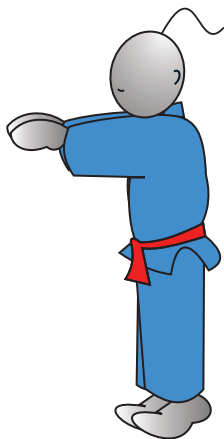
SUPPLEMENTARY KNOWLEDGE

Each grade also requires understanding of certain Japanese terminology and some supplementary knowledge about judo in general. Find out what is required on the 'Skills and Theory' page, at the end of each Kyu section.

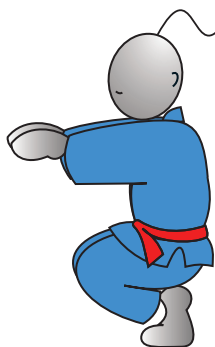
KYU GRADE	DATE
6th Kyu	
5th Kyu	
4th Kyu	
3rd Kyu	
2nd Kyu	
1st Kyu	

TECHNIQUES

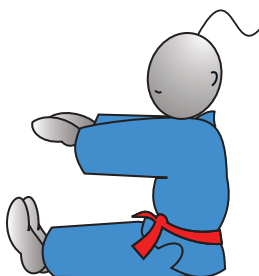
USHIRO UKEMI



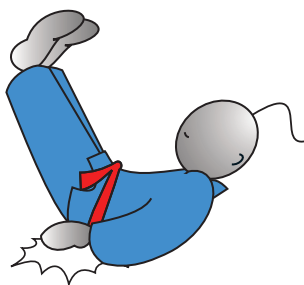
- 1** Ushiro Ukemi is a breakfall to the rear. Start from standing position with your arms out in front.



- 2** Crouch down, keeping balance and good posture.

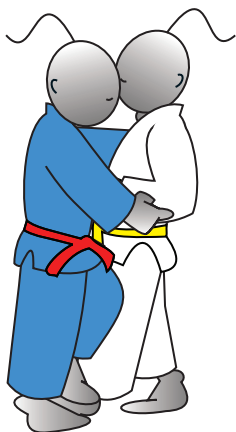


- 3** Gently roll back, so that you sit down with your legs out straight.

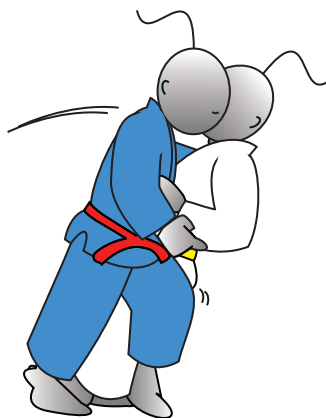


- 4** Continue the movement, rolling with a curved back, hitting the mat with the palms of both hands as you fall backwards.

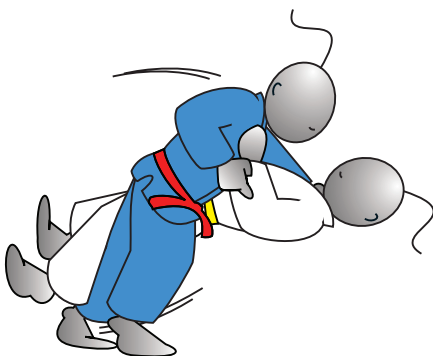
OSOTO-OTOSHI



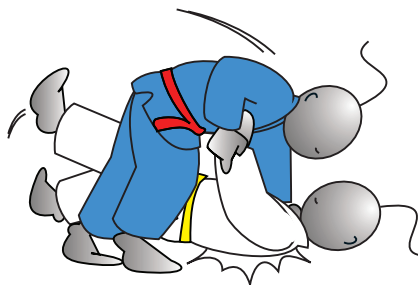
- 1** Take hold of your partner's sleeve and lapel.



- 2** Take a small step to the side of uke, then swing your attacking leg past uke's knee.



- 3** Bring your leg backwards against uke's calf, putting your foot firmly on the floor.



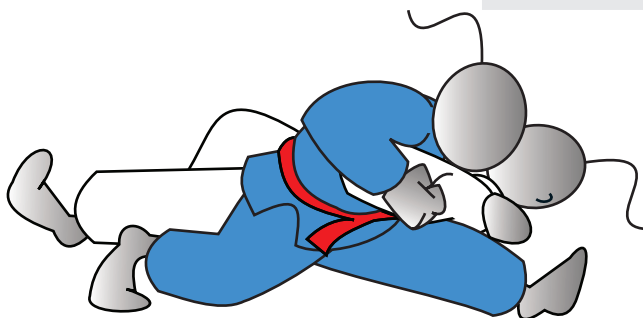
- 4** Drive uke backwards keeping control and allowing uke to breakfall.

TECHNIQUES

KESA-GATAME

1

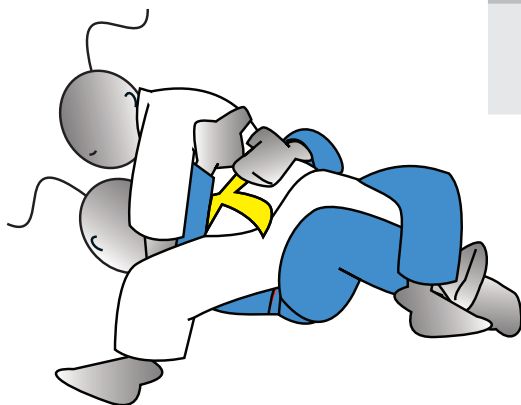
Sit beside your partner and wrap your arm around their neck holding their jacket. Tuck uke's arm tightly under yours and spread your legs into a 'T' position.



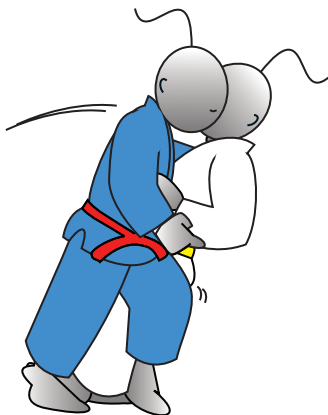
KESA-GATAME ESCAPE

1

You can break any hold by trapping your partner's legs, with your own. To escape, grab uke around their waste and move towards your partner. Catch uke's leg between both of your legs.

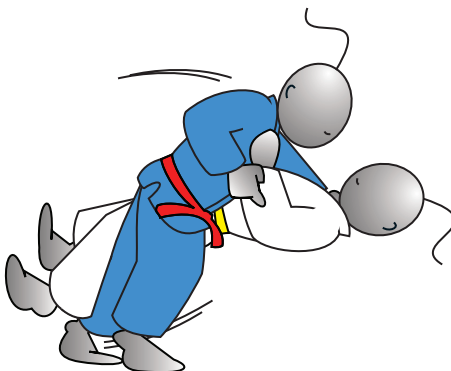


OSOTO-OTOSHI INTO KESA-GATAME



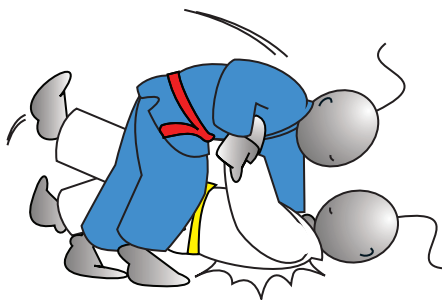
1

This is a combination that links a throw with a hold down. Start by throwing with Osoto-otoshi, like shown on the previous page.



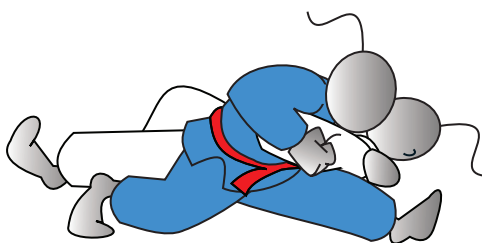
2

Drive your leg back, placing your foot firmly on the mat. Keep hold of both the sleeve and collar.



3

As uke lands, pull their arm upwards to open a space, ready for you to move into the hold down.

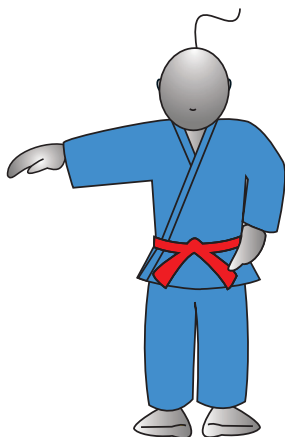


4

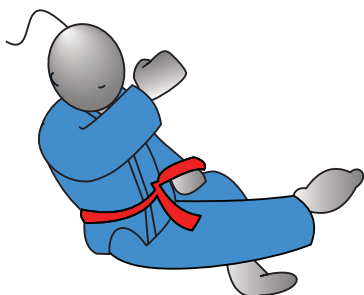
Slide your leg through into a sitting position, and at the same time scoop up uke's head to sit into a classic kesa-gatame hold down.

TECHNIQUES

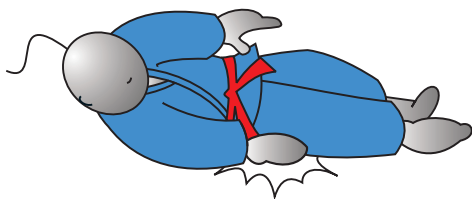
YOKO UKEMI

**1**

This is a side breakfall. Begin by lifting your arm to get some momentum.

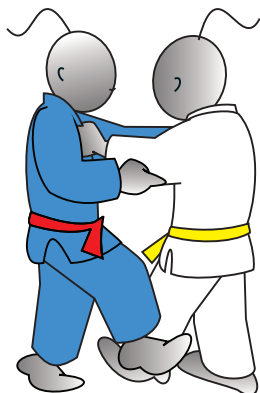
**2**

Swing your arm and leg to one side and sit down on your side.

**3**

Keep your chin tucked in as you fall. Break fall with your palm on the mat.

DE-ASHI-BARAI



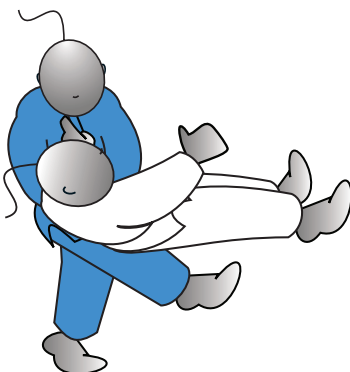
1

Pull on the sleeve to make uke take a step forwards. As uke steps sweep uke's foot.



2

Use the sole of your foot to sweep uke's leg sideways.



3

Lift with both your collar and sleeve as you sweep.



4

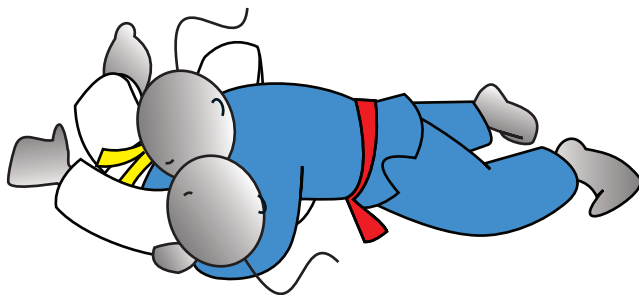
Pull up on the sleeve as uke falls to help reduce impact.

TECHNIQUES

MUNE-GATAME

1

Place your chest over your partner's. Clamp them to you by gripping under their neck and arm. Keep your body over uke and use your legs for stability.



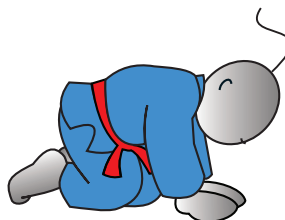
TACHI-REI



1

Tachi-rei is a standing bow. You should bow to your partner before each practise.

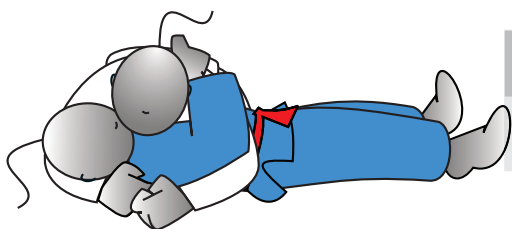
ZA-REI



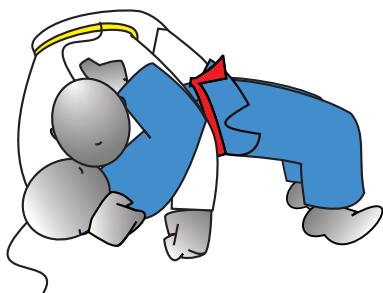
1

Za-rei is a kneeling bow. You will do this at the start and end of each session.

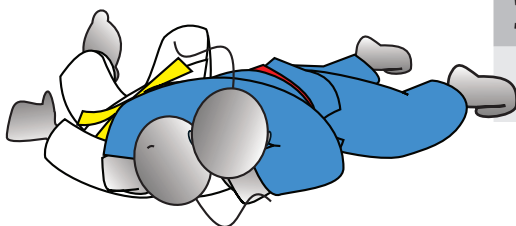
ESCAPE FROM MUNE-GATAME

**1**

Escape from Mune-gatame using the bridge and roll action.

**2**

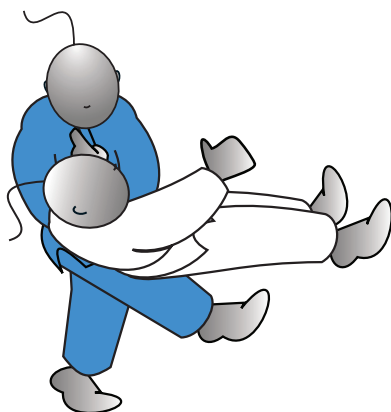
Grab hold of uke tightly, bridge and move towards your partner to push them off you.

**3**

Now roll over the top of uke and apply Mune-gatame yourself.

TECHNIQUES

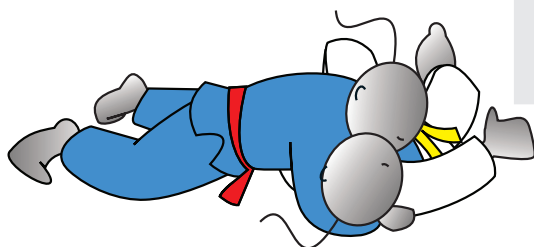
DE-ASHI-BARAI INTO MUNE-GATAME



- 1 After you throw with De-ashi-barai follow up with the hold down Mune-gatame.



- 2 Keep hold of uke's sleeve as they land and stop them from rolling onto their front.

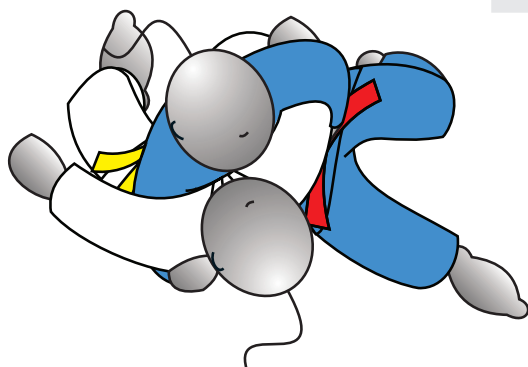


- 3 Quickly slip into Mune-Gatame (shown on previous page), scooping under uke's neck with your right hand. Make sure your chest is in contact with uke's chest.

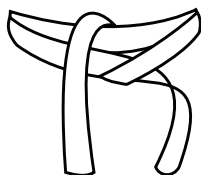
KUZURE-KESA-GATAME

1

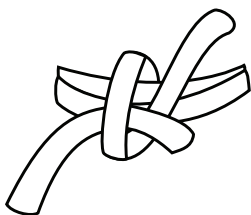
Similar to kesa-gatame, this hold requires you to hold under uke's arm instead of around uke's neck.



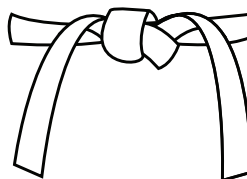
HOW TO TIE YOUR BELT

**1**

Place the middle of your belt on your stomach. Wrap around your body.

**2**

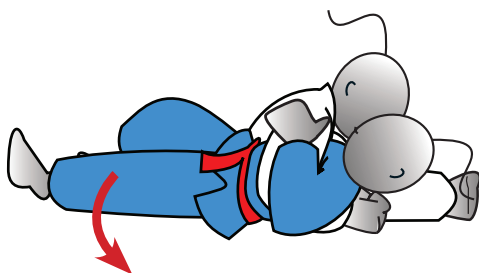
To do the knot follow the picture above.

**3**

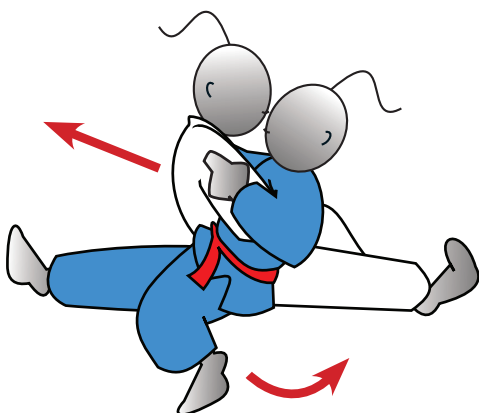
This is how it should look when you are finished!

TECHNIQUES

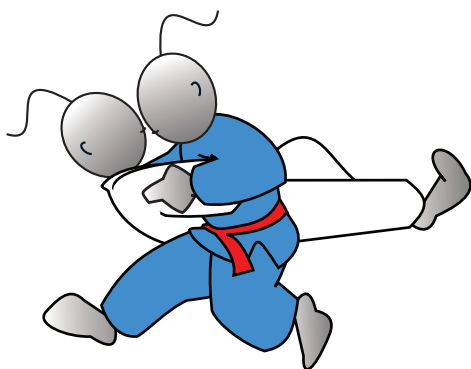
ESCAPE FROM KUZURE KESA-GATAME


1

Here is another way to escape from Kuzure Kesa-gatame. Begin by moving in a circle, using your feet to propel you away from uke.


2

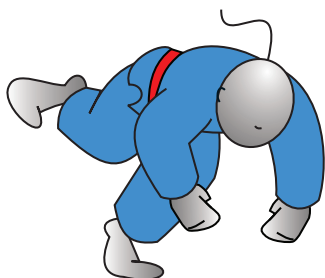
When uke's body is in line with yours push strongly and sit up quickly to knock uke off balance and to the back.


3

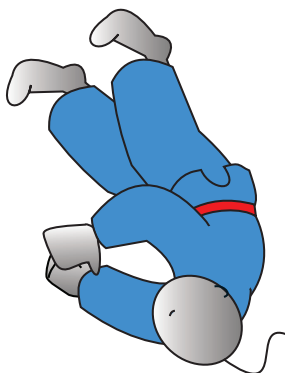
Keep pushing uke backwards and move your legs around to finish in a holding position.

TECHNIQUES

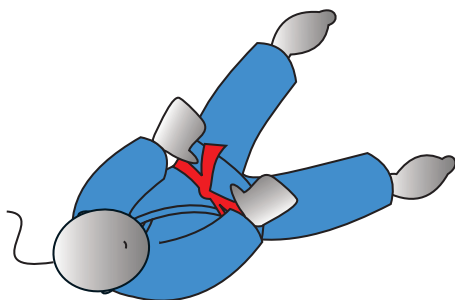
MAE MAWARI UKEMI (1)

**1**

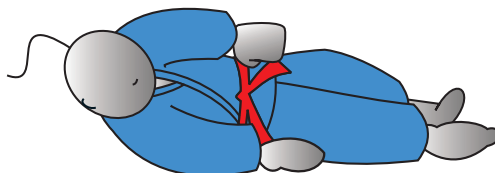
As you begin the roll, keep your chin tucked in. Roll over one shoulder.

**2**

Keep the rolling movement smooth by rounding your back.

**3**

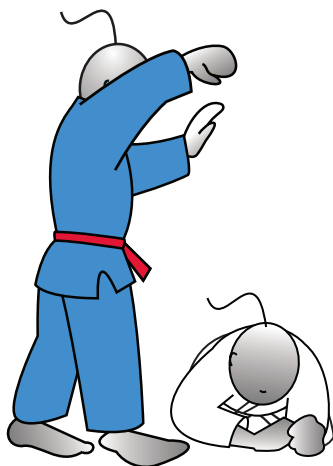
Complete the roll by bringing your legs over and finishing laying slightly on one side.

**4**

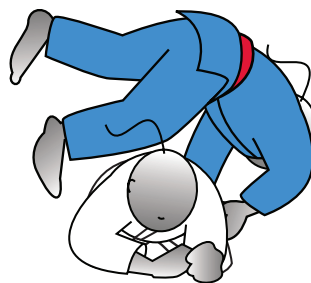
As you come to the end of the roll, slap the mat with the palm of your hand to reduce the impact.

TECHNIQUES

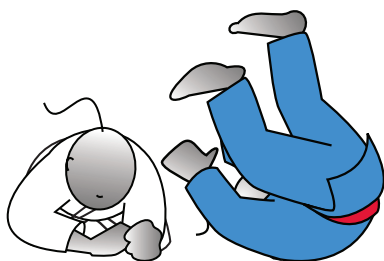
MAE MAWARI UKEMI (2)



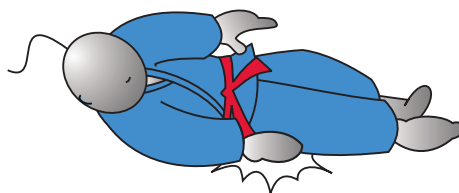
- 1** Once you are confident about falling, practise your rolling breakfall with a partner.



- 2** Look at a spot on the mat, beyond your partner. Use your leading arm to guide the direction of the roll.



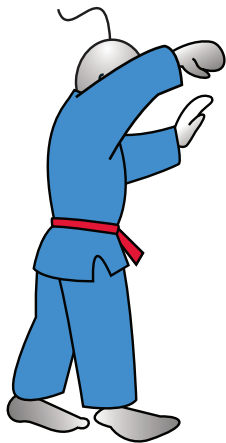
- 3** Aim to keep the movement fluid, with a rounded back and your chin well tucked in.



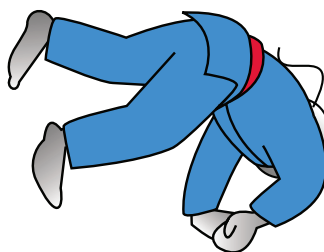
- 4** Finish with a breakfall using your open palm to slap the tatami.

TECHNIQUES

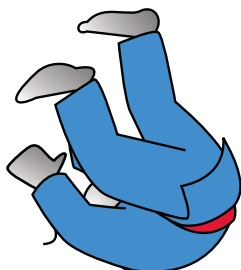
MAE MAWARI UKEMI (3)

**1**

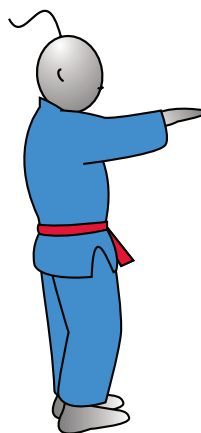
This is almost the same forward rolling breakfall as shown before. Start from standing.

**2**

Keep your chin tucked in and roll over one shoulder.

**3**

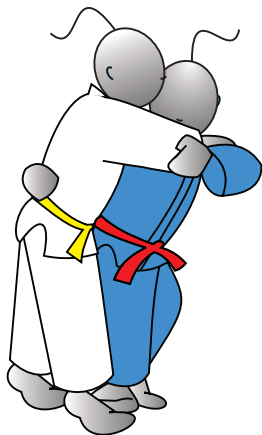
But this time, you should keep enough speed as you roll, so that you can breakfall and....

**4**

.... finish the breakfall in a standing position.

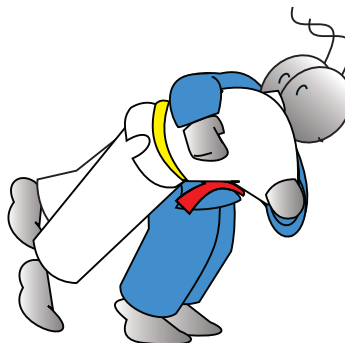
TECHNIQUES

UKI-GOSHI



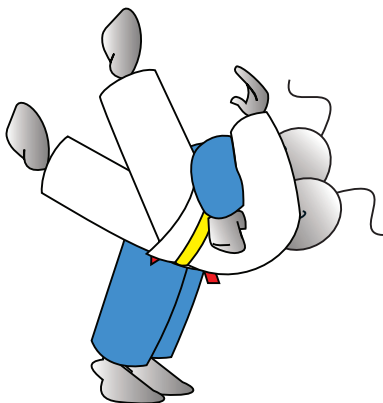
1

Let go of your lapel grip and hug uke around the waist. Turn in and pin uke to your hip.



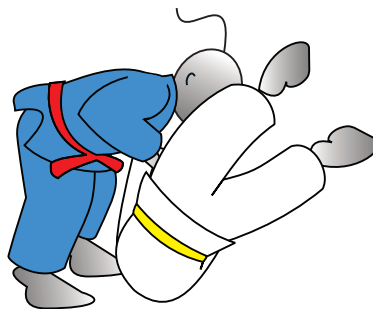
2

Make sure you bend your knees when you lift your partner off the ground.



3

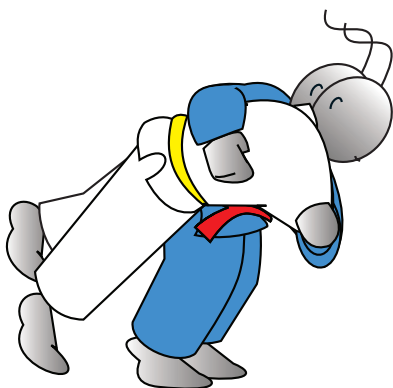
Keep pulling on the sleeve to rotate your partner onto their back.



