

Ho'on Dojo

An Official American Ju-Jitsu
Association Dojo



Student Handbook

Why Ju-Jitsu?

	<u>Aikido</u>	<u>Judo</u>	<u>Karate</u>	<u>Ju-Jitsu</u>
Hits with fists			X	X
Hard blocking			X	X
Soft blocking (Deflecting)	X		X	X
Open hand & arm striking			X	X
Low kicks			X	X
High kicks			X	X
Throws		X		X
Come Along(s)	X			X
Takedowns	X	X		X
Holds, Locks, & Grappling		X		X
Nerve Attacks	X			X
Simulate street scenarios				X
Control attacker, not injure				X
Variety of responses to any given attack				X

About Ho'on Dojo and Sensei Brian McClernan



Sometime in the year 1997, after watching reruns of the TV show “Bounty Hunters”, a friend and I ventured out and became Bail Enforcement Agents, traveling up and down the east coast to apprehend wanted fugitives. In 1998, after the owner of Abbey Bail Bonds urged me to become a licensed Bail Bondsman, which would allow me to post bails on behalf of the defendants, and still have the power of arrest, I took the state test and passed. Soon after, while at the Towson Festival, I saw a few Jujitsukas (students of Ju- Jitsu) performing various Judo throws and Ju-Jitsu techniques and thought it may benefit me in my part-time job as an agent. After contacting Professor John Dennis McCurdy, AJA (American Ju-Jitsu Association) President, now a retired 10th degree black belt, I joined his Towson Daitobukan Dojo located at the Towson YMCA. Over the next 14 years, Dennis, Terry Feelymeyer, and Paul Klara pushed me and made me the Jujitsuka I am today. My hope is that my training, both physically and mentally will be passed onto you. Thus Ju-Jitsu, becomes, not only something you practice, but a way of life.

Counting in Japanese

- | | | | | | |
|--------------|---|---|---|---|---|
| 1. Ichi | 一 | | | | |
| 2. Ni | | 二 | | | |
| 3. San | | | 三 | | |
| 4. Shi | | | | 四 | |
| 5. Go | | | | | 五 |
| 6. Roku | 六 | | | | |
| 7. Sichi | | 七 | | | |
| 8. Hachi | | | 八 | | |
| 9. Ku | | | | 九 | |
| 10. Ju | | | | | 十 |
| 11. Ju ichi | | | | | |
| 12. Ju ni | | | | | |
| 13. Ju san | | | | | |
| 14. Ju chi | | | | | |
| 15. Jugo | | | | | |
| 16. Ju roku | | | | | |
| 17. Ju sichi | | | | | |
| 18. Ju hachi | | | | | |
| 19. Ju ku | | | | | |
| 20. Niju | | | | | |

Glossary of Terminology

Term	Translation/Explanation
A	
Ai-yotsu	Same grip used by both persons, either right or left
Ashi	Foot, leg
Ashi Waza	Foot techniques
Atemi Waza	Striking techniques
Ayumi Ashi	Ordinary pattern of walking
B	
Batsugun	Instant Promotion
Bo	5-6 foot Wooden staff
Budo	Martial ways
Bujutsu	Martial arts
Bushido	Way of the warrior
C	
Chui	Penalty (No longer used)
D	
Dan	Black belt rank
Debana	Instant of opportunity to break the balance as an opponent initiates a motion
Dojo	School or training hall for studying the way
E	
Eri	Collar, lapel
F	
Fudoshin	Immovable Spirit

Term	Translation/Explanation
Fusegi	Escapes
Fusen Gachi	Win by default
G	
Gi	Training uniform
Goshin Jutsu	Art of self defense
H	
Hajime	Begin
Hanbo	A 35 inch long staff used in martial arts
Hando no Kuzushi	Unbalancing by reaction
Hansoku-make	Most serious penalty, disqualification
Hantei	Referee call for judge's decision
Happo no Kuzushi	Kuzushi in 8 directions
Hara	Stomach
Hidari	Left
Hiji	Elbow
Hiki-wake	No decision—tie or draw
Hikite	Pulling hand—usually the hand gripping a sleeve
Hiza	Knee
I	
Ippon	Victory in one move, one point
J	
Jigotai	Defensive posture
Jikan	Referee call to stop the clock
Jita Kyohei	Principle of mutual prosperity