4

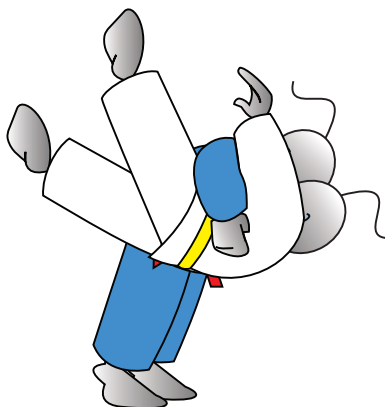
Finish the throw, supporting your partner. Ukes should remember to breakfall as they land.

UKI-GOSHI INTO KUZURE-KESA-GATAME



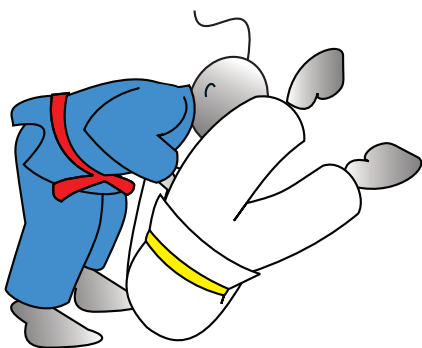
1

Combine Uke-Goshi with the ne-waza hold down Kuzure-Kesa-Gatame. Start with the throw, as shown on a previous page.



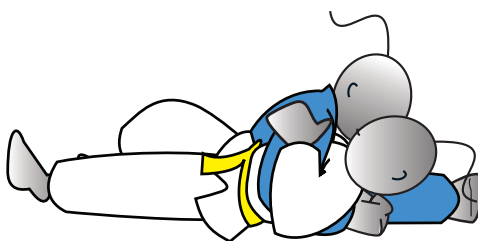
2

Keep rotating uke as you complete the throw.



3

As uke is landing, be ready to make the transition into ne-waza. Keep hold of the sleeve grip.



4

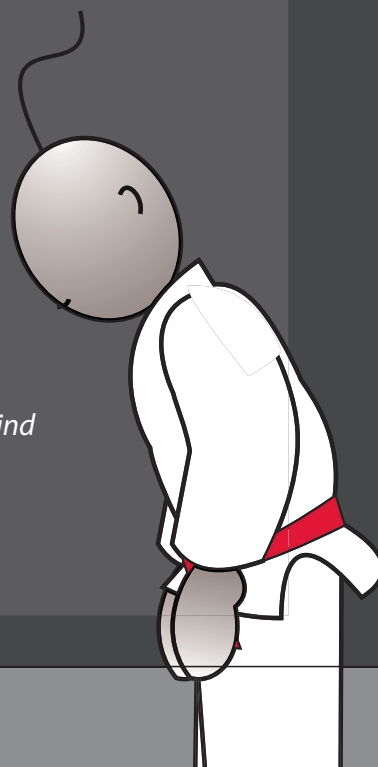
Sit into the Kuzure-kesa-gatame as shown on a previous page.

THE MORAL CODE

Jigoro Kano, the founder of modern day judo, wrote a moral code that judoka should follow both on and off the mat. Kano said judo was a teaching for life itself, believing "the ultimate objective is that the discipline of judo is to be utilized as a means to self-perfection, and thenceforth to make a positive contribution to society."

WHAT IS THE JUDO MORAL CODE?

COURTESY	<i>Be polite to other people</i>
COURAGE	<i>Face difficulty without fear</i>
FAIRPLAY	<i>Be a good sport, play by the rules</i>
HONOUR	<i>Fairness in beliefs and actions</i>
MODESTY	<i>Be without vanity or boastfulness</i>
RESPECT	<i>Regard for others</i>
SELF RESPECT	<i>Control over yourself and actions</i>
FRIENDSHIP	<i>Be a good friend, be helpful and kind</i>
HYGEINE	<i>Cleanliness on the mat</i>



SKILLS & THEORY

6th KYU REQUIREMENTS

PERSONAL CHOICE

Candidates are required to select and demonstrate two tachi-waza and two osaekomi-waza from the BJA Technical Grading Syllabus.

TERMINOLOGY AND SUPPLEMENTARY KNOWLEDGE

Candidates are required to:

1. Know the common English translations and meaning of all Japanese terminology used in this section, plus be able to translate the following words:

Dojo (Judo Hall)

Judogi (Judo Suit)

Zori (Flip Flop)

Hajime (Begin)

Matte (Break)

Osaekomi (Holding)

Rei (Bow)

Toketa (Hold Broken)

Randori (Free practise)

2. Demonstrate

- the correct tying of the obi
- the correct wearing of the judogi
- the correct bowing procedures Tachi-rei and Za-rei

3. Answer the following questions:

- Who is the founder of modern judo?
- In which country was judo devised?

NOTES

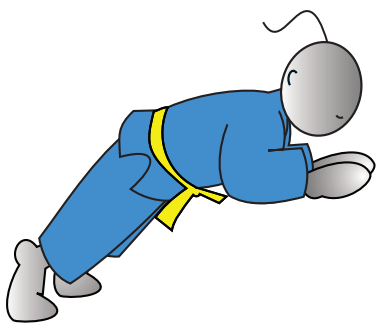
For the personal choice element, the judoka may select any waza from the BJA Technical Grading Syllabus but it is recommended that less advanced techniques are chosen at the stage.

TECHNIQUES

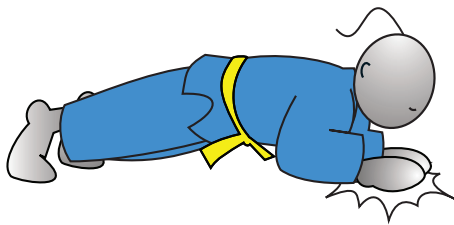
MAE UKEMI

**1**

As you fall forwards place both your arms in front of you.

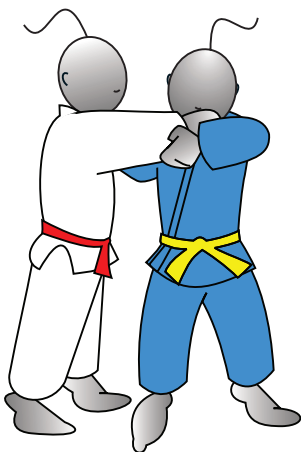
**2**

Keep your elbows bent and palms facing the mat. As you fall forward keep your toes bent.

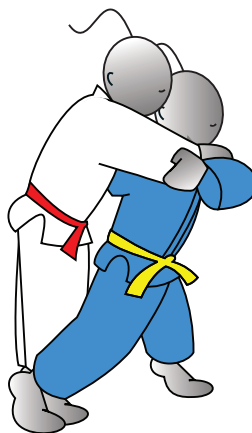
**3**

Keep your whole body straight and as you hit the ground slap the mat.

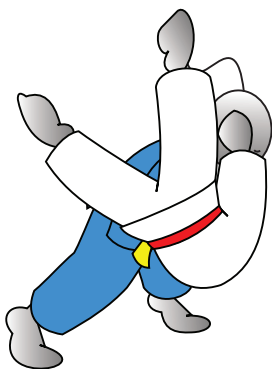
TAI-OTOSHI



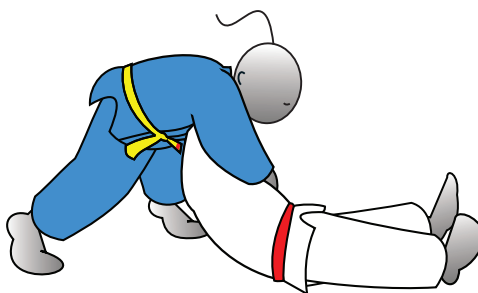
- 1** Pull your partner off balance and towards you. As you do take a small step towards uke.



- 2** Swing your support leg around and step your other leg across uke's pathway.



- 3** Pull your partner's sleeve to make them fall over your outstretched leg.



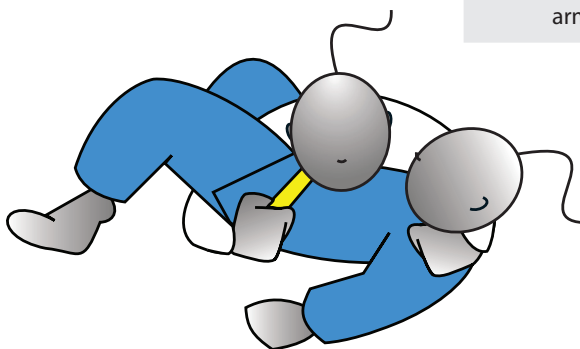
- 4** Keep good balance as you throw supporting uke's fall by pulling upwards with the sleeve.

TECHNIQUES

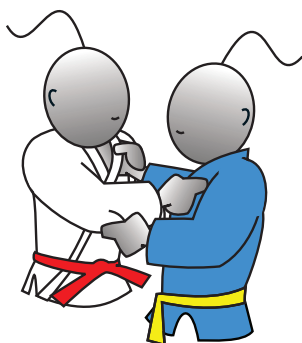
YOKO-SHIHO-GATAME

1

Kneel at your partner's side. Place one arm around the neck. Use your other arm to grip onto the belt passing your arm through uke's legs first.

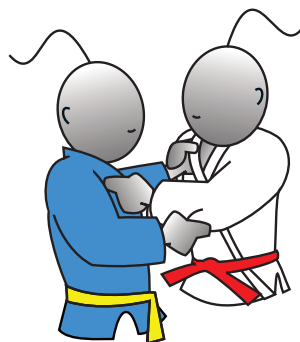


RIGHT AND LEFT STANDING GRIP



1

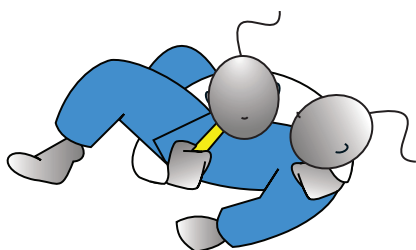
This is Migi-shizentai. The right hand holds the lapel, the left the sleeve.



1

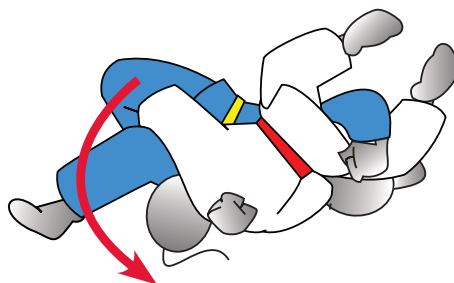
This is Hidari-shizentai. The left hand takes the lapel, the right the sleeve.

ESCAPE FROM YOKO-SHIHO-GATAME



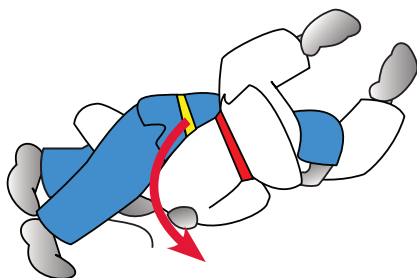
1

Escape from Yoko-Shiho-Gatame by bridging and rolling. First bridge up powering off the soles of your feet and your shoulders.



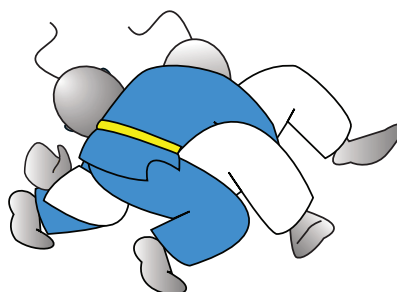
2

Grab the back of uke's jacket and push up with your legs. With your other hand, grab the inside leg.



3

Keep rolling over, using your legs for power while controlling with your hands.

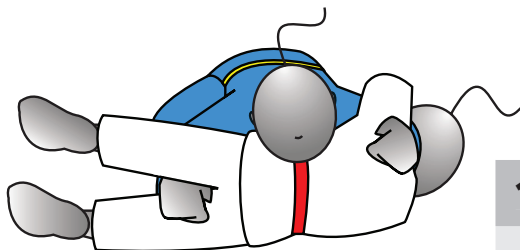


4

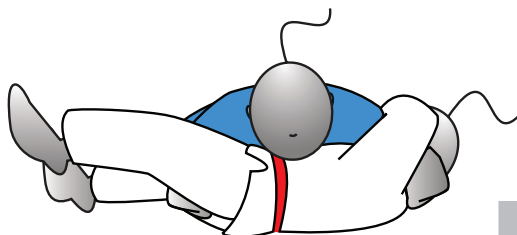
You should end up on top, holding down your partner.

TECHNIQUES

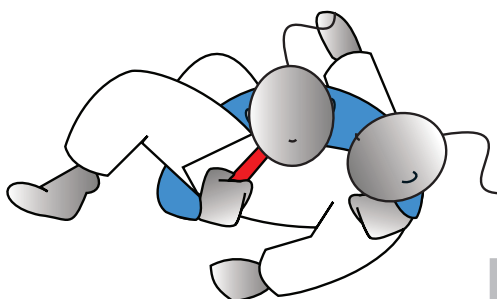
TURNOVER INTO YOKO-SHIHO-GATAME

**1**

Start with uke flat on the floor. Reach under one arm with your left arm and under the inside of uke's leg with your right hand.

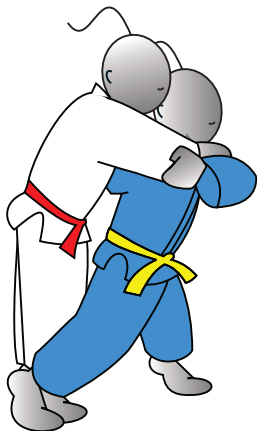
**2**

Pull both grips towards you while pushing uke over onto their back.

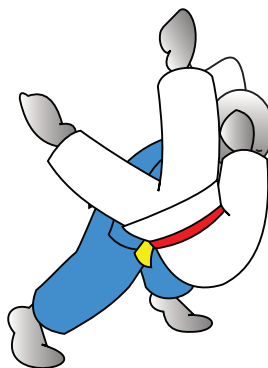
**3**

Now apply the hold down: Yoko-shiho-gatame.

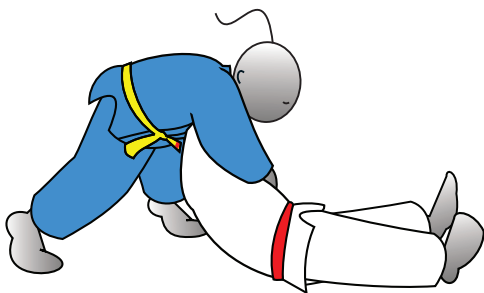
TAI-OTOSHI INTO YOKO-SHIHO-GATAME



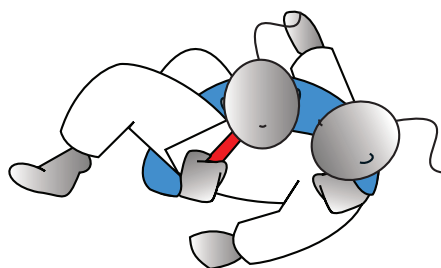
- 1** After you have thrown uke with Tai-otoshi you can follow up with Yoko-shiho-gatame.



- 2** Begin, by throwing with Tai-otoshi as shown on a previous page.



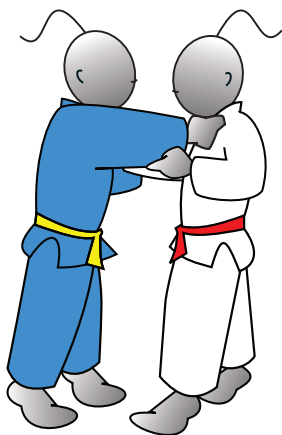
- 3** As uke, lands on the mat, drop down on one knee by uke's side.



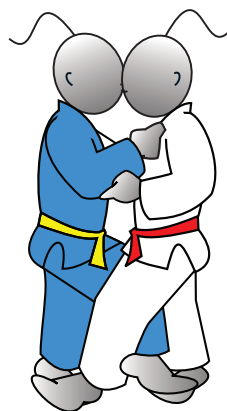
- 4** Grip around the neck and through the legs onto the belt to hold with Yoko-shiho-gatame.

TECHNIQUES

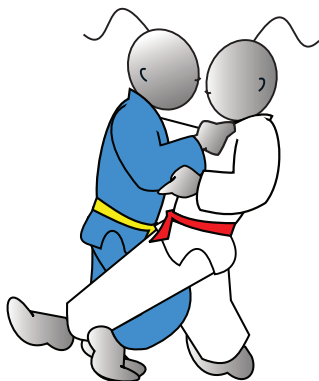
OUCHI-GARI



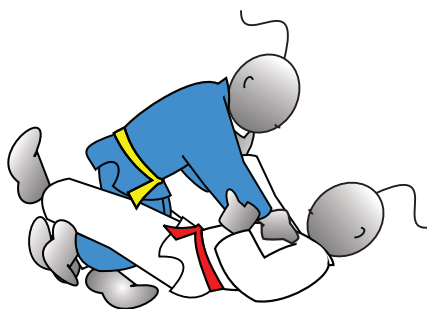
- 1** Pull your partner's lapel to get them to step forwards and lose balance.



- 2** Hook your right leg around uke's left leg. The back of your leg should touch uke's calf.

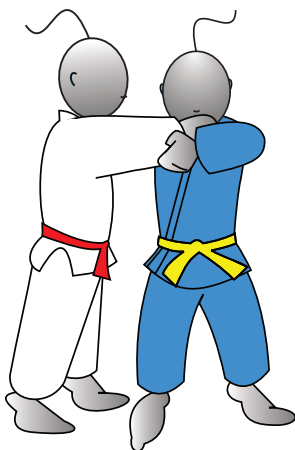


- 3** Reap your partner's leg towards you, lifting their leg off the mat. Make sure your body stays square on with uke's.

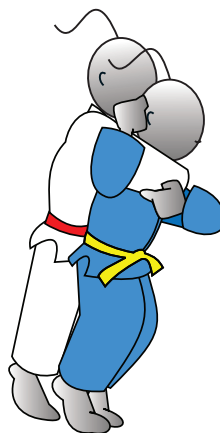


- 4** Keep driving backwards to throw uke firmly onto his back.

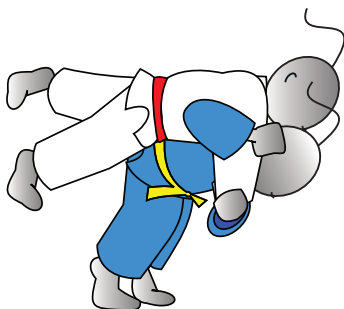
IPPON-SEOI-NAGE



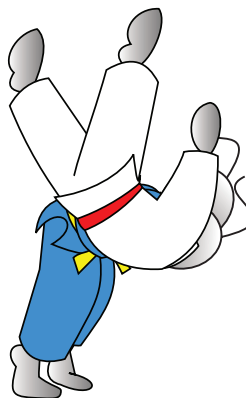
- 1** Pull your partner onto their toes and take a small step forward.



- 2** Let go of your sleeve grip and swing your arm under uke's bicep as you turn in.



- 3** Bend your knees and then straighten them to lift uke.



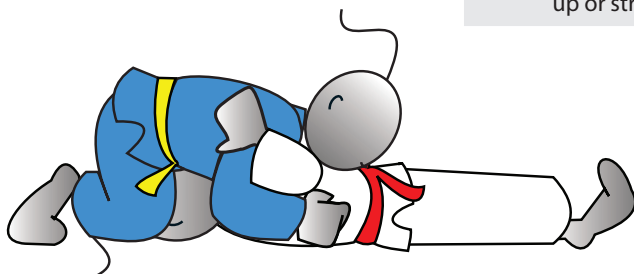
- 4** Roll your partner over your hips and towards the mat in front of you.

TECHNIQUES

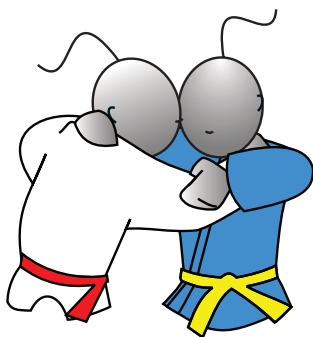
KAMI-SHIHO-GATAME

1

Kneel with your knees either side of ukes head. Reach under both arms and onto the belt. You can either keep your legs tucked up or straight out behind you.

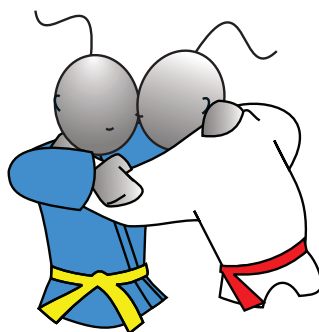


HIGH COLLAR GRIPS



1

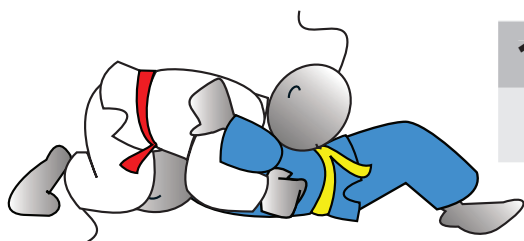
This right handed grip uses a high collar grip, instead of the usual lapel grip.



1

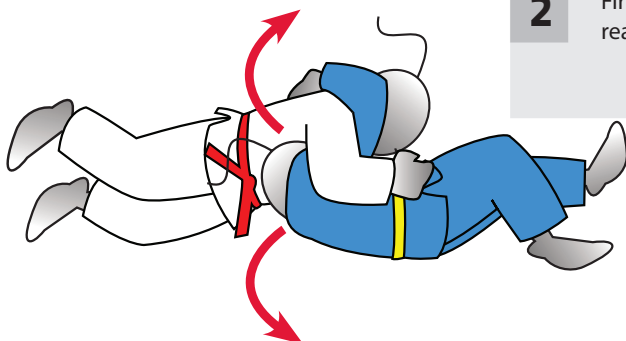
This left handed grip uses a high collar grip, instead of the usual lapel grip.

ESCAPE FROM KAMI-SHIHO-GATAME



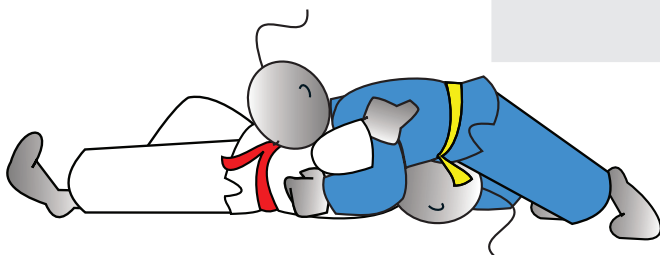
1

To escape from Kami-shiho-gatame try this movement. You will need an element of surprise if it is going to work.



2

First rock one way. When you feel uke react, quickly switch direction.

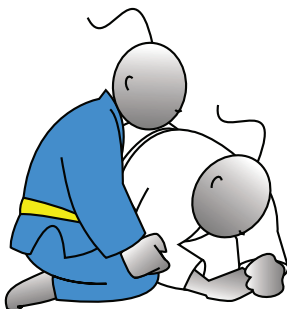


3

Keep rolling uke over until you have gained a hold down yourself.

TECHNIQUES

TURNOVER INTO KESA-GATAME



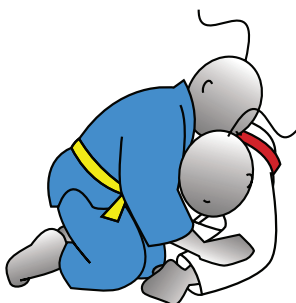
1

Use this technique to turn uke over when he/she is on all fours. Kneel to the side of your partner.



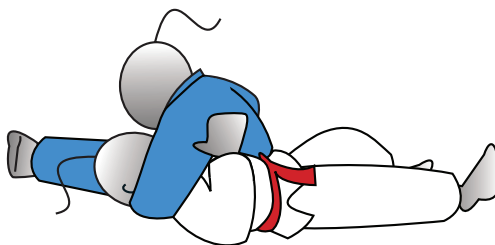
2

Reach under your partner's stomach with one arm, and under their neck with the other.



3

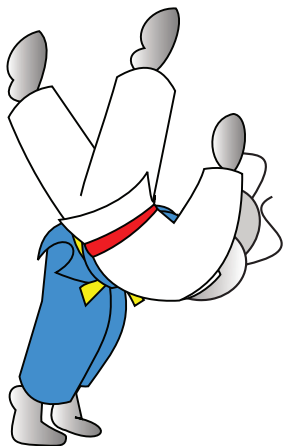
Grab the far arm and pull it towards you. At the same time push uke over using your chest.



4

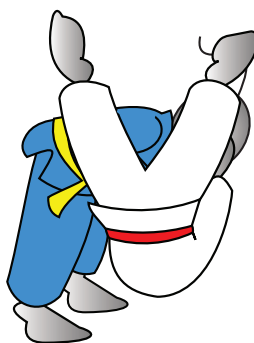
Once uke rolls over, slip into Kesa-gatame.