Term	Translation/Explanation
Jo	4 foot staff
Joseki	Place of honor, upper seat
Judo	Gentle or flexible way
Judo Ichidai	A Judo life—Spending one’s life in the diligent pursuit of Judo
Judogi	Judo practice uniform
Judoka	One who studies Judo
Ju no Kata	Forms of gentleness
Ju no Ri	Principle of flexibility or yielding
Jujutsu	Gentle art
K	
Kaeshi Waza	Counter techniques
Kake	Completion or execution of technique
Kansetsu Waza	Joint locking techniques
Kata	Forms
Katame no kata	Forms of grappling
Katsu	Resuscitation
Keikoku	Penalty (no longer used)
Kenka Yotsu	Opposite grips used by each person, one right/one left
Kiai	To gather spirit with a shout
Kime no Kata	Forms of decision
Kinshi Waza	Techniques prohibited in competition
Ki o tsuke	Attention
Kodansha	High ranking judoka to attack—5th Dan and above
Kodokan	Judo institute in Tokyo where judo was founded

Term	Translation/Explanation
Kogeki Seyo	Order for judoka to attack
Koka	Score less than a yuko
Koshi	Hip
Koshi Waza	Hip throw
Kubi	Neck
Kumikata	Gripping methods
Kuzushi	Unbalancing an opponent
Kyoshi	Instructor
Kyu	Student rank
M	
Maai	Space or engagement distance
Mae	Forward, front
Mae Sabaki	Frontal escape
Mae Ukemi	Falling forward
Masutemi Waza	Back sacrifice throws
Mate	Stop or wait
Migi	Right
Mookso	Eyes closed
Mookso Yame	Open your eyes
Mudansha	Students below black belt rank
Mune	Chest
N	
Nage	Throw, one executing technique
Nage no Kata	Forms of throwing

Term	Translation/Explanation
Nagekomi	Repetitive throwing practice
Nage Waza	Throwing techniques
Ne Waza	Techniques on the ground
O	
Obi	Judo belt
Okuden	Secret teachings
Osaekomi	Pin, referee call to begin timing
Osaekomi Waza	Pinning techniques
Osaekomi Toketa	Escape, stop timing on hold
Oss	Yes or I understand
R	
Randori	Free practice
Randori no Kata	Forms of free practice techniques
Randori Waza	Techniques for free practice
Rei	Bow
Reiho	Forms of respect, manners, etiquette
Renraku Waza	Combination techniques
Ritsurei	Standing Bow
S	
Seika Tanden	A point in the abdomen that is the center of gravity
Seiryoku Zenyo	Principle of maximum efficiency
Seiza	Formal kneeling posture
Sen	Attack initiative
Sensei	Teacher, instructor

Term	Translation/Explanation
Shiai	Contest
Shiai-jo	Competition area
Shido	Penalty, equal to koka score
Shihan	Title for a model teacher or “teacher who sets the standard”
Shime Waza	Choking techniques
Shinpan	Referee
Shintai	Moving forward, sideways, & backward
Shisei	Posture
Shizentai	Natural posture
Shomen	Dojo front
Sode	Sleeve
Soke	Founder of a martial art or ryu
Sono Mama	Stop action; command to freeze
Sore Made	Finished, time is up
Sute Geiko	Randori throwing practice against a higher level judoka
Sutemi Waza	Sacrifice techniques
T	
Tachi Waza	Standing techniques
Tai Sabaki	Body control, turning
Tatami	Mat
Te	Hand, arm
Te Waza	Hand techniques
Tekubi	Wrist
Tokui Waza	Favorite or best technique

Term	Translation/Explanation
Tori	Person performing a technique
Tsugi Ashi	Walking by bringing one foot up to another
Tsukuri	Entry into a technique, positioning
Tsurite	Lifting hand
U	
Uchikomi	Repeated practice without completion
Ude	Arm
Uke	Person receiving the technique
Ukemi	Break fall technique
Ushiro	Backward, rear
Ushiro Sabaki	Back movement control
Ushiro Ukemi	Falling backward
W	
Waki	Armpit
Waza	Technique
Waza Ari	Near ippon or half point
Waza ari Awasete Ippon	Two waza-ari together for ippon
Y	
Yakusoku Geiko (or renshu)	Pre-arranged free practice
Yame	Stop
Yawara	6 inch palm staff
Yoko	Side
Yoko Kaiten Ukemi	Sideways rolling break fall
Yoko Sutemi Waza	Side sacrifice throws

Term	Translation/Explanation
Yoko Ukemi	Falling sideways
Yoshi	Resume action, continue
Yubi	Finger
Yudansha	Person who earned the black belt
Yudanshakai	Black belt association
Yuko	Score less than a waza-ari
Yusei Gachi	Win by judges decision
Z	
Zanshin	Awareness
Zarei	Kneeling salutation
Zenpo Kaiten Ukemi	Forward rolling break fall
Zubon	Pants



Dojo Etiquette

History of the Dojo

The word Dojo has many translations, such as exercise hall, practice hall or place of learning “the Way,” which is a reference to the more philosophical side of martial arts. The Dojo is a sacred place for the serious study of Ju-Jitsu. Students should always show respect and conduct themselves accordingly by following the rules to honor the Dojo and the Head Instructor.