IPPON-SEOI-NAGE TO KAMI-SHIHO-GATAME



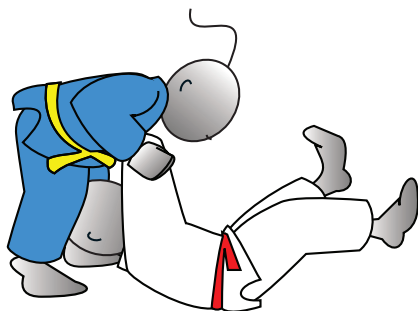
1

After you have thrown uke with Ippon-seoi-nage continue into Kami-shiho-gatame.



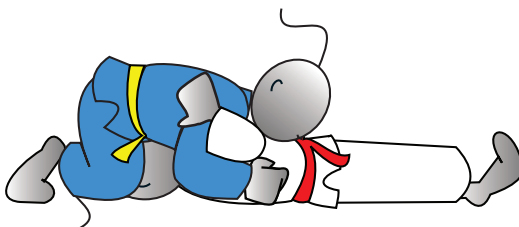
2

Begin, by throwing with Ippon-seoi-nage as shown on a previous page.



3

As uke lands, stay near uke's head and go down on one knee, beside uke's head.



4

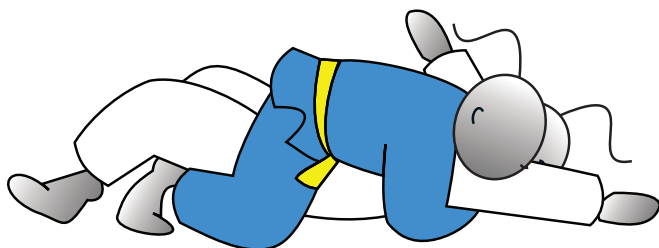
Reach under uke's arms to lock up the upper body in a Kami-shiho-gatame.

TECHNIQUES

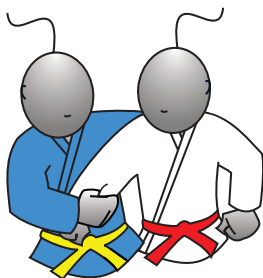
TATE-SHIHO-GATAME

1

Kneel astride uke and push uke's arm up and across. Use your head to pin the trapped arm. Slide your other arm around uke's neck and hook your feet under uke's legs.

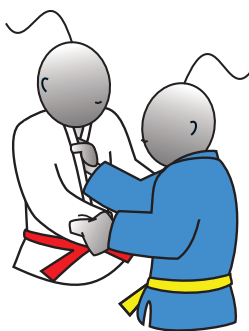


DEMONSTRATE OTHER GRIPS



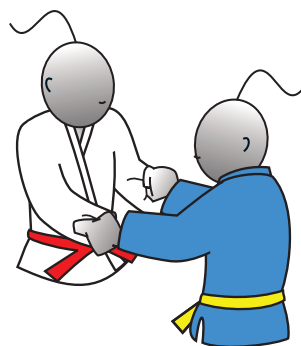
1

Hold uke's left sleeve with your right, and reach around uke's back.



2

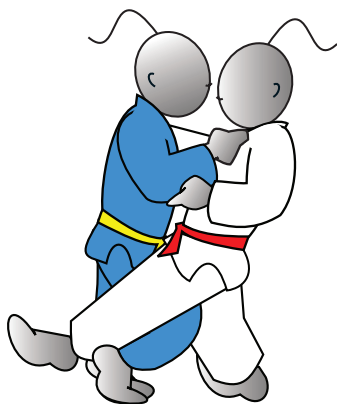
Two on one side: Hold the near side collar and sleeve.



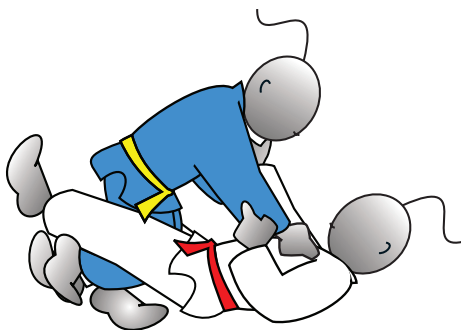
3

Double sleeve: Take hold of both sleeves.

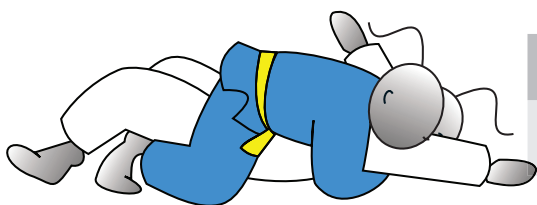
OUCHI-GARI INTO TATE-SHIHO-GATAME



- 1** Start by doing Ouchi-gari as shown on a previous page.



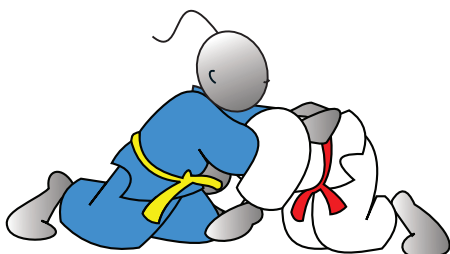
- 2** As uke lands keep control of the upper body. Step over uke's legs.



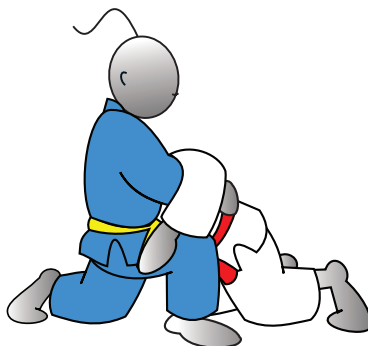
- 3** Quickly go into Tate-shiho-gatame, hooking your feet under your partner's legs.

TECHNIQUES

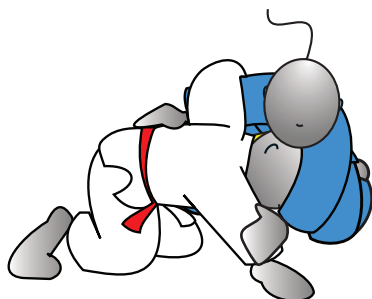
TURNOVER INTO MUNE-GATAME



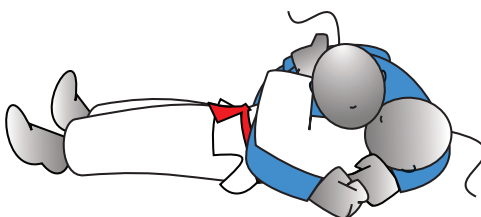
- 1** Starting from a kneeling position near uke's head, reach under uke's arm and take hold of the belt.



- 2** Come up on one knee, pulling uke's arm upwards. Use your own knee to support uke's weight.

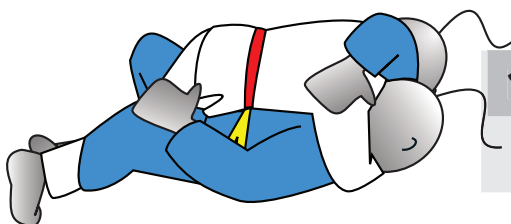


- 3** Lever uke over, grabbing the far arm so he/she can't block you.



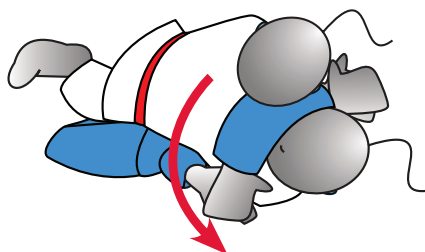
- 4** Keep turning your partner over until they roll onto their back. Hold them in Mune-gatame.

ESCAPE FROM TATE-SHIHO-GATAME



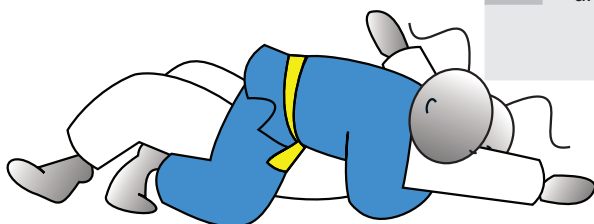
1

First, lock uke to you, clamping their upperbody to your own.



2

Place your foot over uke's leg. Now roll to the side, where you have trapped the leg.



3

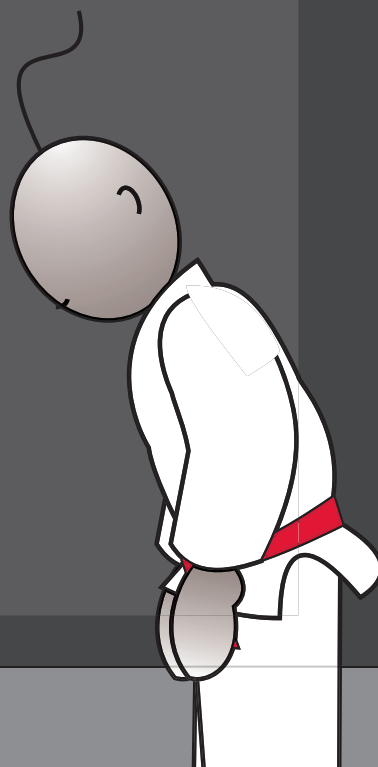
As you roll over, hook your feet under uke's to hold with Tate-shiho-gatame.

JUDO GLOSSARY

Japanese terminology is used throughout judo, to refer to technique names, contest scores and commands, objects and many more items. Below, are the english descriptions for some common words.

TERMINOLOGY

Uke	<i>Person being attacked</i>
Tori	<i>Person attacking</i>
Judoka	<i>Judo participant</i>
Dojo	<i>Judo hall</i>
Sensei	<i>Instructor</i>
Tatami	<i>Mat</i>
Hajime	<i>Begin</i>
Matte	<i>Break (stop what you are doing)</i>
Rei	<i>Bow</i>
Sore Made	<i>End</i>
Sona Mama	<i>Freeze (and stay where you are)</i>
Yoshi	<i>Un-freeze</i>
Judogi	<i>Judo suit</i>
Zori	<i>Judo footwear</i>
Hidari	<i>Left</i>
Migi	<i>Right</i>
Kumi-kata	<i>Gripping</i>
Kaeshi-waza	<i>Counter techniques</i>
Ne-waza	<i>Ground work</i>
Tachi-waza	<i>Standing work</i>



SKILLS & THEORY

5th KYU REQUIREMENTS

PERSONAL CHOICE

Candidates are required to select and demonstrate two tachi-waza and two osaekomi-waza from the BJA Technical Grading Syllabus.

TERMINOLOGY AND SUPPLEMENTARY KNOWLEDGE

Candidates are required to:

1. Know the common English translations and meaning of all Japanese terminology used in this section.
2. Demonstrate two examples of actions that are against the contest rules.

NOTES

1. Nage-komi is introduced for this grade. It is to be demonstrated in the form of light randori which be of approximately two minutes duration with each judoka throwing alternately. Although throws may be repeated, the examiner will expect to see a variety and, if possible, to both right and left sides.
2. Kumi-kata is a requirement for this grade and the judoka is required to demonstrate the standard grips and alternatives.
3. For the personal choice element, the judoka may select any waza from the BJA Technical Grading Syllabus but it is recommended that less advanced techniques are chosen at the stage.

RANDORI

Randori (free practice using attacking and defending) skills can be developed by working on the following points.

By David Horton-Jones BJA (National Director of Examiners)

A GOOD RANDORI

During randori, Tori and Uke work together and will often change roles where Tori becomes the defender (Uke) and Uke becomes the attacker (Tori). This ability to change from attacker to defender and back many times during a randori necessitates the need to have a thorough understanding of the principles of attack and defence, as our founder Jigoro Kano once stated.

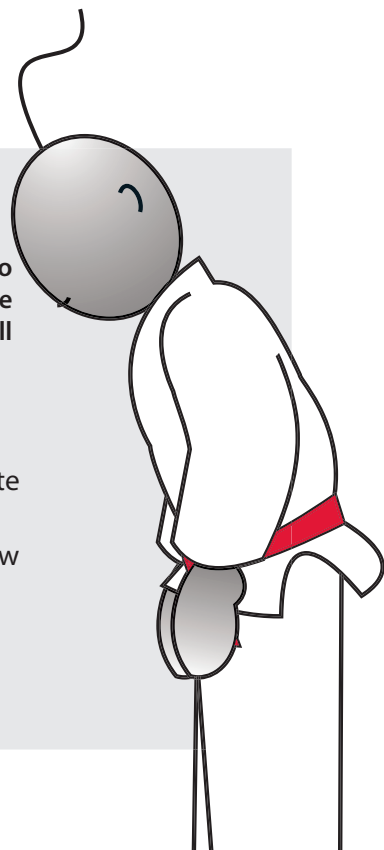
"In randori we learn to employ the principle of maximum efficiency even when we could easily overpower an opponent. Indeed, it is much more impressive to beat an opponent with proper technique than with brute force. This lesson is equally applicable in daily life."

Jigoro Kano

ATTACKING PRINCIPLES

You must be able to complete one stage before moving onto the next. When all these stages are complete Tori and Uke will be practicing co-operatively and attack and defence will be used simultaneously not as two separate skills.

- ➔ The use of good stance and balance (Shizen Tai).
- ➔ A proper two handed grip of sleeve and lapel (Hikite Tsurite).
- ➔ Ability to move Uke to create opportunities to throw (Tai sabaki).
- ➔ Ways to take Uke off balance (Kuzushi).
- ➔ Ways to enter for a throw (Tsukuri).
- ➔ Execution of throw with control (Kake and Kime)



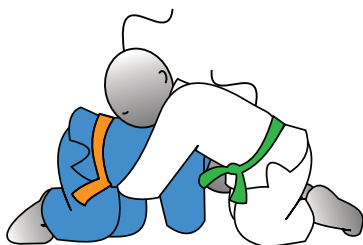
DEFENCE PRINCIPLES

You must be able to complete one stage before moving onto the next.

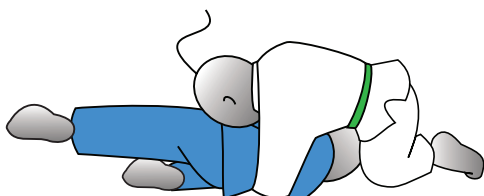
- ➔ Partners moving around the mat cooperatively together with good stance and balance.
- ➔ Partners carry out repetition practice (uchikomi) always on the move.
- ➔ Partners take turns in throwing each other (nagekomi).
- ➔ Partners attack each other but can only defend by utilising good posture.
- ➔ Partners attack each other but additionally defend by using avoidance methods of stepping off throws and moving around the mat whilst retaining good balance.
- ➔ Partners attack each other and additionally control the space by closing in or moving away from attacker.
- ➔ Partners attack each other and additionally defend each other by lowering the waist to disturb the action of the throw and unbalance the attacker (normally during the tsukuri phase).
- ➔ Partners attack each other and additionally defend by using the hips to block an attackers movement (normally during the kake phase).
- ➔ Partners attack each other and defender twists out of attack (normally during kime phase) to avoid attacker completing throw.
- ➔ Partners attack each other and additional defence now includes counters (kaeshi waza) such as sacrifice techniques (sutemi waza) after using a hip block or lowering of waist defence.
- ➔ Additional counters can be as a result of using avoidance as a defence and therefore utilising ashi waza.
- ➔ Final defence counters using koshi waza, te waza and any other counters.

TECHNIQUES

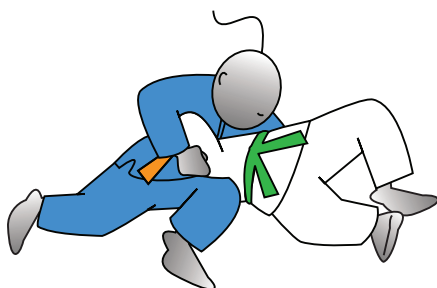
DOUBLE ARMROLL



- 1** Start on all fours and allow uke to reach in with both arms.



- 2** Wrap both your arms around uke's above the elbow. Clamp uke to you and roll sideways.



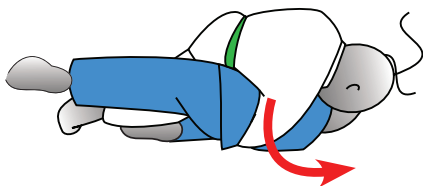
- 3** To secure the hold, let go of one arm and keep rotating into a hold down.

ARM ROLL - FROM THE SIDE



1

Start on all fours and allow uke to reach over your back with one arm.



2

Wrap your arm around uke's above the elbow and roll, keeping uke pinned to your back.

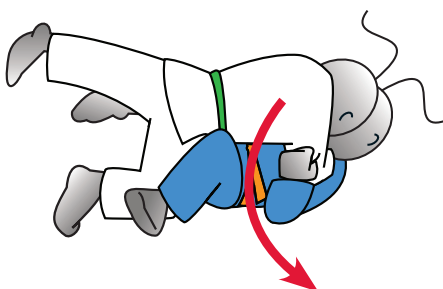


3

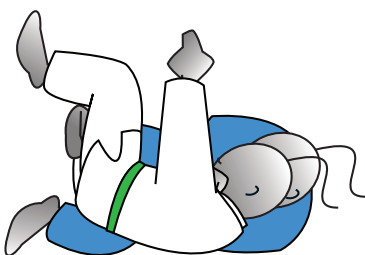
Catch the outside of uke's leg with your other arm as you roll.

TECHNIQUES

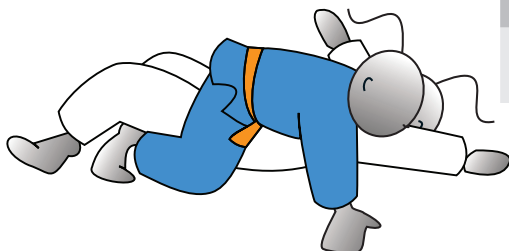
TURN OVER TO TATE-SHIHO-GATAME



- 1** From underneath, place your right leg by uke's leg, in order to block the outside of your partner's leg.



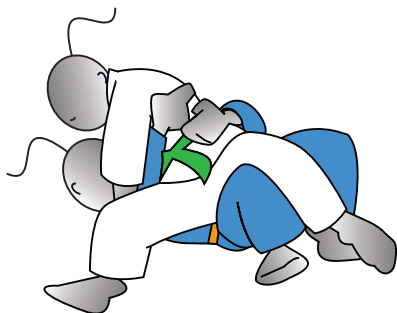
- 2** Place your other foot, on the inside of uke's thigh and now using both legs, topple uke over to the side.



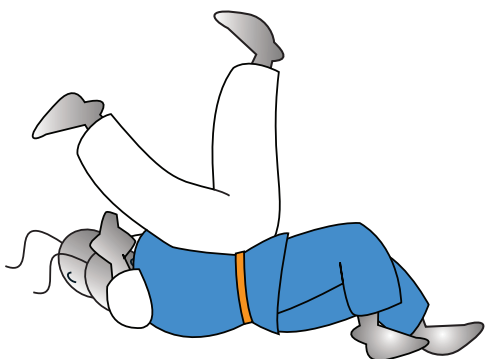
- 3** Use your grips on the jacket to further steer him/her over and into a hold down.

TECHNIQUES

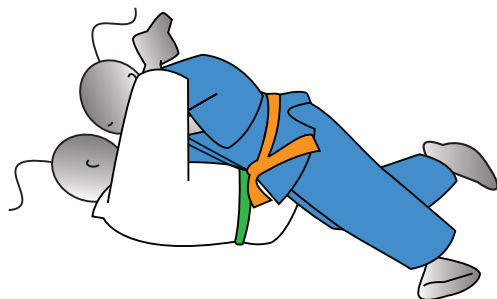
ESCAPE FROM KESA-GATAME



- 1** Hug uke around the waist. Place the soles of your feet on the mat, and push up with your legs to bridge and lift uke onto your chest.



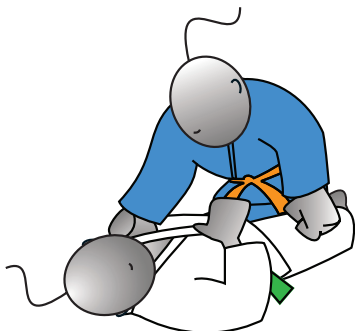
- 2** Keep a tight grip around their body as you roll them over onto their back.



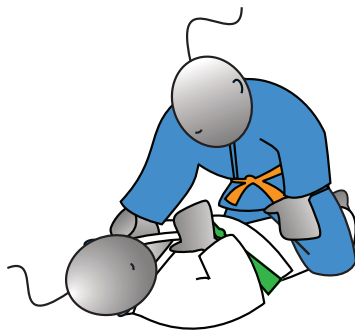
- 3** During the movement, catch uke's arm and sit up into kesa-gatame.

TECHNIQUES

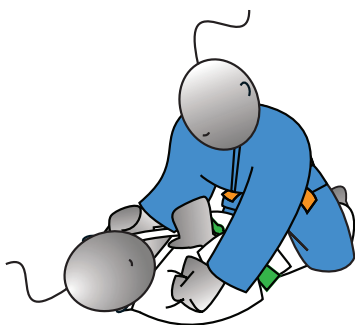
ESCAPE THROUGH LEGS TO KESA-GATAME


1

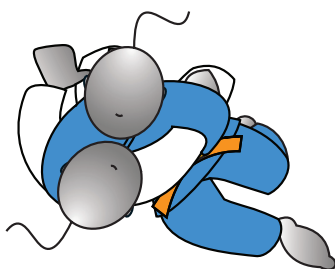
To get past uke's legs and into a hold-down start like this. Push down on uke's thigh.


2

Now, place your left knee over uke's thigh, pinning his leg to the ground.

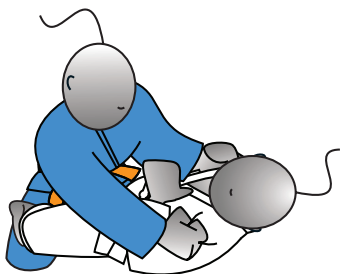

3

Keep control of uke's upper body to stop uke rotating onto his/her front.

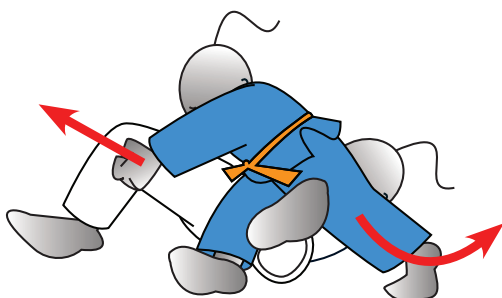

4

Now bring your second leg through the gap and sit into kesa-gatame.

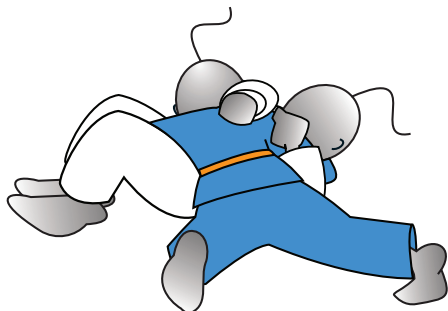
THROUGH LEGS INTO YOKO-SHIHO-GATAME



- 1** Start between uke's legs. Pin uke's left shoulder to the mat with your right hand.



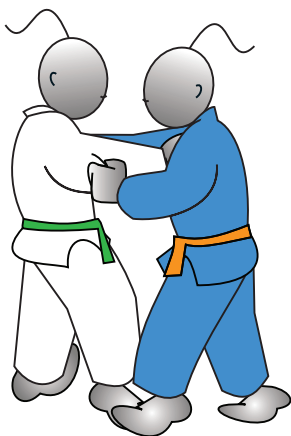
- 2** Take a grip on uke's right leg and press it out to the side to open up a gap. Now flip your left leg back over your right. Keep facing uke although your body will be twisted.



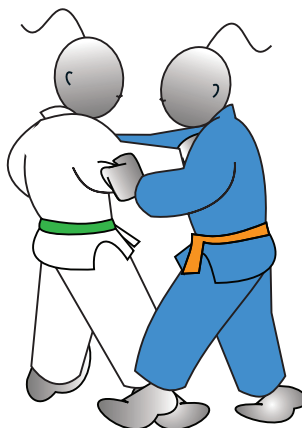
- 3** Free your second leg and sit into yoko-shiho-gatame.

TECHNIQUES

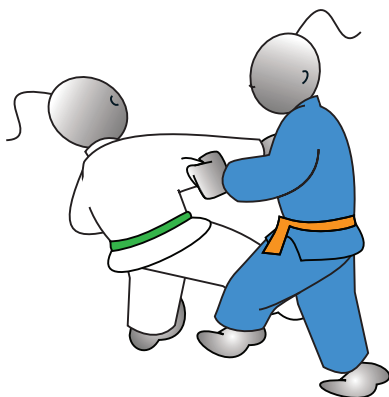
KO-SOTO-GARI



- 1** Break balance: take a small step back with your supporting leg and pull uke towards you with the sleeve.



- 2** As uke steps forward, sweep the outside foot, with the sole of your foot.

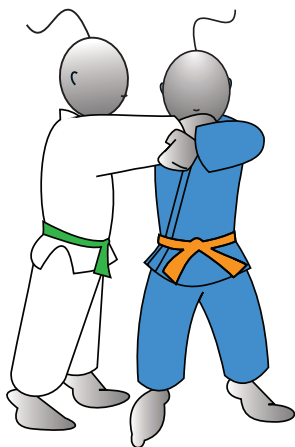


- 3** Timing is important - don't let uke put their foot on the floor before you sweep it out.



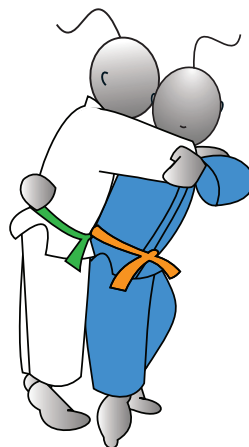
- 4** Keep control of your partner as they fall to the mat.

O-GOSHI



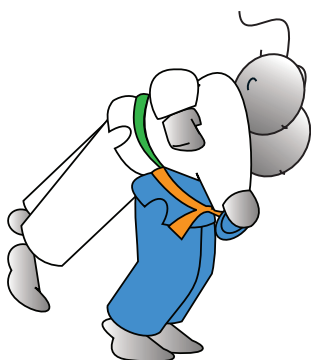
1

Step backwards, pulling uke on towards you.



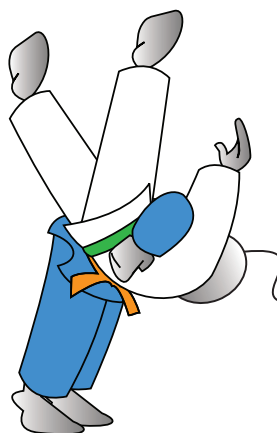
2

Let go of your grip on the lapel and hug uke's waist.



3

Pin uke to you body, as you turn in. Lift by bending your knees to protect your back from injury.

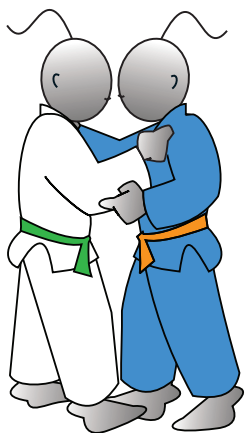


4

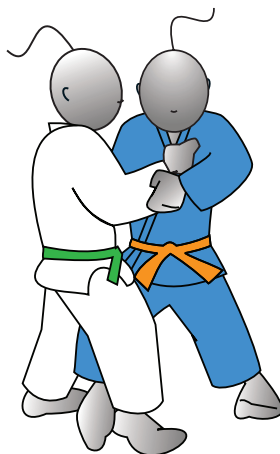
Keep pulling on the sleeve and turn your head to rotate your partner cleanly onto their back.

TECHNIQUES

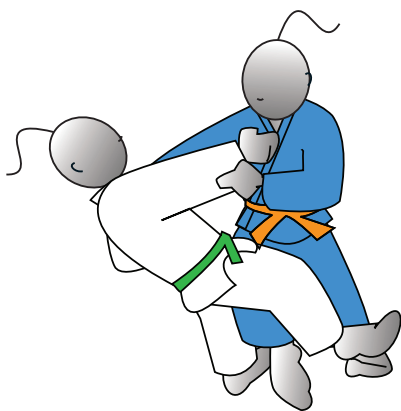
KO-UCHI-GARI



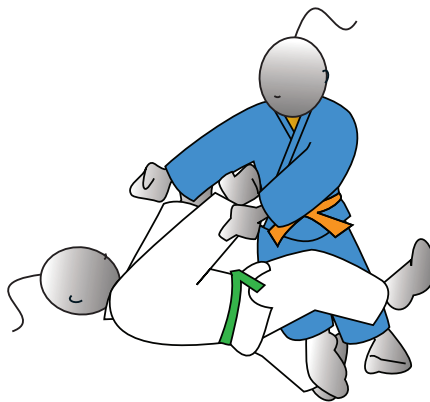
- 1** Begin with pulling uke forward with your sleeve grip so that uke steps forwards.



- 2** As uke steps forward reap uke's foot using the sole of your foot close to uke's ankle.

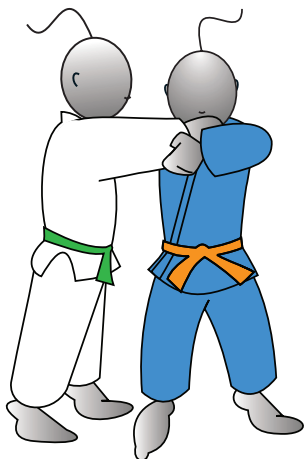


- 3** Drive backwards, pushing uke towards the mat with your collar grip.



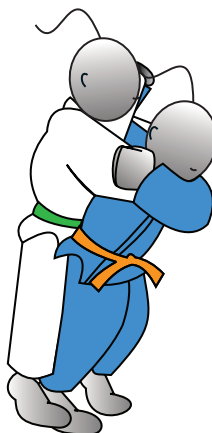
- 4** Keep hold of the sleeve and use your grip on the sleeve to support uke's fall.

TSURI-KOMI-GOSHI



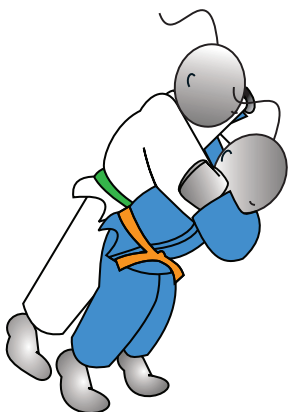
1

Take hold of a grip on uke's lapel and sleeve. Step backwards, pulling uke towards you.



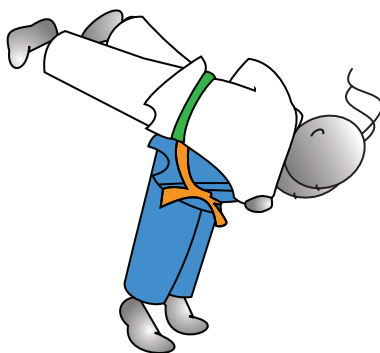
2

As you turn in, keep your right arm slightly bent, lifting uke's lapel as you do.



3

Make sure you bend your knees so that you are low enough to load uke onto your hip.

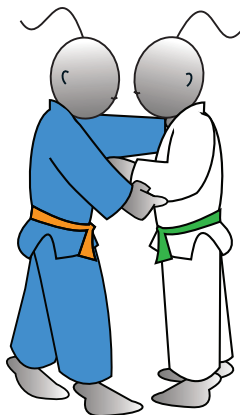


4

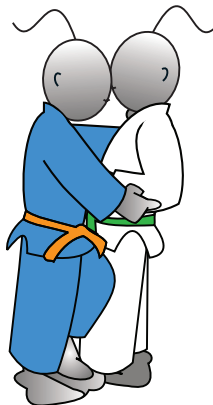
To throw pull down with both hands in one stroke. Throw uke in a large circle over your waist.

TECHNIQUES

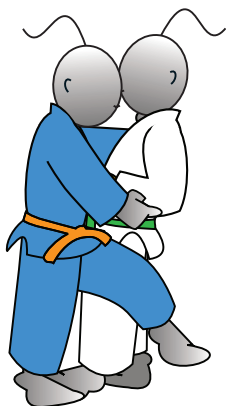
O-SOTO-GARI



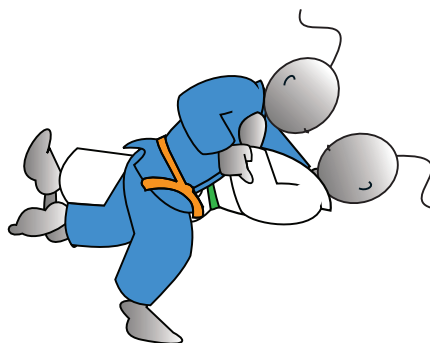
- 1** Step your support leg forwards and to uke's side to break balance.



- 2** Lift your attacking leg and as you do, keep pulling uke off balance towards the back corner.

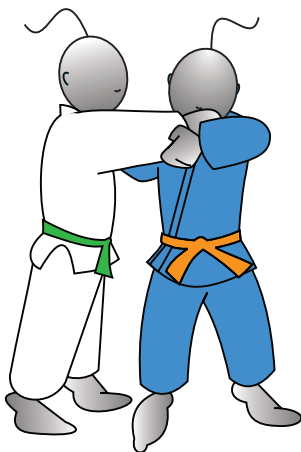


- 3** Swing your leg past uke's leg.

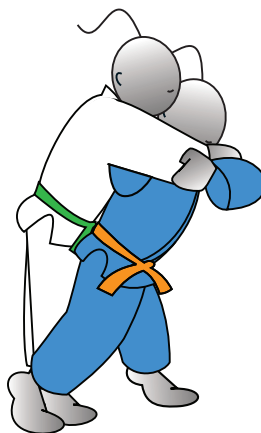


- 4** Bring your leg back, making contact with the back of uke's leg to throw.

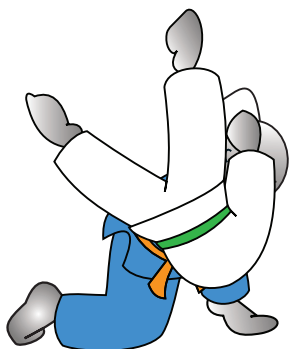
SEOI-OTOSHI



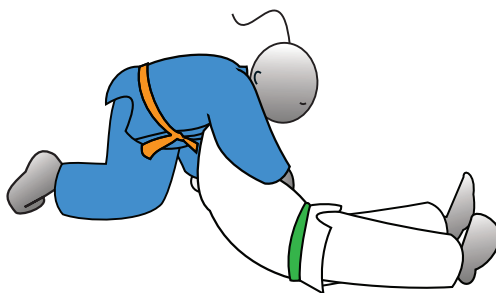
- 1** First break uke's balance, pulling uke onto his/her toes.



- 2** As you step through slip your hip through combining tai-otoshi with seoi-nage.



- 3** Drop down onto one knee and use this sudden drop in height to break uke's balance.



- 4** Follow the technique through by driving with your collar grip and pulling with your sleeve grip.

COMBINATIONS

At this grade, you will be introduced to combination techniques where you link two or more techniques together. The techniques can be either tachi-waza (standing) or ne-waza (ground work) or a mixture of them both.

KNOW THE DIFFERENCE

Renzoku-waza is the Japanese terminology for combinations of attacks that continue in the same direction. Renraku-waza are combinations of attacks where you CHANGE direction.

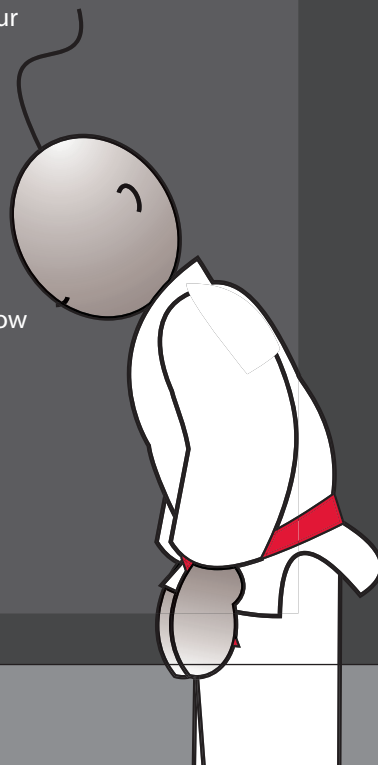
THREE WAYS TO THROW WITH COMBINATIONS

There are basically three ways of applying Renzoku-waza and Renraku-waza.

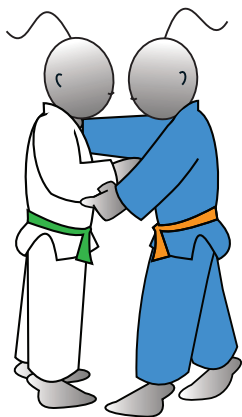
1. Body contact - maintaining contact with Uke as they resist and react against your first attack, before throwing with your second technique.

2. Feint - Where you carry out an attack to make Uke react or move to a position where you can throw them with your second technique.

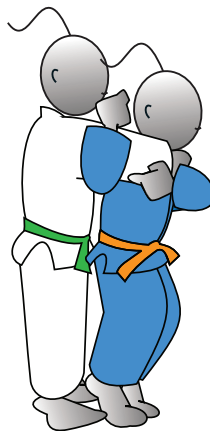
3. Time phased - Where you repeat your first attack causing uke to change posture or grip, before you then throw with your second technique.



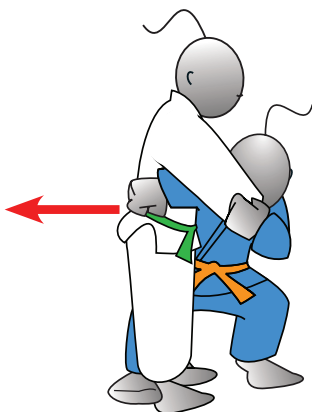
IPPON-SEOI-NAGE INTO KO-UCHI-GAKE



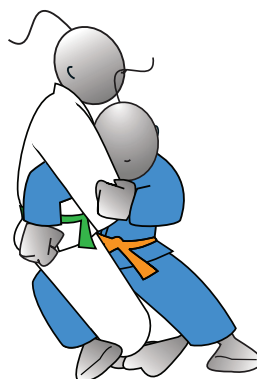
- 1** Take hold of your partner's sleeve and lapel and pull uke forward.



- 2** Turn in for ippon-seoi-nage. Uke should block the movement.



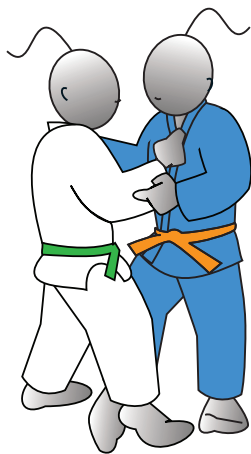
- 3** Use uke's reaction to throw backwards. Hook your leg around uke's leg.



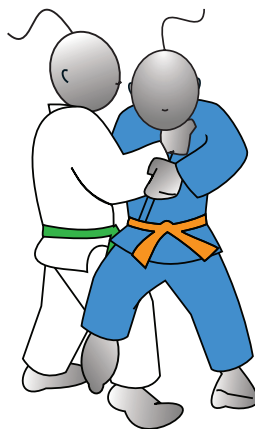
- 4** As you do, clamp uke with your arm and drive backwards with ko-uchi-gake.

TECHNIQUES

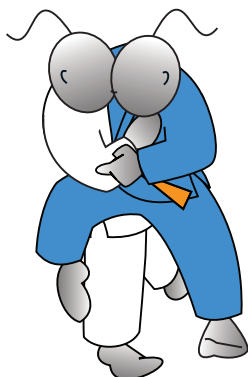
KO-UCHI-GARI INTO OSOTO-GARI


1

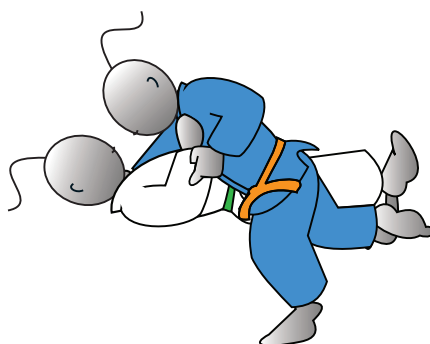
First attack with ko-uchi-gari to make uke retreat with his/her right leg.


2

Now continue to attack the same leg with o-soto-gari. Switch from the inside to the outside.

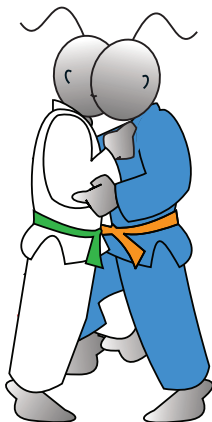

3

Drive with your support leg and reap with your attacking leg.


4

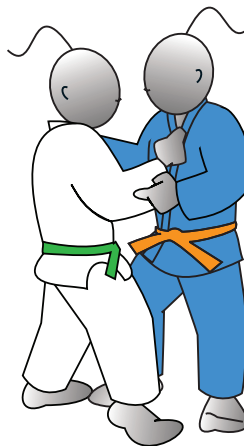
Sweep cleanly and smoothly with your attacking leg to knock uke's right leg away. Drive uke's head backwards, using the lapel grip under the chin.

OUCHI-GARI INTO KO-UCHI-GARI



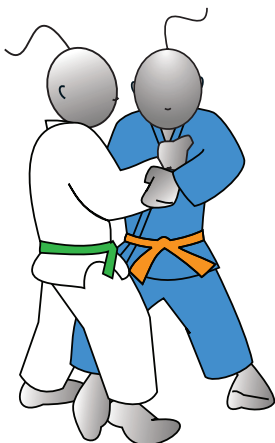
1

First get a reaction by attack with ouchi-gari. Uke will move off the technique, taking his leg back.



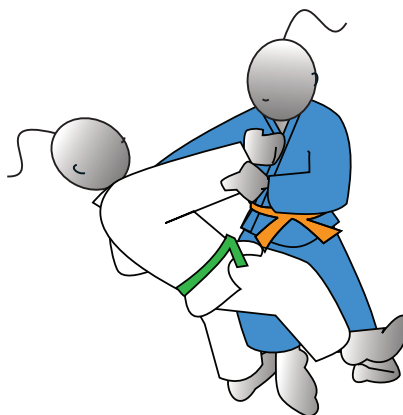
2

Place your attacking foot on the ground between uke's leg.



3

Step your supporting leg backwards to get power. Now, attack with ko-uchi-gari, scooping uke's ankle.

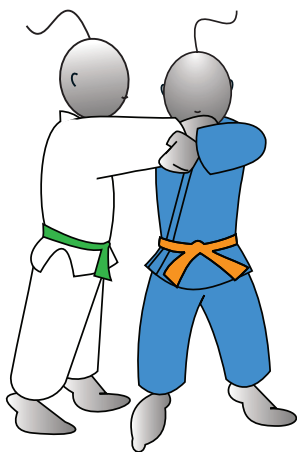


4

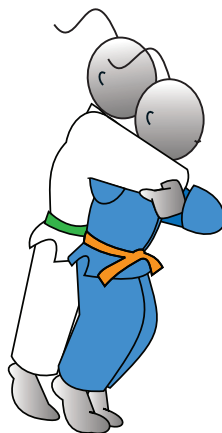
Remember to sweep with the sole of your foot. Drive uke backwards, powering off your support leg.

TECHNIQUES

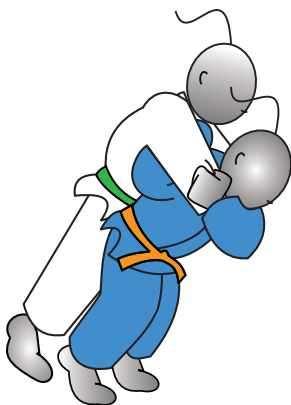
MOROTE-SEOI-NAGE



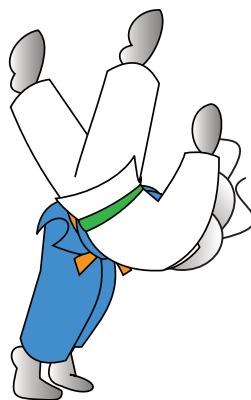
- 1** Using a lapel and sleeve grip bring uke onto his/her toes by pulling upwards.



- 2** Turn in, placing your elbow under uke's arm. Keep pulling hard on the sleeve.

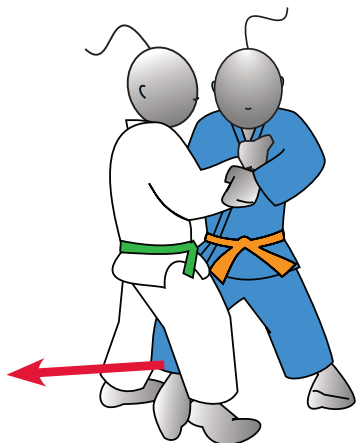


- 3** Lift uke by straightening your legs.

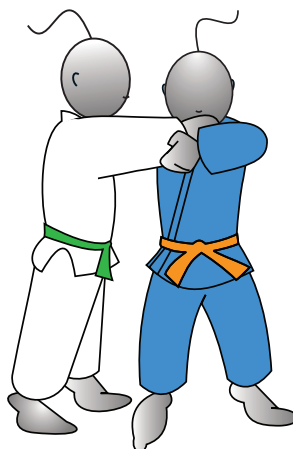


- 4** To throw, rotate and drop your upper body, turning your shoulders and head.

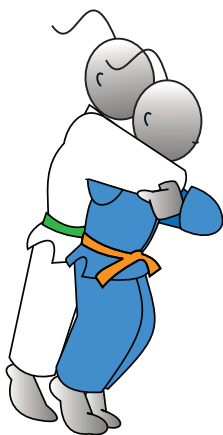
KOUCHI-GARI INTO MOROTE-SEOI-NAGE



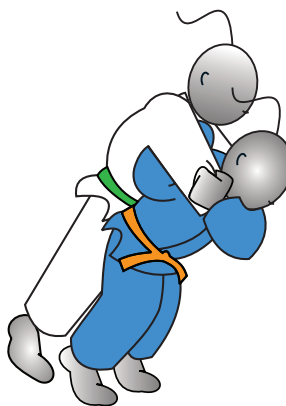
- 1** Attack with Ko-uchi-gari to make uke step backwards.



- 2** This opens up a space for you to attack with Morote-Seoi-Nage. Follow the movement backwards, taking a step towards uke as he/she retreats.



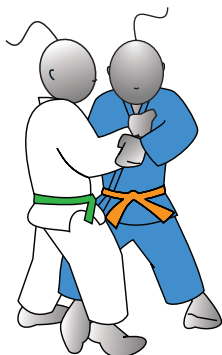
- 3** Turn in, placing your elbow under uke's arm. As you turn in it's important to halt uke's backwards momentum, sharply pulling forwards.



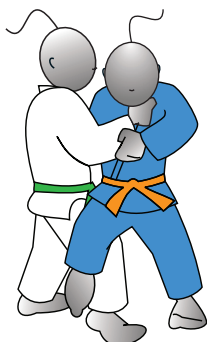
- 4** Drive upwards with your legs, and finish the throw.

TECHNIQUES

SEOI-OTOSHI COMBINATIONS



KO-UCHI GARI

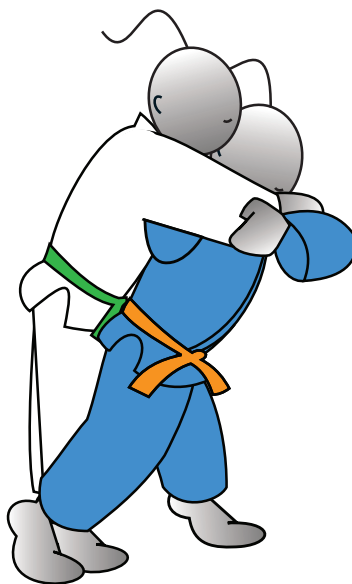


O-SOTO GARI



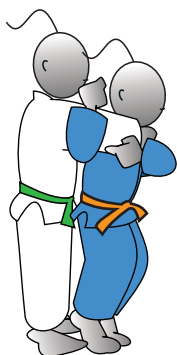
KO-SOTO GARI

You need to be able to show Seoi-toshi combinations for 4thKyu, like these examples shown on this page.

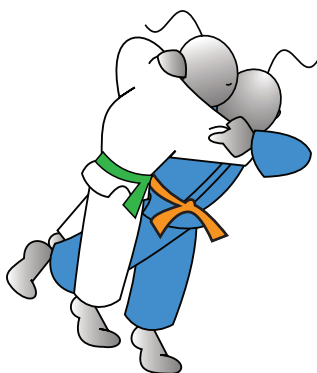
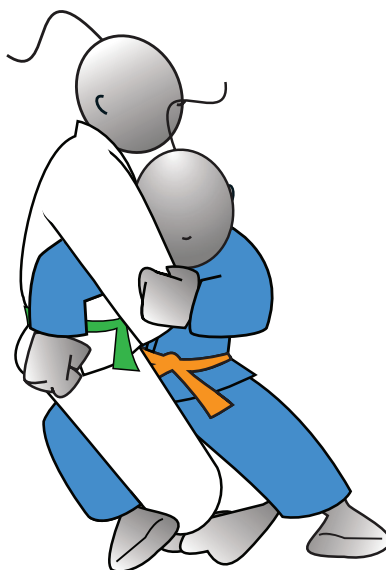


KO-UCHI-GAKE COMBINATIONS

You need to be able to show Ko-uchi-gake combinations for 4th Kyu. Use a forward technique like ippon seoi-nage or uchi-mata. Wait until you get a reaction to your forward technique before you switch back and attack with ko-uchi-gake.



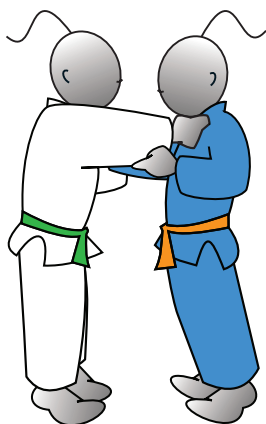
IPPON SEOI-NAGE



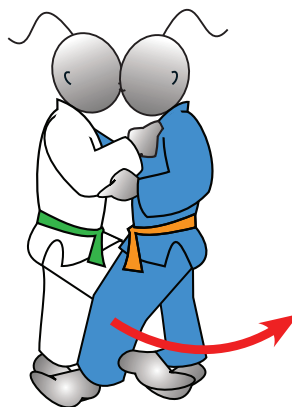
UCHI-MATA

TECHNIQUES

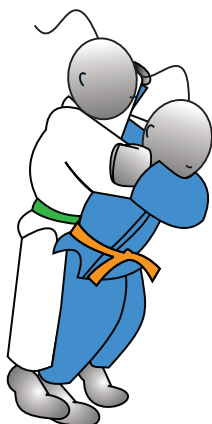
OUCHI-GARI COUNTERED BY TSURI-KOMI-GOSHI



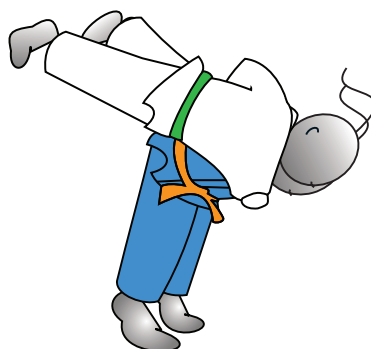
- 1** Start with the collar and sleeve grip.