When entering the Dojo, you should enter with a clear mind, be ready to train and pay attention to all instruction. Every student must be on their best behavior at all times and maintain a high standard of discipline. The higher ranked students are expected to set an example while in the Dojo for the lower ranked students to follow.

Parents and spectators are guests at the Dojo and should be respectful at all times. Parents are welcome to watch their children train but to do so quietly, without talking to other parents, or causing any disruption to the class.

As dojos are places where students seek enlightenment in an art, please know that we welcome visitors. That said, please remember that if you are a spectator, you are a guest and should ensure that a certain level of respect is also paid to the customs of the dojo. It can be very difficult for an instructor to maintain his focus on the mat while dealing with disruptions which may occur off the mat; again safety is our utmost concern.

Bowing

Bowing is considered an expression of respect and gratitude. It is customary to bow when entering/exiting the mat as well as at certain moments during the class, such as at the beginning of live training. Again, this is a sign of gratitude and respect so it can be applied in many contexts but will always occur when crossing the threshold to the mat area as well as at the beginning/end of a live training session.

Bowing Specifics: Entering/Exiting

It is customary to bow whenever one crosses the threshold to the mat area. When doing so, you are showing respect to the training area as well as gratitude for the opportunity to refine your understanding of the art. Should you be forced to enter the training area after class has begun, you should wait at the threshold to the mat for the professor to acknowledge you before stepping into the mat area. Not doing so is considered a sign of disrespect and can be disruptive to others by distracting from the technique which the instructor is covering. Once the instructor has granted you permission to enter and you have “bowed in”, you should immediately walk to the instructor, greet them, and thank them. At that time you may join the class in session, giving special consideration to performing any necessary warm-up exercises which may have been missed.

Proper Sitting Position

When on the mat and not actively engaged in practice, students should maintain a seated position with the legs crossed or alternatively kneel with their feet tucked under themselves. These are traditional postures permitted in Dojos when at rest but while still maintaining a sense of respect for the Dojo. Students should not sprawl out on the mat at any time unless instructed to do so. Gi tops shall remain tied at all times. Even while resting students shall maintain their appearance, behavior, and still follow Dojo etiquette; just because one student is resting does not permit him/her to distract from others training.

Dojo Rules

- No shoes, food (including gum), or drinks are permitted on the mat
- All metal objects, jewelry, piercings, necklaces and other such items should be removed before entering the mat
- Hygiene is essential:
 - Hands and feet should be clean
 - Finger and/or toenails shall be free from dirt and neatly clipped
 - Long hair should be tied to where it will not interfere with training
- Absolutely no foul language or yelling inside the Dojo
- A full, CLEAN Jiu-Jitsu Gi with appropriate belt must be worn at all times on the mat
 - The uniform shall be free from tears, rips, stains, discolorations, or the like
- Always show respect by referring to the instructor as “Professor”
- Bow towards the Grand Master picture when you enter and exit the mat area
- Students must stand, kneel, or sit with legs crossed while the professor is instructing
- Do not talk while the instructor is talking
- Only assistant instructors are permitted to teach other students. If you are not an assistant instructor, please refrain from teaching techniques to other students. Likewise students should only ask for assistance with technique from an instructor or assistant instructor
- Ask the instructor if you have any questions or concerns about anything
- Always bow to your partner and shake hands before and after training
- Always be respectful when in the Dojo
- If you don't recognize someone on the mat, please introduce yourself. We are all friends here!
- Higher ranking belt members should always emanate how martial artists should act
- Remember that you are here to learn, and not to gratify your ego
- It is everyone's responsibility to ensure the Dojo is clean, tidy and safe at all times
- Do not walk outside or in the bathroom with bare feet. You must wear sandals or shoes
- Do not change in the hallway
- Please make sure to use the hand sanitizer provided before and after each class
- Conversation which is not directly related to the training sessions is not permitted while training
- Children not participating in class should be under the supervision of a parent/guardian at all times