- 2** Allow uke to attack with ouchi-gari. Move your foot backwards, lifting at the knee, to step off the technique.



- 3** Keep the movement going, swinging your leg around and turning in for Tsuru-komi-goshi.



- 4** Continue the throw, gaining rotation by pulling on the sleeve. Drop your upper body to finish.

COUNTERS

A fundamental skill in judo, is the ability to be able to anticipate your partner's movement and attacks and be able to counter them with your own waza (attack). Counter techniques are known as Kaeshi-waza in Japanese.

USING KAESHI-WAZA

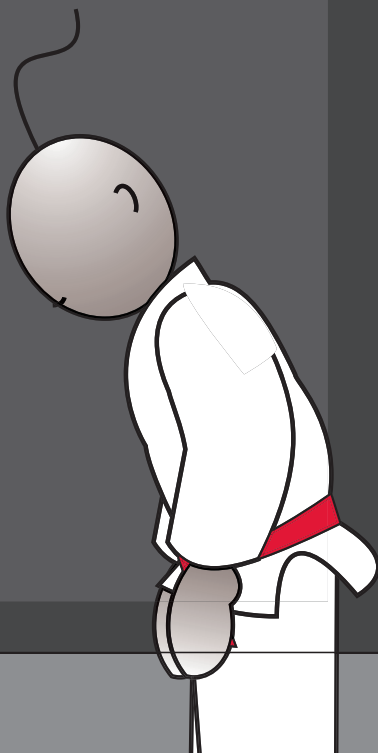
There are basically three ways of using Kaeshi waza:

1. By anticipating an attack and throwing your partner, with one of the throws you have been taught, before they get the chance to throw you.
2. By reacting to an attack by avoiding it, and then whilst your partner is off balance throwing with your technique.
3. By blocking the attack and then throwing your partner whilst they are off balance.

SOME EXAMPLES

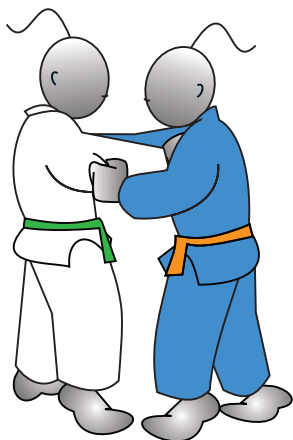
Some common counters used in judo are:

1. Tai-otoshi countered by Ko-soto-gake.
2. Uchi-mata countered by Tai-otoshi (side step).
3. Ko-uchi-gari countered by De-ashi-barai.
4. Ippon-seoi-nage countered by O-goshi.
5. Osoto-gari countered by O-soto-gaeshi.

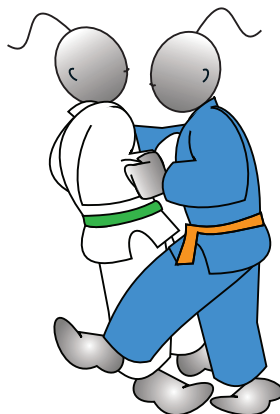


TECHNIQUES

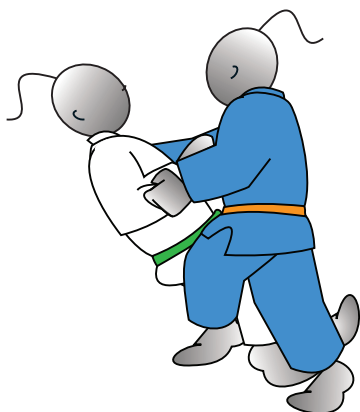
KO-SOTO-GAKE



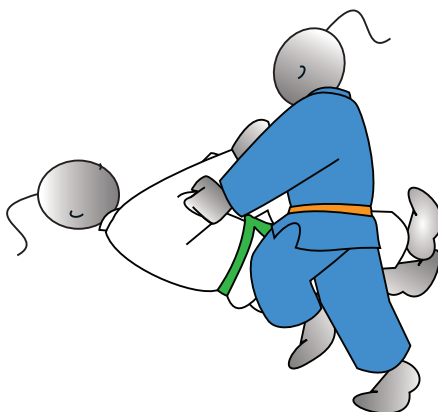
- 1** Pull on the sleeve to make uke take a step forwards.



- 2** As uke steps forward, hook uke's foot. Use the back of your heel/calf to hook uke's leg.

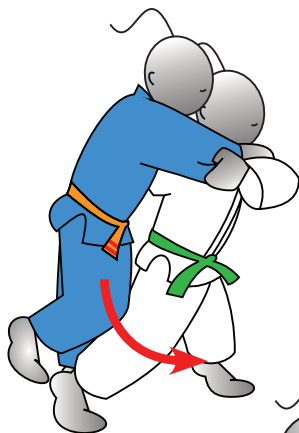


- 3** Drive backwards with both your collar and sleeve as you hook the foot.

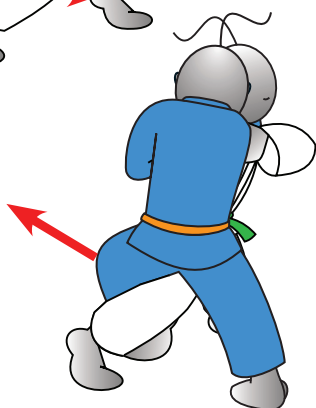


- 4** Pull up on the sleeve as uke falls to help reduce impact.

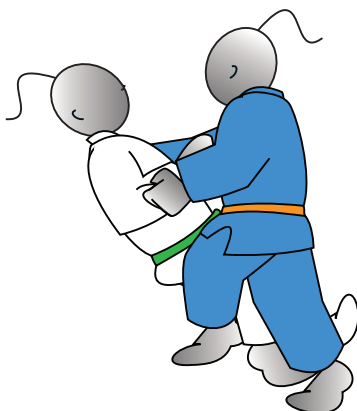
TAI-OTOSHI COUNTERED BY KO-SOTO-GAKE



- 1** When uke attacks with tai-otoshi jump over their attacking leg.



- 2** Now change direction. Drive hard off your supporting leg and as you do hook your other leg around uke's.



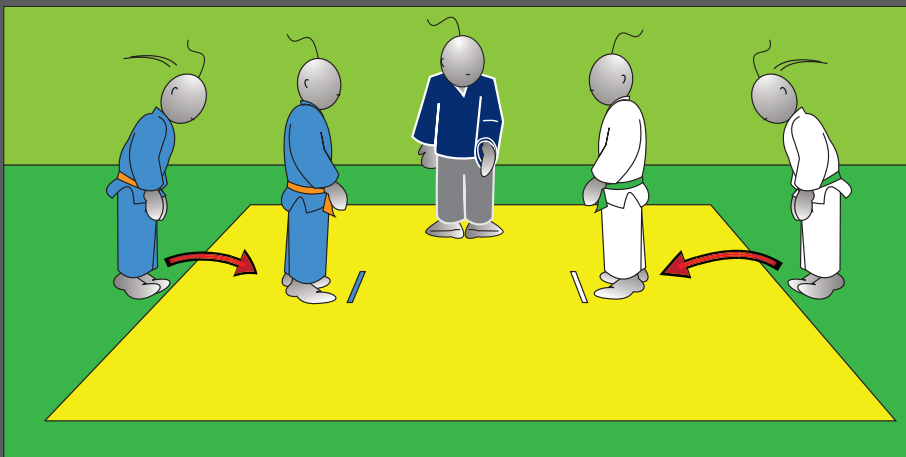
- 3** Drive uke backwards with ko-soto-gake as shown on a previous page. Make sure you have control of uke's head throughout the sequence.

CONTESTS

When you start and end a contest, there is a protocol you must follow when you step onto the contest area and then at the end when you finish the match and bow off.

HOW TO START A CONTEST

Wait for the referee to signal to call you onto the mat. When you see the signal, make a small bow on the edge of the mat and then step forwards to your mark and make small bow. Wait for the referee to shout "Hajime!"



HOW TO END A CONTEST

At the end of a contest the referee will shout "Sore made!" Return to your mark and wait for the referee to award the contest to the winner, then take a small step back and bow. Leave the mat at the side, making a bow when you reach the edge. On most occasions players also shake hands at the end of each contest.

SKILLS & THEORY

4th KYU REQUIREMENTS

PERSONAL CHOICE

Candidates are required to select and demonstrate three waza (two tachi-waza and one ne-waza) from the BJA Technical Grading Syllabus and demonstrate them as a combination, a counter and as a transition into ne-waza.

TERMINOLOGY AND SUPPLEMENTARY KNOWLEDGE

Candidates are required to:

1. Know the common English translations and meaning of all Japanese terminology used in this section and must be able to discuss with the Examiner the reasons for their choice of technique, grip etc.

2. Translate the following Japanese words into their common English names and where appropriate explain their meaning:

<i>Shido (Penalty)</i>	<i>Uke (Defender)</i>	<i>Tori (Attacker)</i>	<i>Hiki-wake (Draw)</i>
<i>Hansoku-make (Disqualification)</i>		<i>Waza-ari-awasete-ippun (Two wazaris make ippun)</i>	
<i>Hantei (Call for judge's decision)</i>			

3. Demonstrate the Referee's signals for:

<i>Matte</i>	<i>Osaekomi</i>	<i>Toketa</i>	<i>Adjusting the judogi</i>
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4. Demonstrate the proper procedures for coming onto and leaving the mat during a contest

5. Give two examples of actions (not grips) against the contest rules and give two examples of grips against the contest rules for negative or safety reasons.

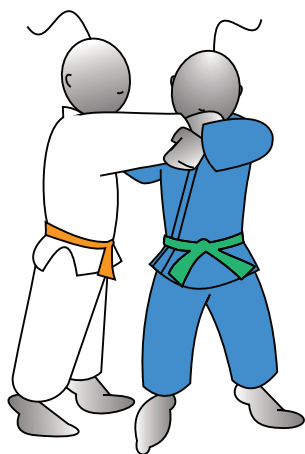
NOTES

1. Randori is introduced for this grade. It is to be demonstrated in the form of light randori of approximately three minutes duration. The examiner will expect to see a variety of waza and kumi-kata and, if possible, throws to both right and left sides.

2. For the personal choice element, techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement.

TECHNIQUES

UCHI-MATA



1

Take a small step towards uke. Pull uke onto his/her toes pulling upwards with your sleeve.



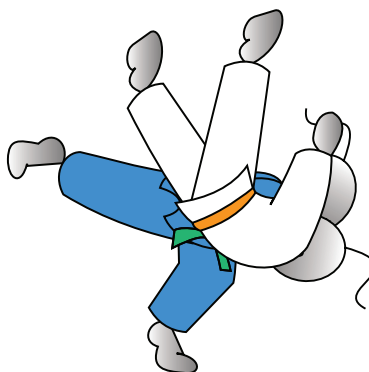
2

Place your support leg inbetween your partner's legs. Make sure you turn your foot.



3

Now swing your attacking leg upwards against uke's inner thigh.

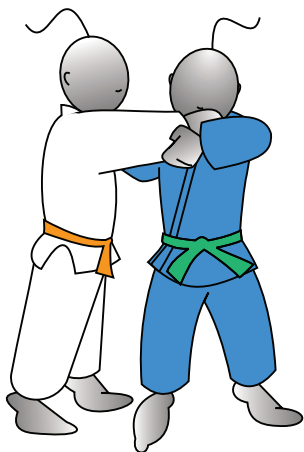


4

Keep balance on one leg and you rotate your partner cleanly onto his/her back.

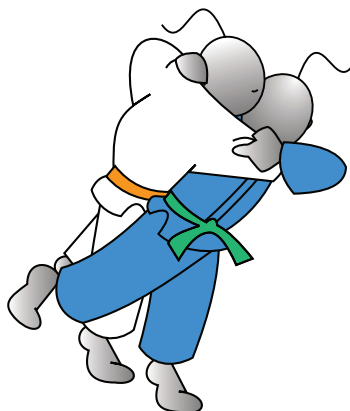
TECHNIQUES

HARAI-GOSHI



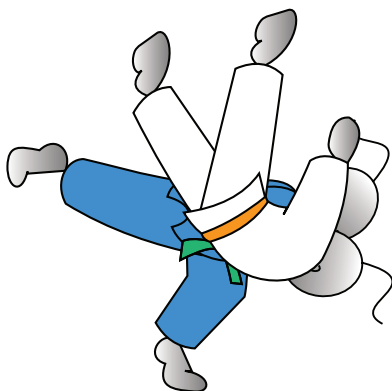
1

Take hold of uke's lapel and sleeve. Pull uke forwards and off balance.



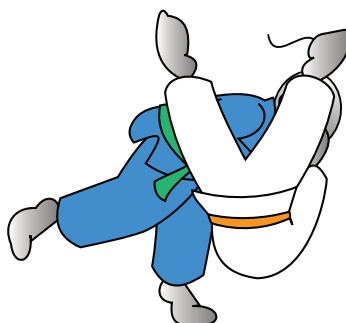
2

Pivot on your supporting leg and as you turn in sweep uke's outside leg with your leg.



3

You should aim to make contact with your hip and side. Keep balance as you throw.

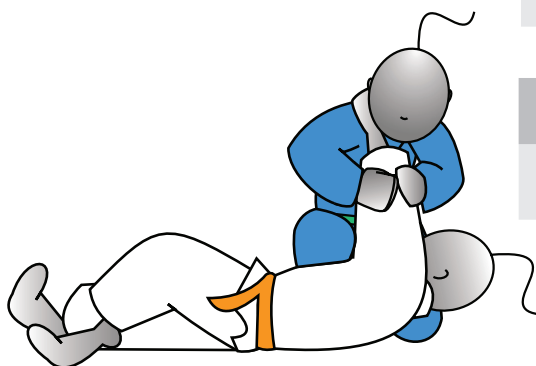


4

Rotate to finish the throw, turning your head and pulling on the sleeve.

TECHNIQUES

UDE-GATAME



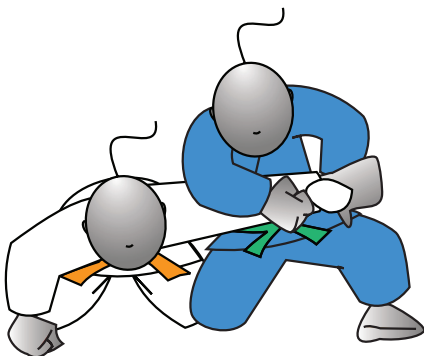
1

This is the first armlock you will learn. Make sure your movement is slow and controlled.

2

Trap uke's arm under your chin. Place your hands lightly on uke's elbow but do not apply any pressure.

WAKI-GATAME



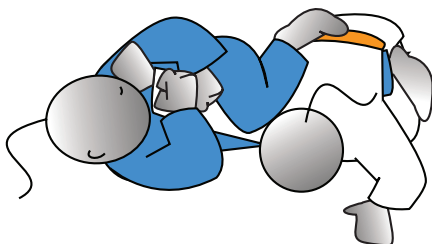
1

Start at uke's side, on one knee. Wrap your armpit over uke's arm.

2

Control the elbow by pulling the arm outwards and making light contact with your chest.

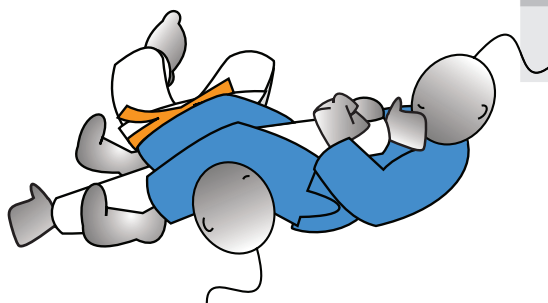
HIZA-GATAME



- 1 From the juji-roll you can also apply hiza-gatame. Before you make uke roll over, place your knee against the elbow joint of uke's straightened arm.

- 2 To apply, pull uke's arm upwards, while applying pressure against the elbow with your leg.

JUJI-GATAME

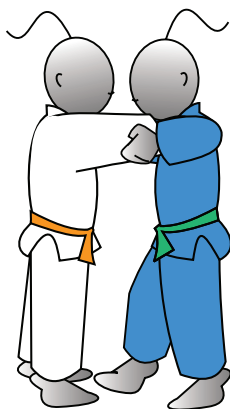


- 1 Sit with both legs over uke's chest. Pull uke's arm out straight, inbetween your legs. Use your thighs to control the arm.

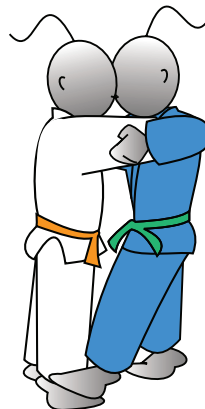
- 2 Place uke's arm against your leg, keeping uke's little finger pointing down. Push down with your legs and push up with your hips.

TECHNIQUES

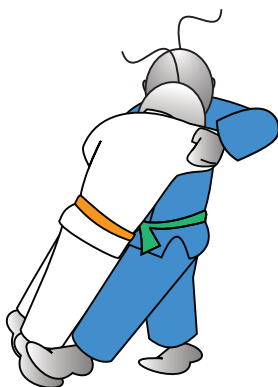
SASAE-TSURI-KOMI-ASHI



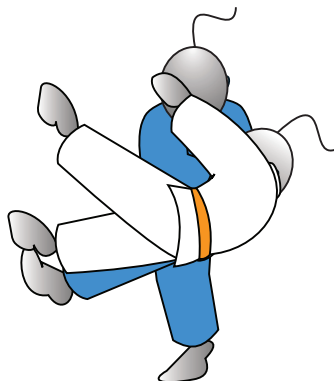
- 1** Take a small step backwards and pull with your sleeve grip.



- 2** As uke steps forward, put your leg out, blocking uke's leg at shin height.

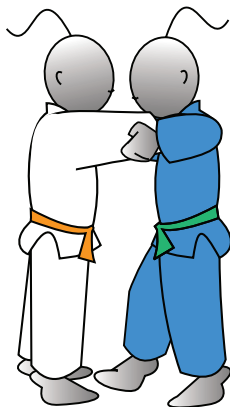


- 3** Keep pulling uke around in a circle over your leg.

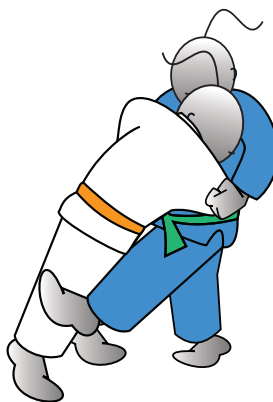


- 4** Support uke as you throw, pulling upwards with your sleeve grip.

HIZA-GURUMA



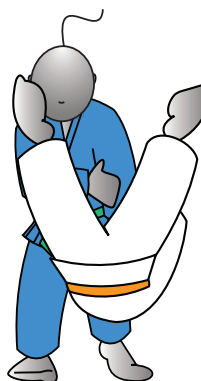
- 1** Pull uke with your sleeve to make them step forwards with their right leg.



- 2** Block uke's circular movement, placing the sole of your foot against their knee.



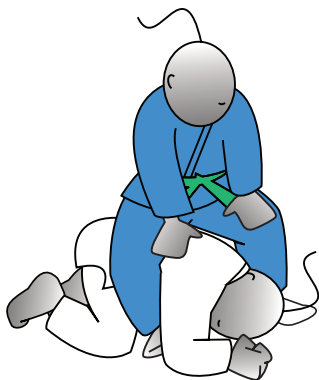
- 3** To throw, keep pulling uke in a circular movement over your leg.



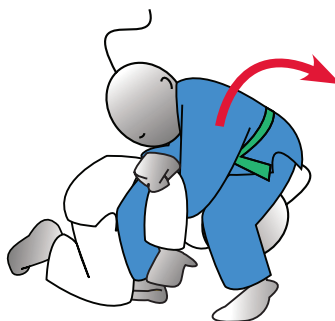
- 4** As uke falls, give support using your grip on the sleeve.

TECHNIQUES

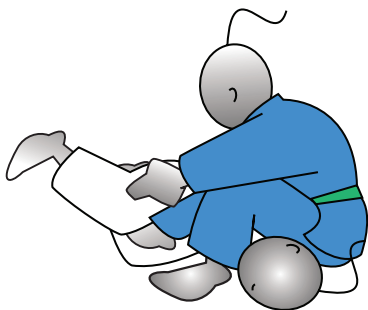
JUJI-GATAME TURNOVER



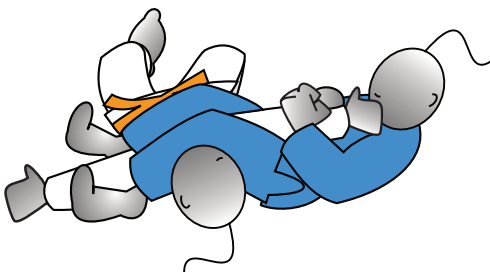
- 1** Step over uke, placing your foot on the mat by uke's side.



- 2** Move your other leg around uke's head and scoop up uke's arm with your own.

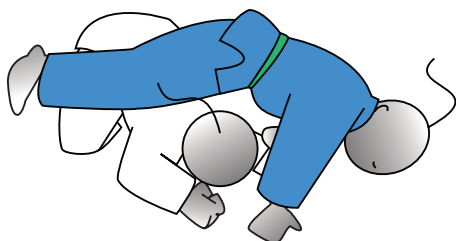


- 3** Now sit backwards pulling on uke's arm and using your foot to steer uke onto his/her back.

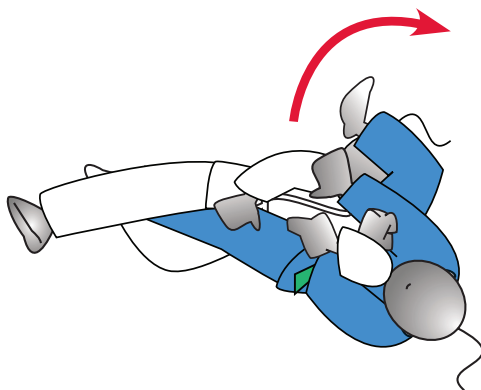


- 4** As uke rolls over, you will be in the correct position for juji-gatame. Push down with your legs and up with your hips.

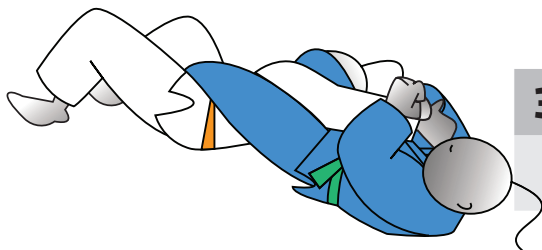
JUJI-GATAME REVERSE ROLL



- 1** Place one leg under uke's stomach. At the same time scoop up uke's arm.



- 2** Place your second leg under uke's chin and use it to lift uke backwards.



- 3** Once you have uke on his/her back you will be the juji-gatame position.

ARMLOCKS

As a green belt you have a responsibility to learn kansetsu-waza (armlocks). Demonstrations of all kansetsu-waza must be done in a slow and controlled manner.

LEARNING KASETSU-WAZA AND SHIME-WAZA

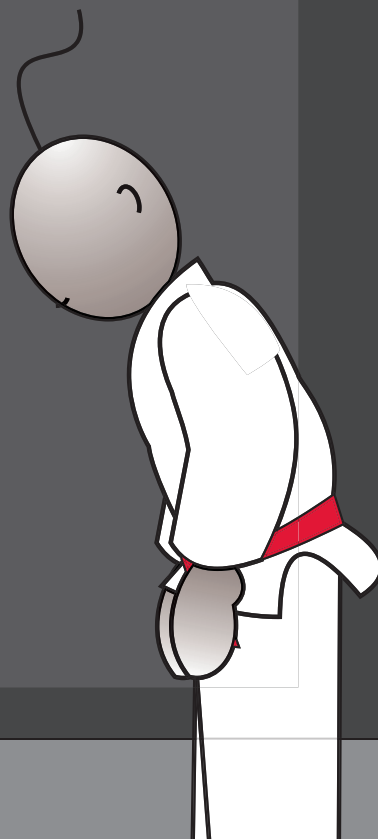
As a green belt you will learn kansetsu waza (armlocks) and later for blue belt shime waza (strangles).

Demonstrations must be carried out in a controlled manner with special attention to the safety of Uke.

A WORD OF WARNING

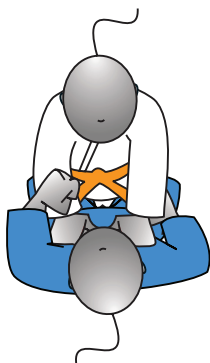
Whilst you are learning armlocks you must not apply pressure to the point of submission and NEVER in any circumstance to judoka under the age of 16.

From green belt it is likely that you may have armlocks and strangles applied to you, both in a learning situation and randori. You must ensure you know the correct method of submission.



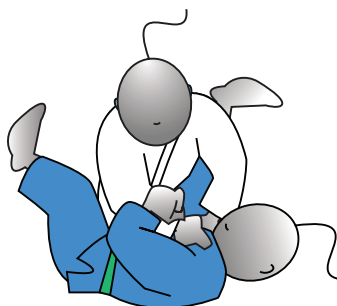
TECHNIQUES

JUJI-GATAME FROM BENEATH



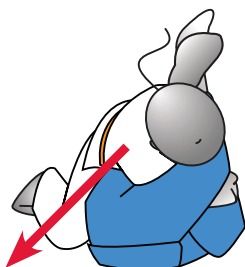
1

Start on your back with uke in between your legs. Take hold of the arm you are going to attack.



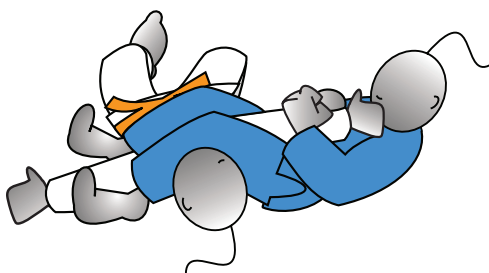
2

Grab hold of uke's trouser leg and use it to swing yourself under uke's side.



3

Bring your leg over uke's head. Cross your ankles to trap the arm.

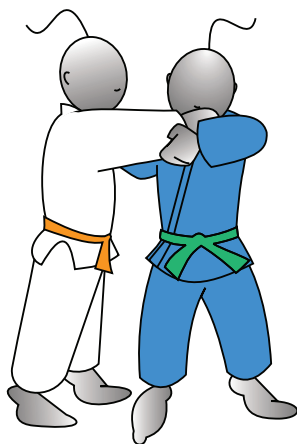


4

Push back hard with your legs to force uke onto his/her back and enter the juji-gatame position.

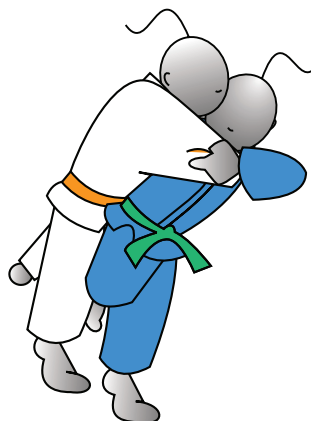
TECHNIQUES

HANE-GOSHI



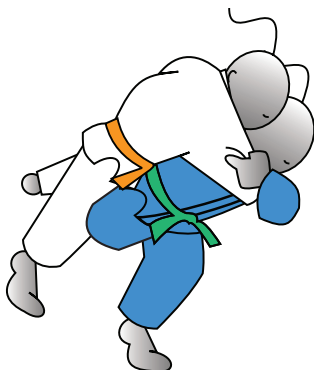
1

Get uke moving forwards in a circle by pulling on the sleeve and moving backwards. Or alternatively, get uke to move backwards.



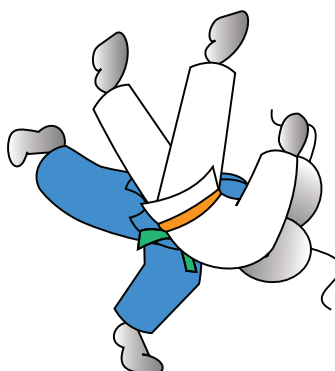
2

Aim to make contact with your hip and side. Lift uke with your leg against their inner thigh.



3

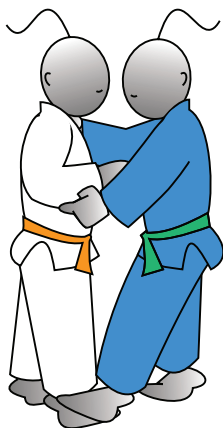
Keep your balance as you lift. Rotate by turning your head and upper body.



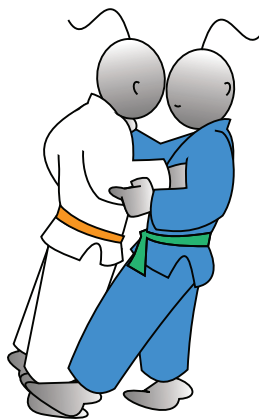
4

Finish with your throwing leg high. Use your sleeve to get full circular rotation.

OKURI-ASHI-BARAI



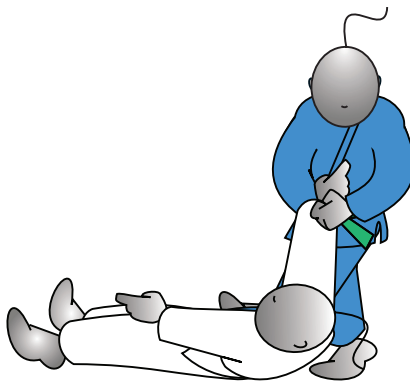
- 1** Move uke side ways, so that his/her feet come together.



- 2** As uke steps to his side, sweep sideways with the sole of your foot.



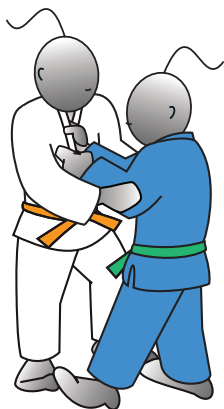
- 3** Lift your partner using both grips and your leg.



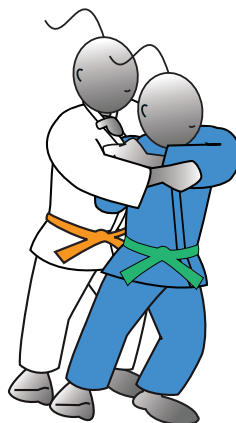
- 4** As uke lands on the mat, you should keep control pulling upwards with the sleeve.

TECHNIQUES

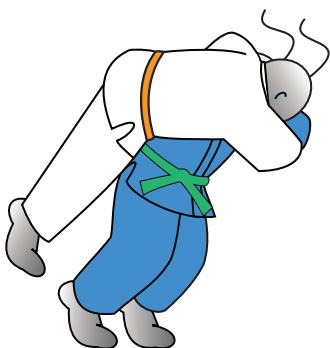
MOROTE-ERI-SEOI-NAGE


1

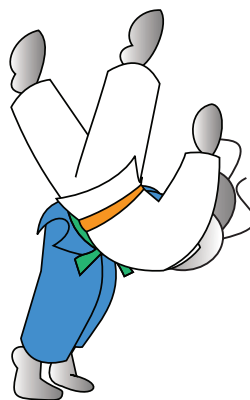
Note the different grip. Take hold of the inside collar with both hands for this throw.


2

Now turn in, pulling uke's lapel taught and placing your right elbow under uke's arm.

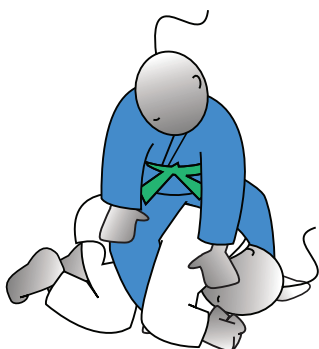

3

Lift by straightening your legs. If you are uke, make sure you hold your partner's sleeve and don't put your arm out.


4

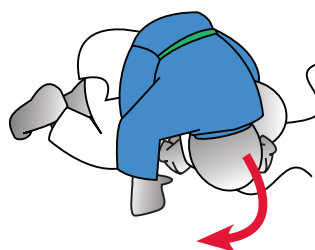
To finish the throw, drop your upper body and rotate turning your head and pulling the sleeve.

SHOULDER ROLL TO JUJI-GATAME



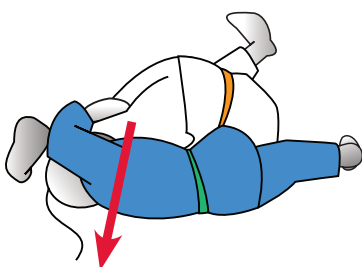
1

Step over uke placing your leg by uke's side.



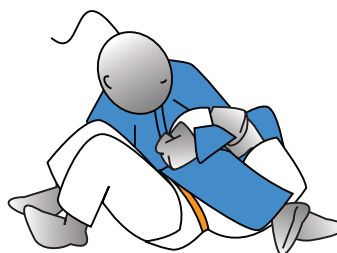
2

Scoop up the arm you are going to attack. Use your other arm for balance.



3

Trap uke's head with your free leg and make uke do a forward roll. Pull their legs over your head.



4

Now adjust your position, so you are comfortable in the juji-gatame position.

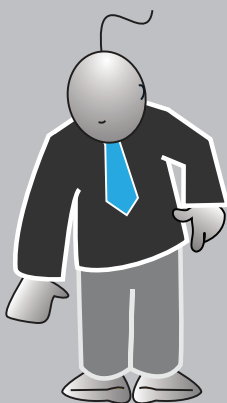
REFEREE SIGNALS



Adjust your judogi!



Waza-ari Awasete Ippon!



Osaekomi!



Toketa!

SKILLS & THEORY

3rd KYU REQUIREMENTS

PERSONAL CHOICE

Candidates are required to select and demonstrate four techniques from the BJA Technical Grading Syllabus and demonstrate them individually and then as a series of combinations and counters.

TERMINOLOGY AND SUPPLEMENTARY KNOWLEDGE

Candidates are required to:

1. Know the common English translations and meaning of all Japanese terminology used in this section and must be able to discuss with the Examiner the reasons for their choice of technique, grip etc.

NOTES

1. During the Randori demonstration the player will be required to demonstrate knowledge of basic performance skills e.g. Kumi-kata, Renzoku-waza, Renraku-waza and Kaeshi-waza. The duration of the Randori will be approximately four minutes.

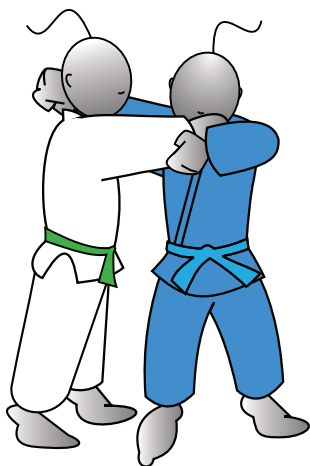
2. For the personal choice element, techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement. Demonstrations must include two combinations, two counters and two transitions into ne-waza. Combinations and counters can be either tachi-waza or ne-waza or a combination of both. Techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement. It is expected that the player will select appropriate techniques which will allow for the demonstration of the more advanced combinations and counters.

3. Kansetsu-waza is introduced for this grade and the demonstrations must be made in a controlled manner with special attention being paid to the safety of Uke.

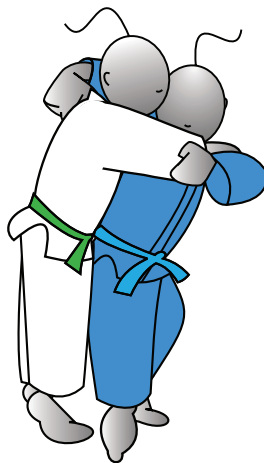
From this grade onwards, candidates under the age of 16 and therefore hold a junior licence must not apply Kansetsu waza to the point of submission and is taught so that the judoka has an understanding and awareness of the application.

TECHNIQUES

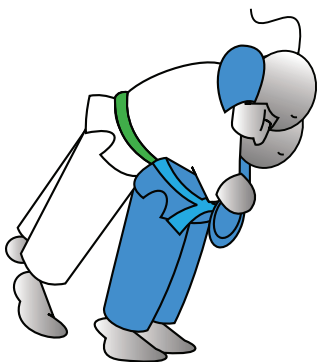
KOSHI GURUMA



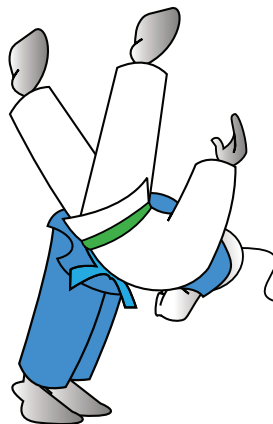
- 1** Aim to get uke moving in a circle, by pulling on the sleeve.



- 2** Bring your support leg around in a semi-circle and at the same time slip your right arm past uke's head. Do not relax your pull on the sleeve grip.

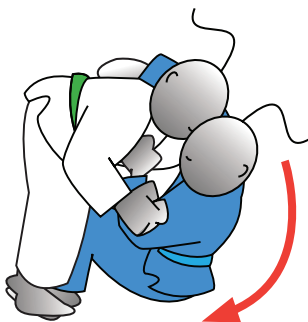


- 3** With your arm clamping uke's head to your body lift by straightening your legs. Make sure you are on the balls of your feet as you lift.



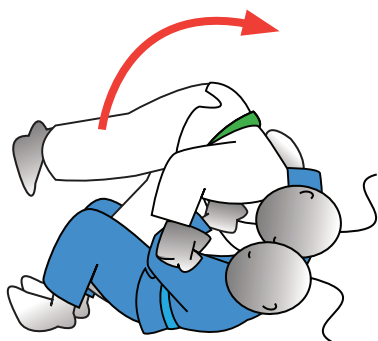
- 4** Finish the throw by rotating uke cleanly onto their back. Use the pull on the sleeve to direct the technique and control uke's fall.

YOKO GURUMA



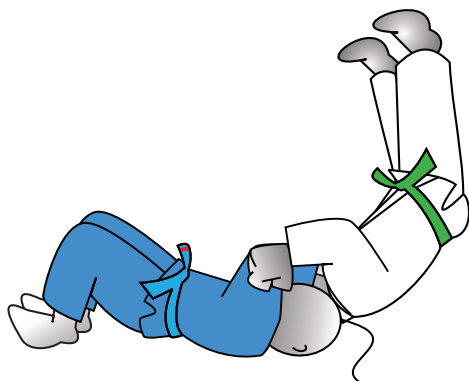
1

Allow uke to attack you with a forward technique like morote-seoi-nage. Jump around the technique, throwing your left foot in between uke's legs.



2

Leave your other leg trailing to the side of uke, in order to block uke's movement. Use your grip on the back of uke's jacket to direct the throw.

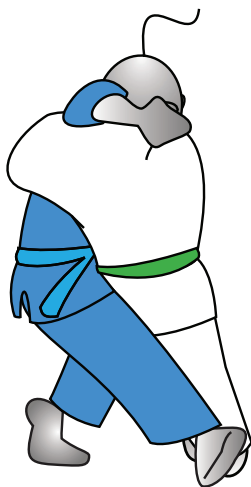


3

The momentum of your circular fall should provide enough force to throw uke in a circular movement onto his back.

TECHNIQUES

TANI-OTOSHI



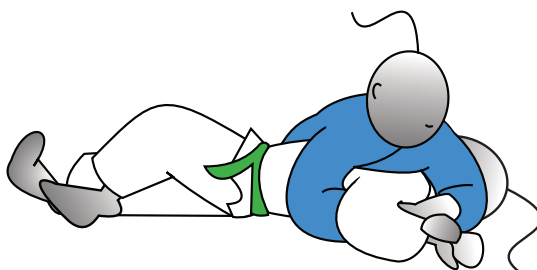
- 1** Take hold of a high collar and sleeve grip. Get uke to step forward, either by pulling or faking a forward attack like uchimata or harai-goshi.

- 2** Place your leg behind uke to block his backward movement. Keep your leg straight. Pull down sharply with your collar grip to throw uke backwards.

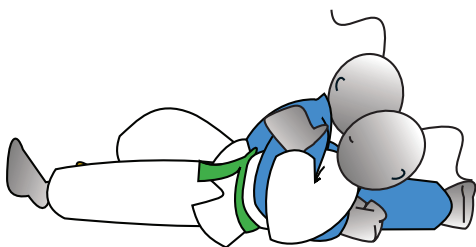
UDE-GARAMI

- 1** Hold uke's wrist with your left hand, pinning the back of uke's arm to the mat, palm facing upwards.

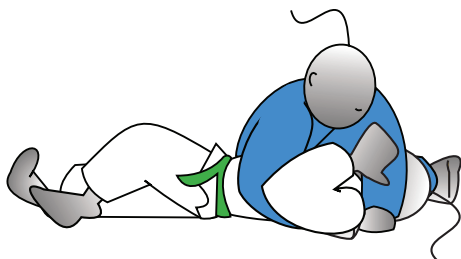
- 2** Place your right hand under uke's arm and take hold of your own wrist. Apply the lock by lifting uke's elbow and pulling uke's wrist in towards your body.



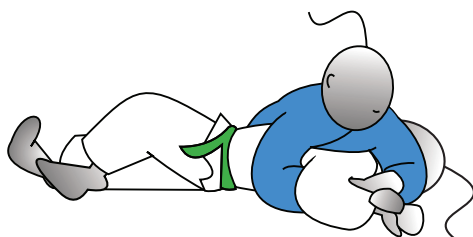
KUZURE-KESA-GATAME TO UDE-GARAMI



- 1** Start in kuzure kesa-gatame. This technique will work well if uke tries to escape by turning towards you, pushing at you with their free arm.



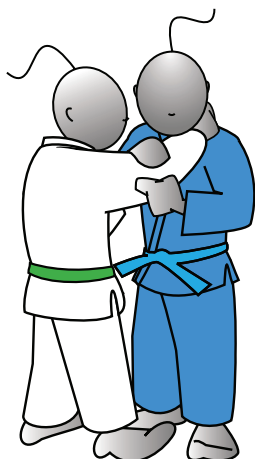
- 2** Let go of the sleeve and keeping your weight on uke's chest turn towards uke's free arm.



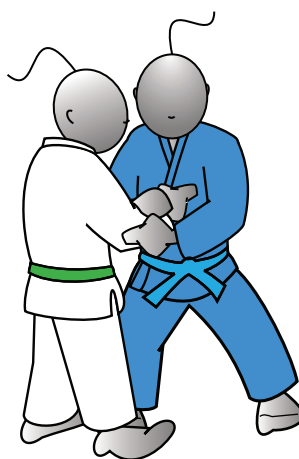
- 3** Grab uke's wrist using your left hand and pin it quickly to the mat. Now apply ude-garami as show on the previous page.

TECHNIQUES

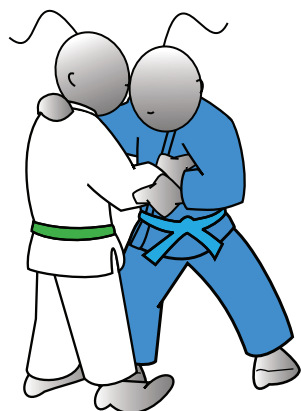
KUMI-KATA (RIGHT V RIGHT / LEFT V LEFT)


1

Let uke take hold of a high strong grip on your collar and sleeve. Let go of your collar grip and place your right hand on top of uke's left forearm.


2

Take a step backwards. As you do so push down sharply with your right hand and pull down with your left. The movement needs to be sudden and sharp.


3

Keep control of the sleeve grip (so uke can't return to the original high collar grip) and take hold of the collar.

LEARNING TIP

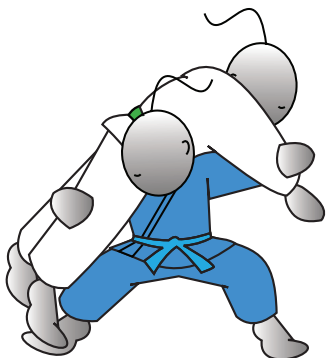
At this grade you will need to be able to show Kumi-kata (gripping) skills like this simple drill to break grips above.

As you practise this drill it is important to keep good upper body posture. If you try to break the grip while you are in a poor position you will become off balance and hence easy to throw.

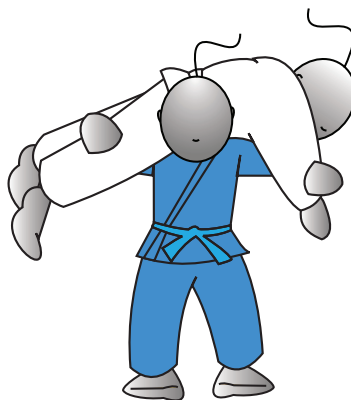
Although the movement with your hands is vital, remember a lot of the power comes from your whole body. Especially your shoulders, back and legs. Make it as dynamic as you can.

NOTE: TECHNIQUES WITH AN ASTERIX

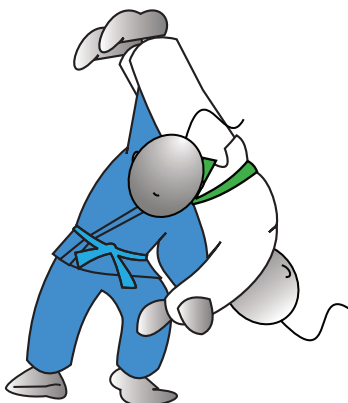
Following recent IJF competitive rule changes, all techniques marked with an asterisk (*) may only be used as a counter technique or as the second or third technique in a combination sequence.

KATA-GURUMA ***1**

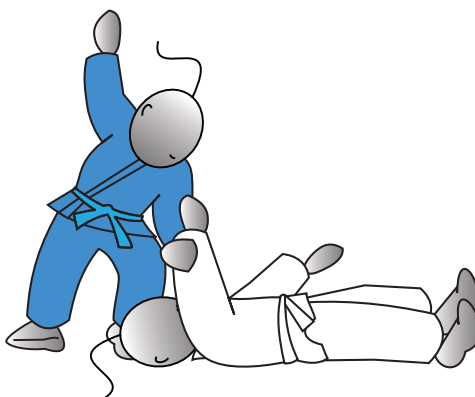
Drop down quickly to take hold of uke's inner thigh. Keep your back straight. Pull uke's sleeve downwards and over your own shoulders.

**2**

Lift using your legs, to hoist uke into the air on top of your own shoulders.

**3**

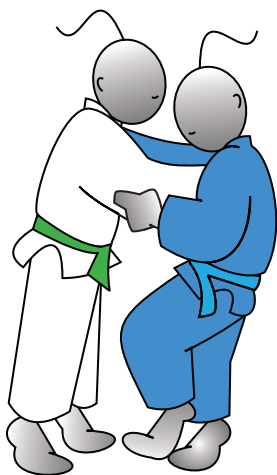
Drop one shoulder to tip uke off to one side. Lift uke's legs with your arms to throw to one side.

**4**

Keep hold of uke's sleeve to help uke land as lightly as possible.

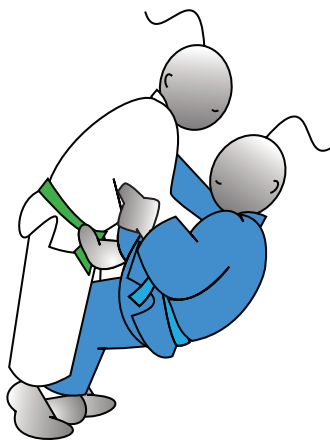
TECHNIQUES

TOMOE-NAGE



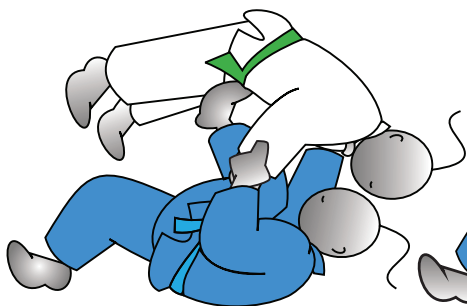
1

Break uke's balance by taking a small step backwards and pulling uke forward.



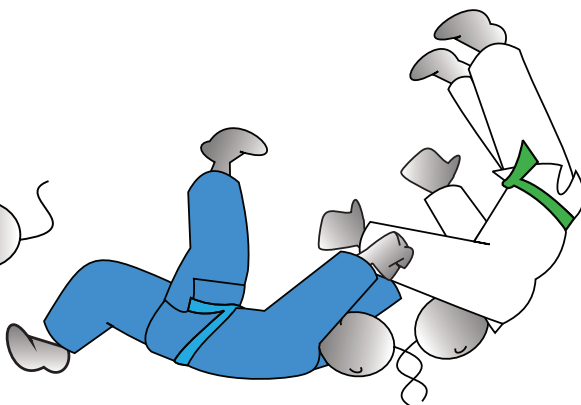
2

Place your right foot just below uke's stomach and fall backwards.



3

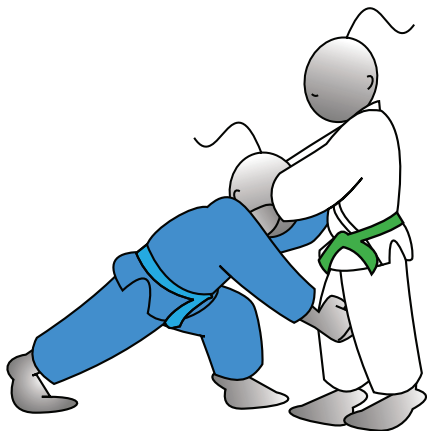
Use your foot in uke's stomach to direct uke over your body and onto the mat. Direct also with your collar and sleeve grip.



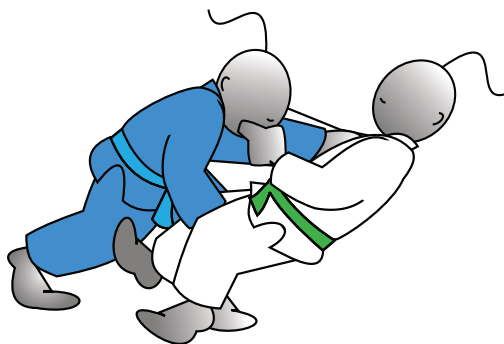
4

Straighten your leg to finish the throw. Keep hold of uke's sleeve as you throw.

KATA-UCHI-ASHI-DORI *

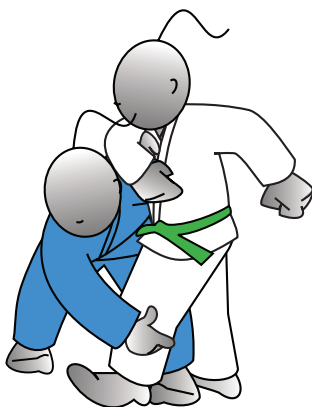


- 1** Make sure uke is off balance to the rear. Attack uke's leading leg, grabbing the inside trouser leg with your right hand.



- 2** Pull uke's leg towards you. At the same time drive uke backwards with the collar. Strength should come from your support leg.

SOTO-KIBISU-GAESHI *



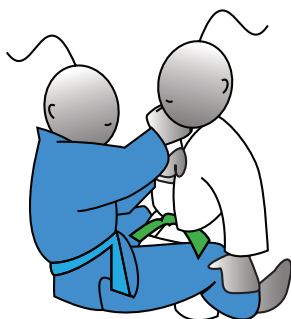
- 1** This is another leg grab, but this time when you let go of sleeve, place your hand on uke's outside leg. Aim for the side or back of uke's knee.

- 2** As you block uke's leg with your hand, drive with your collar grip, pushing uke backwards and over his blocked leg.

TECHNIQUES

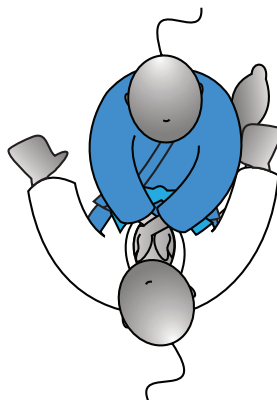
KATA-JUJI-JIME

NOT REQUIRED FOR EXAM



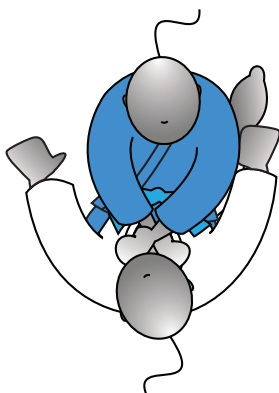
- 1 Reach up and take hold of both collars. One hand should be facing upwards, the other downwards. Apply the strangle in a controlled manner.

GYAKU-JUJI-JIME



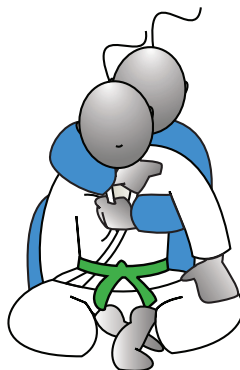
- 2 From inbetween uke's legs, take hold of both collars. Both hands should be facing upwards, with your fingers gripping the inside of the lapel.

NAMI-JUJI-JIME



- 3 From inbetween uke's legs, take hold of both collars. Both hands should be facing downwards, with your thumbs gripping the inside of the lapel.

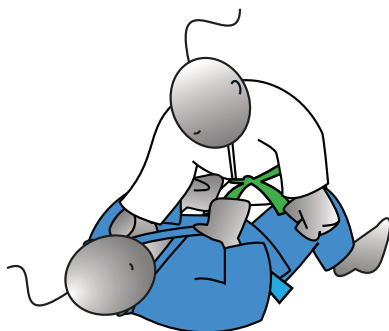
OKURI-ERI-JIME



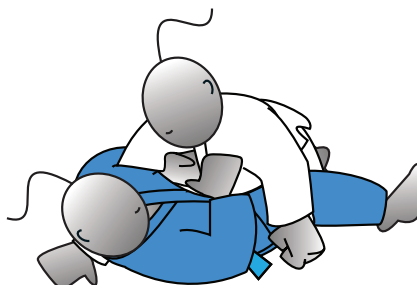
- 4 Reach under uke's neck to take hold of the far collar. With your other hand, reach under uke's armpit to take the far collar. Apply the strangle.

NAMI-JUJI-JIME (UKE ON TOP)

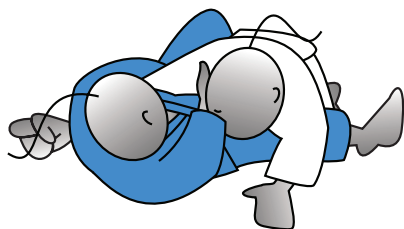
GYAKU-JUJI-JIME ALSO REQUIRED FROM THIS POSITION NOT ILLUSTRATED



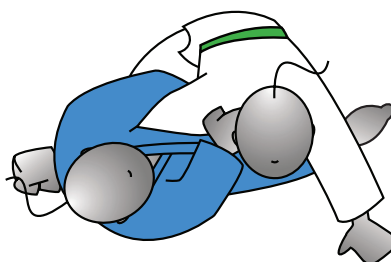
- 1** You also need to show you can apply both nami-juji-jime and gyaku-juji-jime from underneath.



- 2** As uke reaches for your collar, wrap up his arm and trap it against your armpit. Reach across and take hold of the far collar.



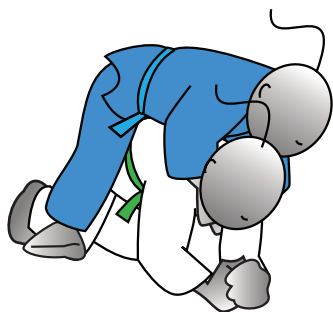
- 3** Now, with your right hand take hold of the other collar. Control uke using your legs to push uke flat.



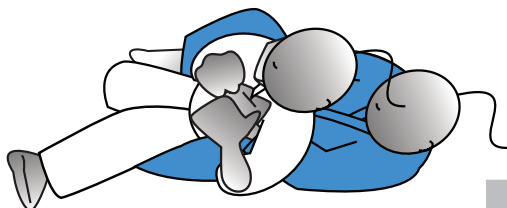
- 4** Apply the strangle. Uke's should submit by tapping the mat, or any part of the body twice.

TECHNIQUES

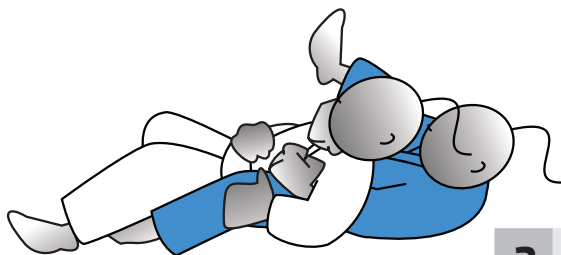
OKURI-ERI-JIME (FROM AN ATTACK)


1

With uke on all fours, reach under uke's arm and grab hold of the far collar. With the other hand, reach under uke's neck and take the far collar.

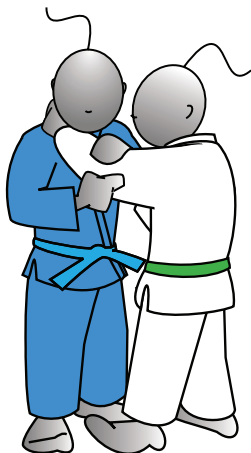

2

Roll to the side, controlling uke with your feet and legs. Aim to keep uke stretched out.


3

Apply extra pressure by using the back of your calf against uke's shoulder. Apply the strangle, as shown before.

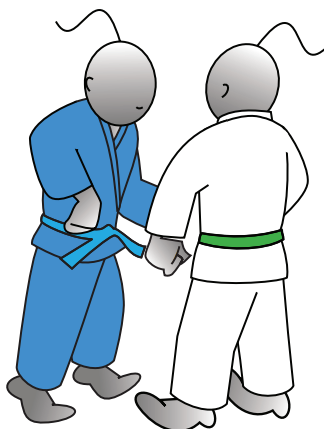
KUMI-KATA (RIGHT V LEFT, LEFT V RIGHT)



- 1** Let go of the grip you have on the collar and place your right hand over uke's forearm.



- 2** Break the grip as before with a sudden, sharp movement. Remember to take a step back as you do so.



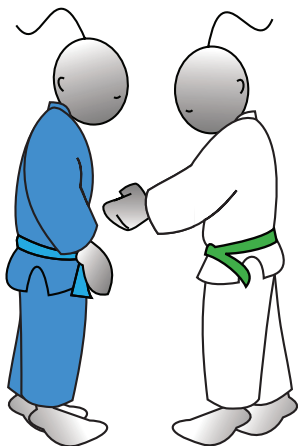
- 3** Keep hold of the sleeve pull uke forwards so he steps forward with his left foot.



- 4** Swing your right arm around uke's back for a cross grip, holding the jacket around uke's shoulder/armpit level.

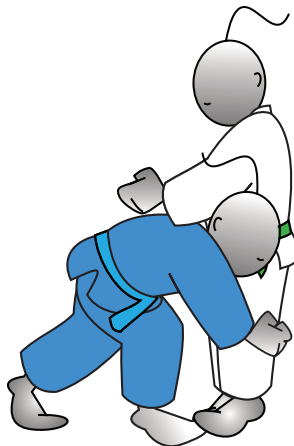
TECHNIQUES

MOROTE-GARI *



1

Let uke come towards you and reach in for a grip. Don't give the technique away by looking downwards!



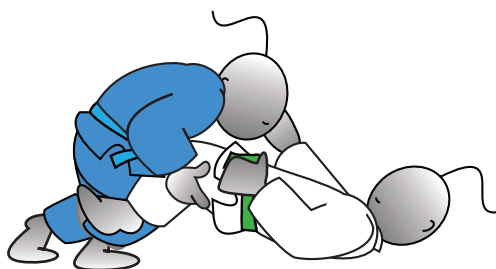
2

Quickly duck under uke's arms and grab the back of uke's trousers just above the knees. Your shoulder should make contact with uke's stomach.



3

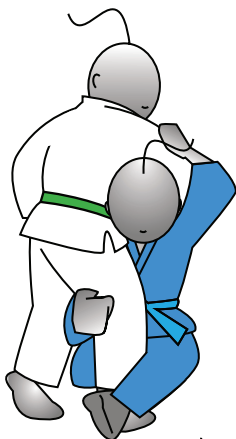
To throw, lift uke upwards, driving from your legs as you run uke backwards across the mat.



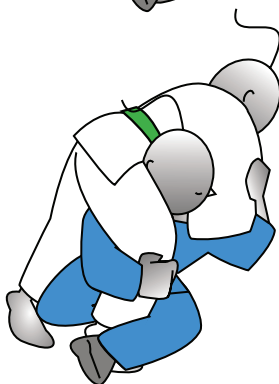
4

Keep driving uke backwards so they land on their back.

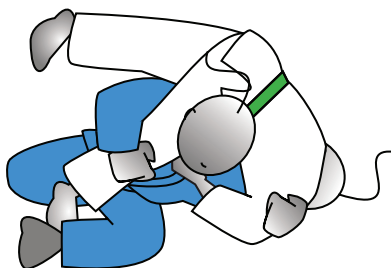
YOKO-KATA-GURUMA-OTOSHI *



- 1** With a tight grip over uke's shoulder, drop down grabbing uke's inner thigh as you do. You should be almost sat down in a hurdle position.



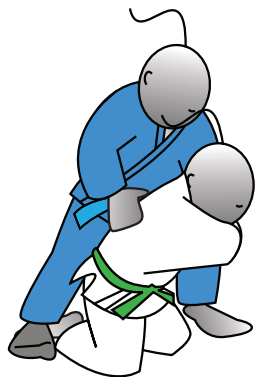
- 2** Clamp uke to your shoulders. Pull downwards with your sleeve grip and clamp your arm around uke's leg. Your left leg should block uke's leg, also.



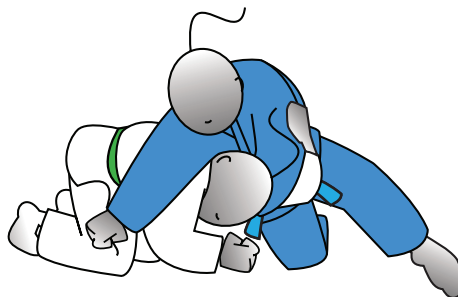
- 3** Keep good upper body control, as you roll uke off your shoulders.

TECHNIQUES

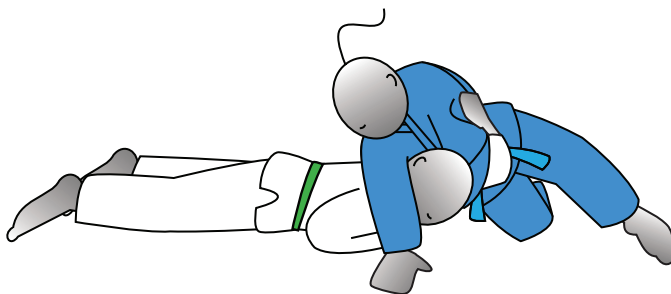
KOSHI-JIME (FROM ATTACK)

**1**

Step around uke's attack, keeping hold of your collar grip.

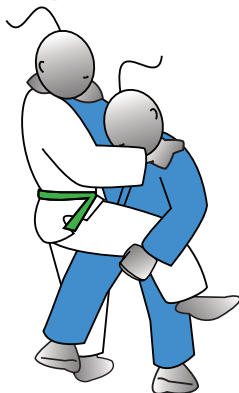
**2**

Apply pressure, using your armpit over the back of uke's neck and pulling the collar across uke's throat.

**3**

Alternatively, you can pull uke out flat onto his stomach. Applying pressure by flattening down with your hips and pushing down with your arm against the collar.

SOTO-ASHI-DORI-OUCHI-GARI *



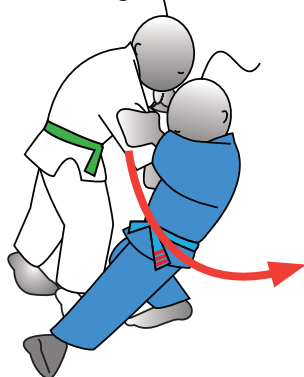
- 1** Attack with ouchi-gari. Let go of your grip on the sleeve and grip the back of uke's leg (above the knee)
- 2** Lift uke's leg with your hand, placing all uke's weight on uke's left foot. Now reap uke's left foot with ouchi-gari.

UCHI-KIBISU-GAESHI *



- 1** Get uke to take a step to the right with their right foot. As they step, grab uke's leg (low down, around the ankle/calf area.)
- 2** Pull uke's leg, helping uke to continue in the direction they have already stepped. At the same time drive backwards with the grip on the collar.

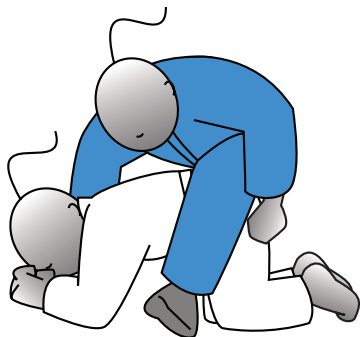
UKI-WAZA NOT REQUIRED FOR EXAM



- 1** This is a circular throw, done as uke takes a step forwards. As uke steps, throw your leg out flat to block uke's pathway.
- 2** Pull uke over your leg by pulling hard on the sleeve. Uke should fall as if they have done a forward roll.

TECHNIQUES

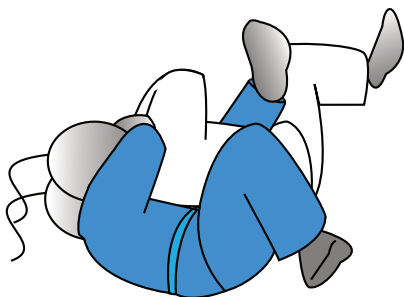
KATA-TE-JIME (FROM ATTACK)


1

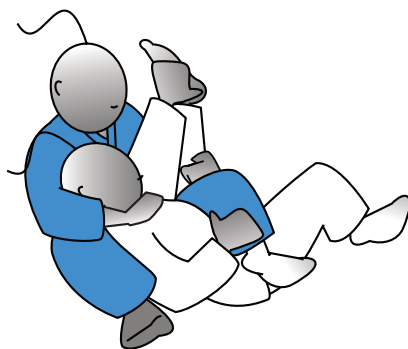
Allow uke to attack, with a low technique like drop seoi-nage. Keeping the collar grip, swing your left leg between ukes arm and leg to start the roll.


2

Roll over diagonally over your shoulder, bringing uke onto your own body. As you roll use your free arm to grab uke's trouser leg.


3

Keep rolling until you have uke on his back, making sure uke's collar is under the throat and not across the face.


4

To apply the shime-waza, pull uke's left leg and collar towards you. At the same time, use your right leg to push uke's shoulders down against the strangle.

SKILLS & THEORY

2nd KYU REQUIREMENTS

PERSONAL CHOICE

Candidates are required to select and demonstrate four techniques from the BJA Technical Grading Syllabus and demonstrate them individually and then as a series of combinations and counters.

OR

Demonstrate any two sets of the Nage-no-kata or any two sets of the Katame-no-kata or either of first 2 sets of the Go-no-sen-no-kata.

TERMINOLOGY AND SUPPLEMENTARY KNOWLEDGE

Candidates are required to:

1. Know the common English translations and meaning of all Japanese terminology used in this section and must be able to discuss with the Examiner the reasons for their choice of technique, grip etc.

NOTES

1. During the Randori demonstration the player will be required to demonstrate knowledge of basic performance skills e.g. Kumi-kata, Renzoku-waza, Renraku-waza and Kaeshi-waza. The duration of the Randori will be approximately four minutes.

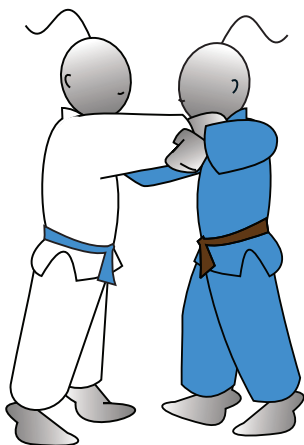
2. For the personal choice element, techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement. Demonstrations must include two combinations, two counters and two transitions into ne-waza. Combinations and counters can be either tachi-waza or ne-waza or a combination of both. Techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement.

It is expected that the player will select appropriate techniques which will allow for the demonstration of the more advanced combinations and counters.

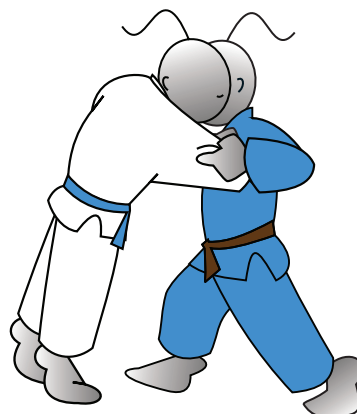
3. Kata is offered as personal choice for this grade. Demonstrations must be performed in the traditional manner and include the formal opening and closing bowing procedures.

TECHNIQUES

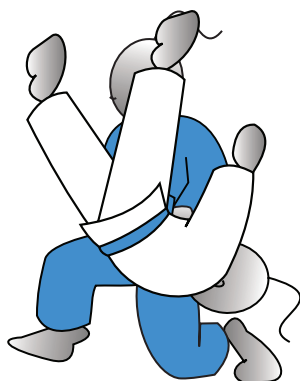
UKI-OTOSHI



- 1** Take hold of an orthodox lapel and sleeve grip.



- 2** Step back with your left foot and at the same time pull with the sleeve grip, to make uke step forward.

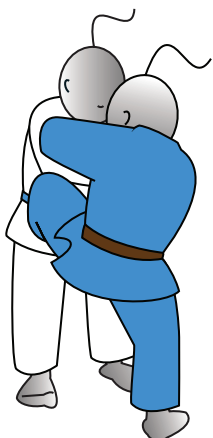


- 3** Drop down onto one knee, and allow uke to fall into the space you have created. Uke's movement should be fluid, like a forward ukemi.

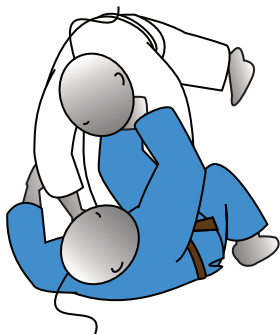


- 4** Use your grips to finish the rotation. Uke should land flat on the mat, while Tori stays on one knee.

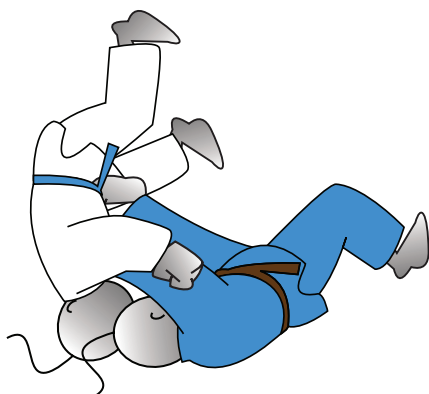
YOKO-TOMOE-NAGE



- 1** Pull uke forwards to break balance and placing your foot in uke's stomach, fall backwards to begin the attack.



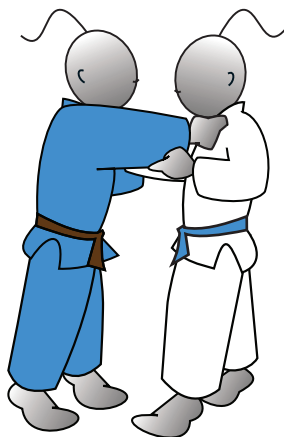
- 2** Make sure you turn your foot slightly with your toes pointing to the left side. Pull uke's weight over to the left side, by pulling on the sleeve.



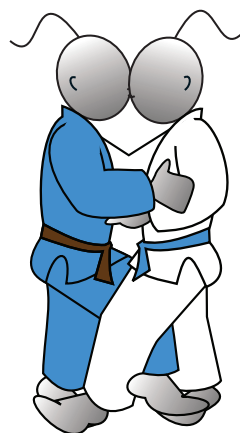
- 3** To finish, straighten your leg, aiming to throw uke to the side rather than straight over the top.

TECHNIQUES

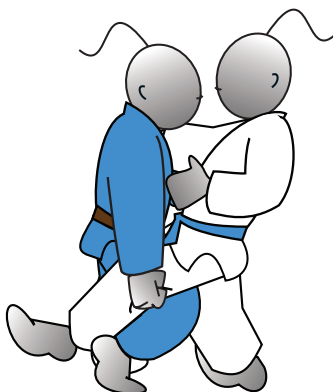
KATA-HIZA-TE-OUCHI-GAKE-ASHI-DORI *



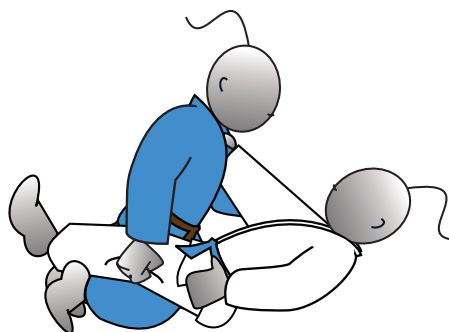
- 1** Make uke take a step forward by pulling with your collar grip.



- 2** Attack uke's leading leg with ouchi-gari. Reap out the leg before uke is able to touch his foot on the mat.

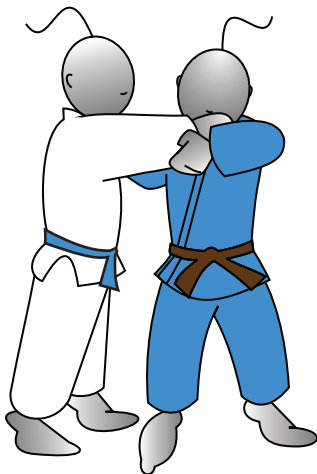


- 3** Grab uke's trouser leg.

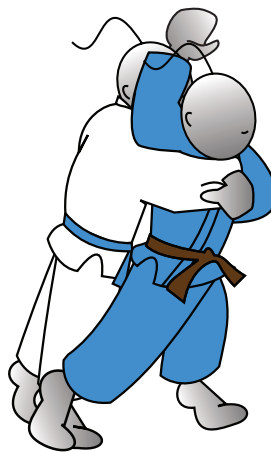


- 4** Drive uke backwards towards the mat, pushing with the grip on the collar. At the same time pull the trouser leg upwards.

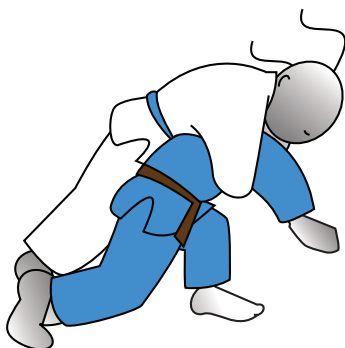
SOTO-MAKI-KOMI



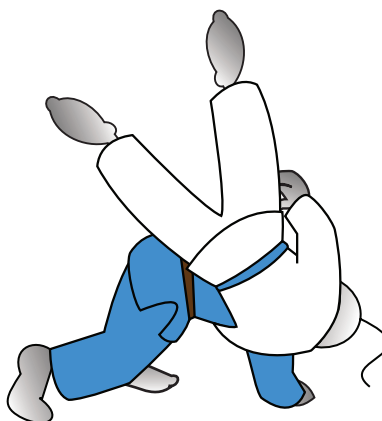
- 1** Aim to get uke to move in a circle. You can do this by moving backwards yourself, while pulling on the sleeve.



- 2** Keeping tight hold of the sleeve, rotate pivoting on your support leg. Throw your right arm over uke's arm.



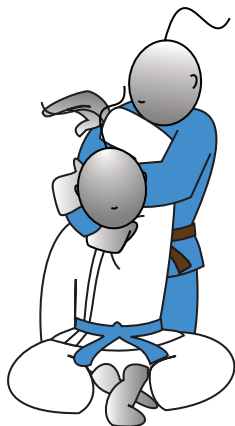
- 3** Wind uke around your own body. Rotate your head, hips and right leg. Keep tension on the sleeve throughout the technique.



- 4** Without collapsing to the mat, throw uke over your back. Make sure the rotation is complete - do not stop half way.

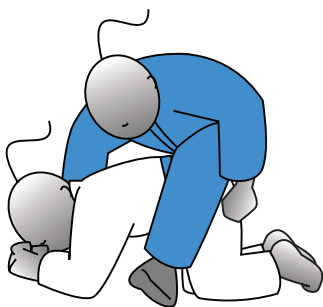
TECHNIQUES

KATA-HA-JIME

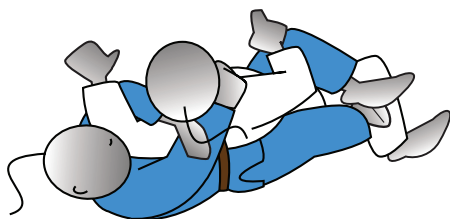


- 1 Reach for uke's far collar with your right hand. With your left hand, reach under uke's armpit and grab hold of your own forearm. Apply the strangle.

KATA-HA-JIME (FROM ALL FOURS)



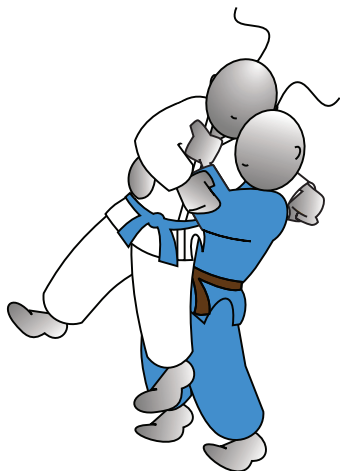
- 1 Reach under uke's neck and grab the far collar with your right hand. Swing your left leg through the gap between uke's legs and arms.



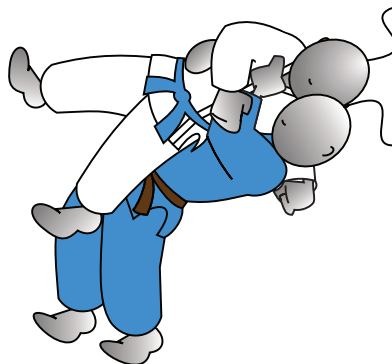
- 2 Tuck your head in to roll, bringing uke over and onto their back.

- 3 Control uke with your legs as you apply the strangle, as shown above.

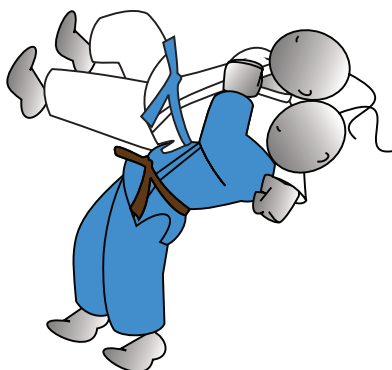
URANAGE



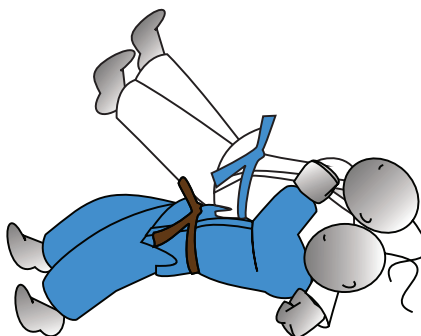
- 1** Urnage is best used as a counter to a forward attack. As uke attacks, grab around the waist, bend your knees and lift uke off the ground.



- 2** Keeping uke tightly clamped to your body. Continue the lift, getting power from your legs.



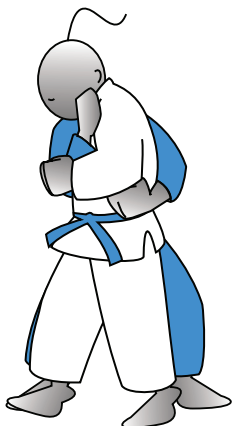
- 3** Aim to get height with this technique. Arch your back and thrust your hips forward to push uke upwards.



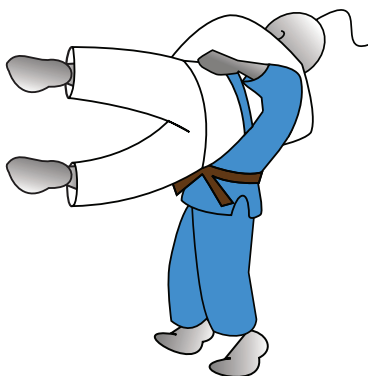
- 4** To finish the throw, fall backwards towards the mat, rotating as you do so. At all times, keep control of uke, steering uke cleanly onto his back.

TECHNIQUES

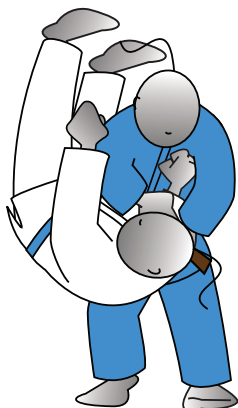
USHIRO-GOSHI

**1**

Use Ushiro-Goshi as a counter to forward attacks. Grab uke around their waist. Bend your knees to prepare for the lift.

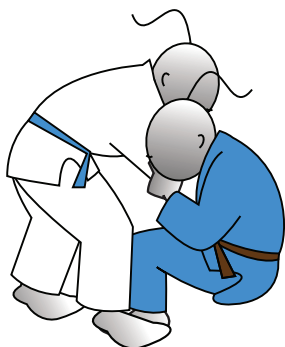
**2**

Lift uke, using your legs. Bring your hips forwards to thrust uke into the air.

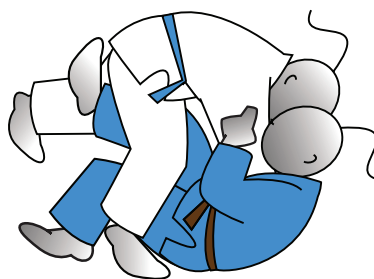
**3**

As uke begins to fall control the descent so that he lands lightly in front of you

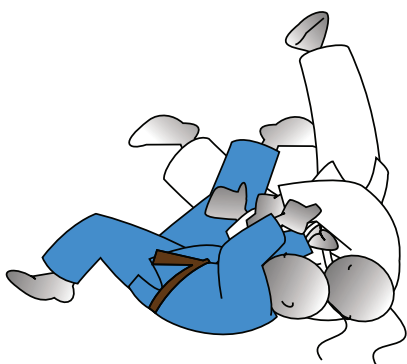
SUMI-GAESHI



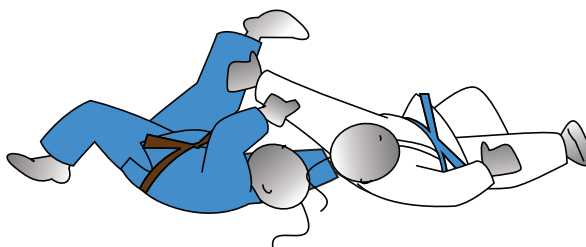
- 1** Ensure uke is moving forwards by pulling on the sleeve and collar. Step backwards and sit down.



- 2** Place your foot against uke's inner thigh, using your leg to continue uke's forward movement. Keep your back rounded.



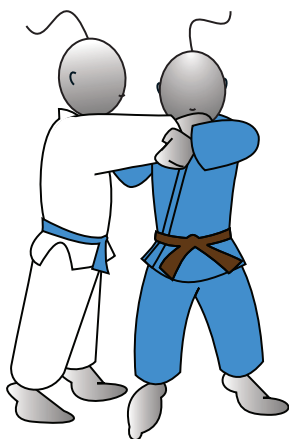
- 3** Direct uke over towards the mat using your foot to control uke's leg.



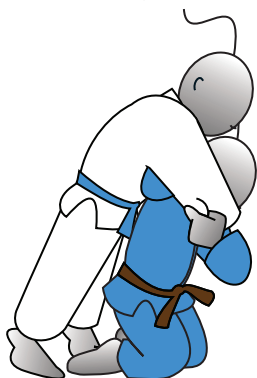
- 4** Push with the sole of your support foot against the mat to get more force.

TECHNIQUES

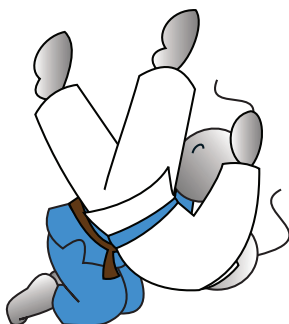
RYO-HIZA-SEOI-OTOSHI

**1**

Hold the sleeve and the inside collar. Break uke's balance, getting uke to come up onto tip toes.

**2**

Rotate 180 degrees and drop down onto your knees. Pull the sleeve and place your elbow under uke's arm.

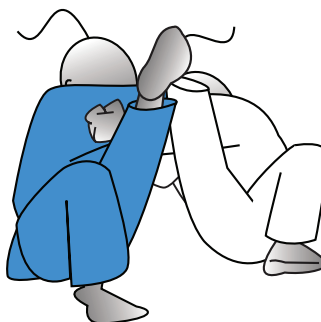
**3**

To throw, drop your upper body and at the same rotate uke cleanly over the top. Keep tension on the sleeve throughout the throw.

YOKO-GAKE



- 1 Block uke's foot using the sole of your foot against uke's lower leg.

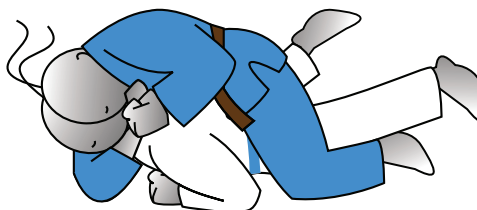


- 2 Fall to the side, lifting uke's blocked leg with the impetus of your own fall.

HADAKA-JIME



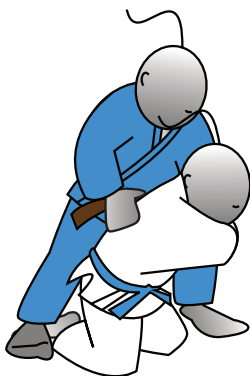
- 1 Reach under uke's neck and clasp your hands together. Pull uke towards you, with your forearm against uke's throat. Push your chest against uke's back.



- 1 Hadaka-jime can also be done from this position. Tuck your feet under uke's legs and apply the strangle as before.

TECHNIQUES

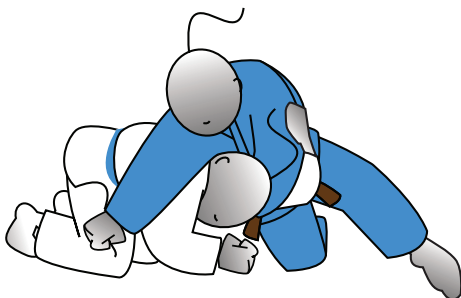
KATA-TE-ASHI-KOSHI-JIME

**1**

Allow uke to attack with a drop ippon-seoi-nage. Block the attack, keeping hold of your grip on uke's collar.

**2**

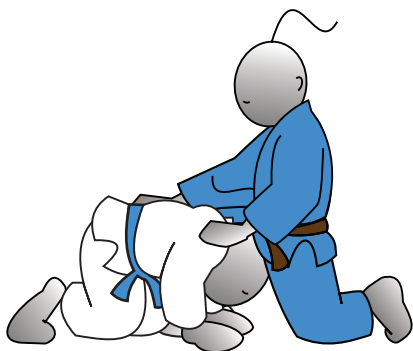
Move off the attack in a semi-circle. As you move pull uke forwards, stretching him onto all-fours.

**3**

Apply the strangle, sitting your hips through and walking your legs around in a circle towards uke's trapped leg.

SAN-GAKU-JIME

IMPORTANT: Two entries are required, both the simple and a complex entry as illustrated. It is also possible to apply San-gaku-gatame and San-gaku osae-gatame from this entry.



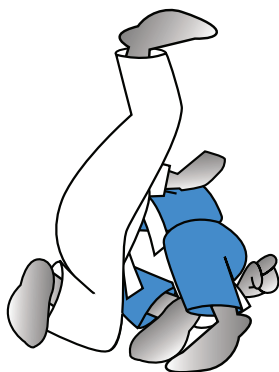
1

Start with uke on all fours. Grab hold of the belt and jacket. Hook your right leg over uke's left arm. Put the thigh of your left leg close to uke's head/neck.



2

Grab under uke's right arm and use the arm as a lever and you begin the roll by falling to your right side.



3

Aim to get uke to rotate completely onto his back, bringing your legs together once uke's is over and onto his back.

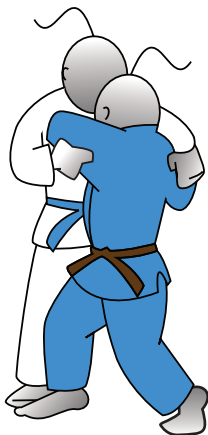


4

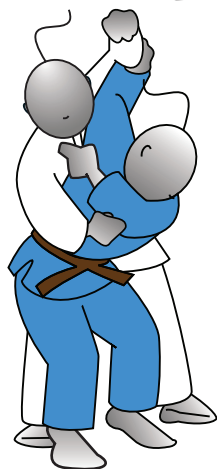
Now apply san-gaku-jime hooking your foot behind your own knee. To make more space shift your hips and pull uke's arm upwards.

TECHNIQUES

KATA-ERI SODE-TSURI-KOMI-GOSHI


1

Make sure you have uke off balance, coming forward onto tip toes. As you turn in, push uke's arm upwards.

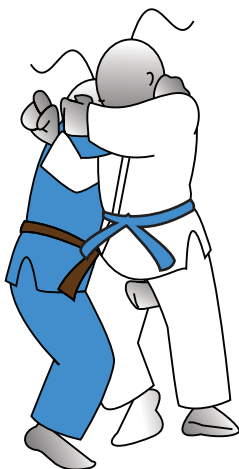

2

Slide your hips across and push uke's arm into the air. Keep your knees bent and head rotated.

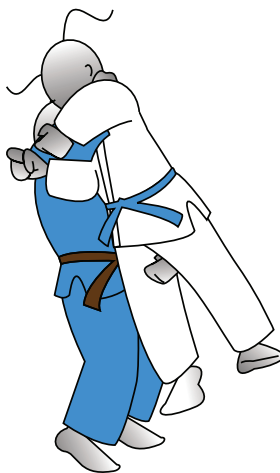

3

Finish the throw, directing with the grip on the sleeve and pulling in hard to help the rotation with the collar grip.

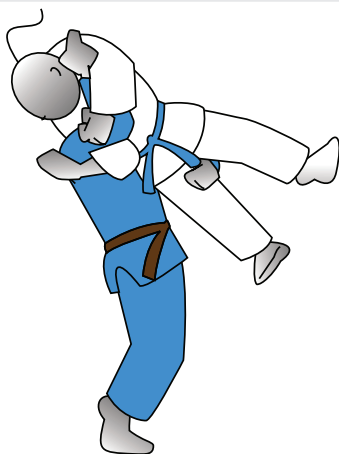
TE-GURUMA *



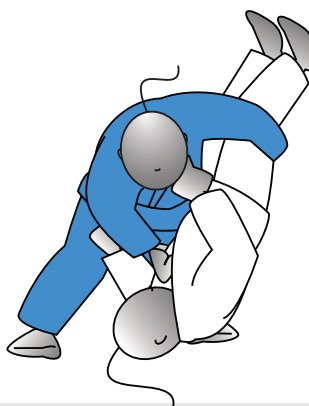
- 1** Let go of your grip on the sleeve. Bend your knees and grab uke's thigh.



- 2** Lift uke into the air, using your legs. As you lift thrust your hips forward to get more power.



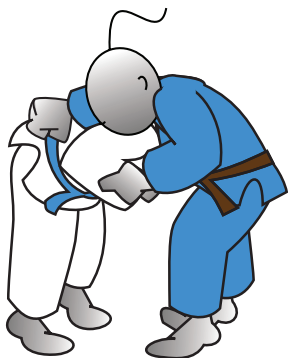
- 3** Aim to get height before you begin the rotation, keeping uke clamped to your chest, as you lift upwards.



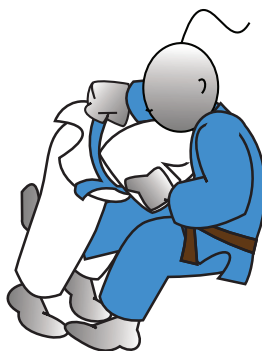
- 4** To throw, simultaneously bring your chest backwards, pull down on the collar and lift uke's leg up, to rotate uke cleanly onto his back.

TECHNIQUES

SUMI-GAESHI (FROM BELT)


1

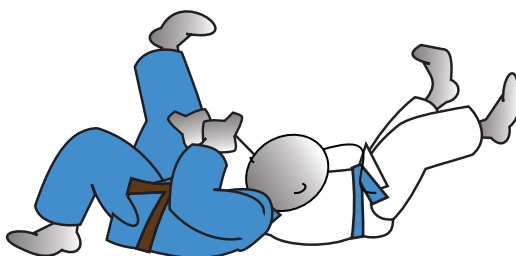
Pull uke forward to make them bend over. Let go of the collar and reach over uke's back and onto the belt.


2

Sit backwards, placing your foot against uke's inner thigh. Pull on the belt as you sit down to help give momentum to uke's forward movement.

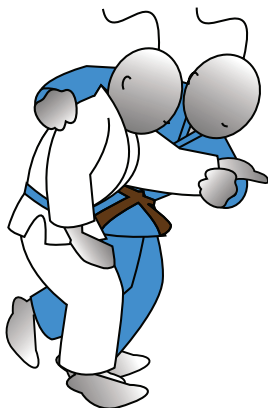

3

Guide uke over onto his back, by straightening your attacking leg and pulling on the belt.

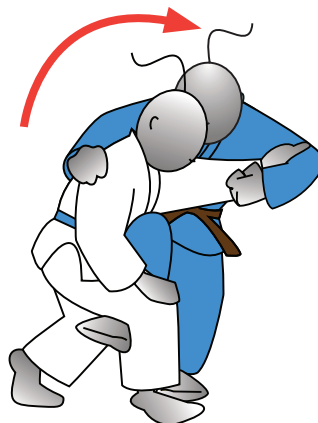

4

Push with the sole of your support leg against the mat to give stability and force.

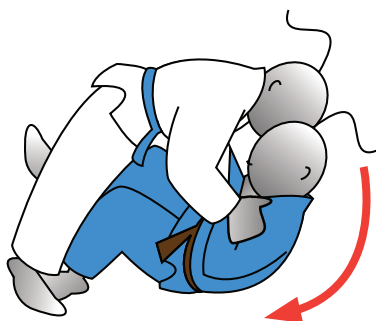
SUMI-GAESHI (CROSS GRIP)



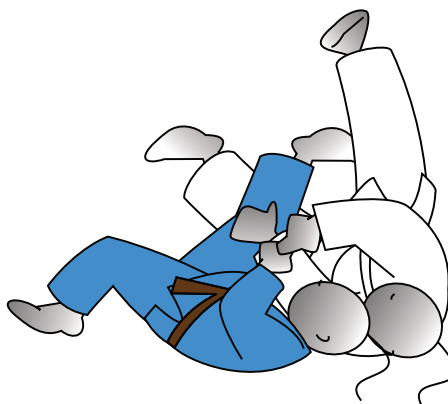
- 1** Take hold of a cross grip, making sure you have uke in a jigo-tai position, with his weight over the side you are going to throw.



- 2** Throw your own body backwards. As you do place your foot against uke's thigh.



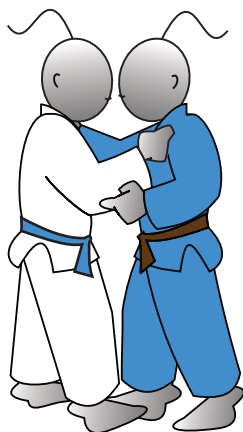
- 3** Make sure you fall in a wide circle, creating a space, for uke to land in.



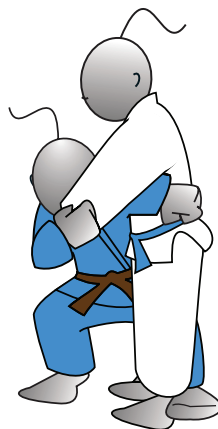
- 4** Your movement should be enough to throw uke, but help by steering with your foot and pulling on the back of the jacket throughout the technique.

TECHNIQUES

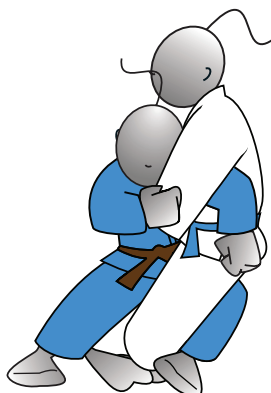
KO-UCHI-GAKE-MATA-MAKI-KOMI *


1

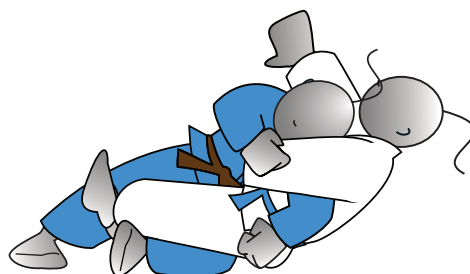
Pull sharply on the sleeve to provoke a reaction, getting uke to step forward.


2

Driving off your support leg, hook your right leg around uke's calf.


3

Drive backwards with your upper body. Uke's right leg should be completely blocked between your attacking leg and arm.


4

Keep driving uke backwards towards the mat.

SKILLS & THEORY

1ST KYU REQUIREMENTS

PERSONAL CHOICE

Candidates are required to select and demonstrate four techniques from the BJA Technical Grading Syllabus and demonstrate them individually and then as a series of combinations and counters.

OR

Demonstrate any three sets of the Nage-no-kata or the complete Katame-no-kata or the complete Go-no-sen-no-kata.

TERMINOLOGY AND SUPPLEMENTARY KNOWLEDGE

Candidates are required to:

1. Know the common English translations and meaning of all Japanese terminology used in this section and must be able to discuss with the Examiner the reasons for their choice of technique, grip etc.
2. Give three example of any of the penalties in Article 27.

NOTES

1. During the Randori demonstration the player will be required to demonstrate knowledge of basic performance skills e.g. Kumi-kata, Renzoku-waza, Renraku-waza and Kaeshi-waza. The duration of the Randori will be approximately four minutes.

2. For the personal choice element, techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement. Demonstrations must include two combinations, two counters and two transitions into ne-waza. Combinations and counters can be either tachi-waza or ne-waza or a combination of both. Techniques must be demonstrated in an appropriate practical situation that includes attacking opportunity, best grip and appropriate movement.

It is expected that the player will select appropriate techniques which will allow for the demonstration of the more advanced combinations and counters.

3. Kata is offered as personal choice for this grade. Demonstrations must be performed in the traditional manner and include the formal opening and closing bowing procedures.

BLACK BELT

Once you have attained your 1st Kyu you can begin to work towards getting the prestigious black belt (1st Dan) by following either or both of the two methods below.

GETTING YOUR BLACK BELT

Getting your black belt is a life-long goal of many judoka. There are two different ways you can get your 1st dan black belt. You can do either or both, if you wish.

TECHNICAL DAN GRADE

The exam is very similar to the way you have been assessed for 1st Kyu. The examiner will test that you understand the key principles involved in the application of techniques, demonstrating where appropriate, best grip, attacking opportunity and movement. The exam is split into ten sections that can be completed all on the same day or over period of time.

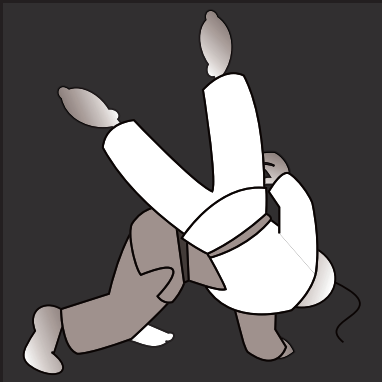
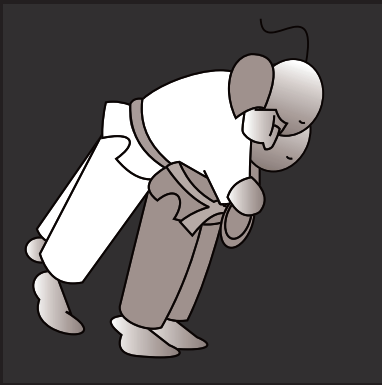
You can take the exam any time after getting your 1st Kyu but there is a minimum time in grade of five years before the promotion can be registered and a minimum age of 20.

COMPETITIVE DAN GRADE.

This is the traditional method of gaining promotion based on skill in contest, theoretical knowledge and ability to demonstrate specific techniques. Generally the theory part is split into two parts, the demonstration of mandatory techniques and other techniques that you can choose. You also need to accumulate 100 contest points, by winning contests against an equal or higher grade in point scoring competitions or gradings by ippon (10) or waz-ari (7). You can also be promoted by completing a line up at a grading where you first win two individual contests and then win three further contests in a line up.

Again you can enter a grading any time after gaining 1st kyu but there is a minimum time in grade of six months and a minimum age of 15.

Please Note: A full and detailed explanation can be gained by downloading the Dan Grade Syllabus from the British Judo Association's website.



**BRITISH
JUDO**