Origins of Ju-Jitsu

Jujutsu ([/dʒuːˈdʒuːtsuː/ joo-JOOT-soo](#); [Japanese](#): 柔術, *jūjutsu*) is a [Japanese martial art](#) and a method of close combat for defeating an armed and armored opponent in which one uses no weapon or only a short weapon. ^{[1][2]}

"[Jū](#)" can be translated to mean "gentle, soft, supple, flexible, pliable, or yielding." "[Jutsu](#)" can be translated to mean "art" or "technique" and represents manipulating the opponent's force against himself rather than confronting it with one's own force. ^[1] Jujutsu developed to combat the [samurai](#) of [feudal Japan](#) as a method for defeating an armed and armored opponent in which one uses no weapon, or only a short weapon. ^[3] Because striking against an armored opponent proved ineffective, practitioners learned that the most efficient methods for neutralizing an enemy took the form of pins, [joint locks](#), and throws. These techniques were developed around the principle of using an attacker's energy against him, rather than directly opposing it. ^[4]

There are many variations of the art, which leads to a diversity of approaches. Jujutsu schools ([ryū](#)) may utilize all forms of grappling techniques to some degree (i.e. [throwing](#), trapping, [joint locks](#), [holds](#), gouging, biting, disengagements, [striking](#), and [kicking](#)). In addition to jujutsu, many schools teach the use of [weapons](#).

Today, jujutsu is practiced in both traditional and modern sports forms. Derived sport forms include the [Olympic sport](#) and martial art of [judo](#), which was developed by [Kanō Jigorō](#) in the late 19th century from several traditional styles of jujutsu, and [Brazilian jiu-jitsu](#), which was derived from earlier (pre–World War II) versions of Kodokan judo.



Budoshin Ju-Jitsu

Budoshin Ju-Jitsu is a traditional Japanese form of the art, based on the teachings of Jack Seki and a lineage tracing back through Ibaragi Toshifusa [1597-1677] founder of Kito-Ryu Ju-Jitsu, and Takagi Orieman Shigenbudo [1615-1711] founder of Yoshin Ryu Ju-Jitsu. The strong emphasis on self-defense, efficient and smooth movement, and inherent philosophy of honor, respect, self-control and non-violence, has made Budoshin Ju-Jitsu an extremely effective martial art even in today's world.

Experienced practitioners of Budoshin Ju-Jitsu can subtly thwart an attack with minimal effort, create varying levels of pain to subdue and control an assailant with little or no injury, or severely injure and incapacitate a violent attacker if necessary—all within a few seconds. Ju-Jitsu is a parent art of most of today's martial arts and trends. Ju-Jitsu is used by military, law-enforcement and protective-service agencies throughout the world. It has survived through the ages because it is such an effective form of self-defense!





Kanō Jigorō c.1937

Kanō Jigorō (嘉納 治五郎[?], 28 October 1860 – 4 May 1938) was a Japanese educator and athlete, the founder of [Judo](#). Judo was the first [Japanese martial art](#) to gain widespread international recognition, and the first to become an official [Olympic sport](#). [Pedagogical](#) innovations attributed to Kanō include the use of black and white belts, and the introduction of [dan ranking](#) to show the relative ranking among members of a martial art style. Well-known mottoes attributed to Kanō include "Maximum Efficiency with Minimum Effort" (精力善用 *Sei-ryoku Zen-you*) and "Mutual Welfare and Benefit" (自他共栄 *Ji-ta Kyou-ei*).

In his professional life, Kanō was an [educator](#). Important postings included serving as director of [primary education](#) for the [Ministry of Education](#) (文部省, *Monbushō*[?]) from 1898 to 1901, and as president of Tokyo Higher Normal School from 1901 until 1920. He played a key role in making judo and [kendo](#) part of the Japanese public school programs of the 1910s.

Kanō was also a pioneer of international [sports](#). Accomplishments included being the first Asian member of the [International Olympic Committee](#) (IOC) (he served from 1909 until 1938); officially representing Japan at most Olympic Games held between 1912 and 1936;

Kodokan



Statue of [Jigorō Kanō](#) outside The Kodokan Institute

Kodokan (講道館, *Kōdōkan*[?]), or the **Kodokan Institute**, is the headquarters of the worldwide [judo](#) community. Literally, *kō* means "to lecture", *dō* means "way," and *kan* is "a public building" together translating as "a place for the study of the way." The Kodokan was founded in 1882 by [Kanō Jigorō](#), the founder of judo, and is now an eight-story building in [Tokyo](#).

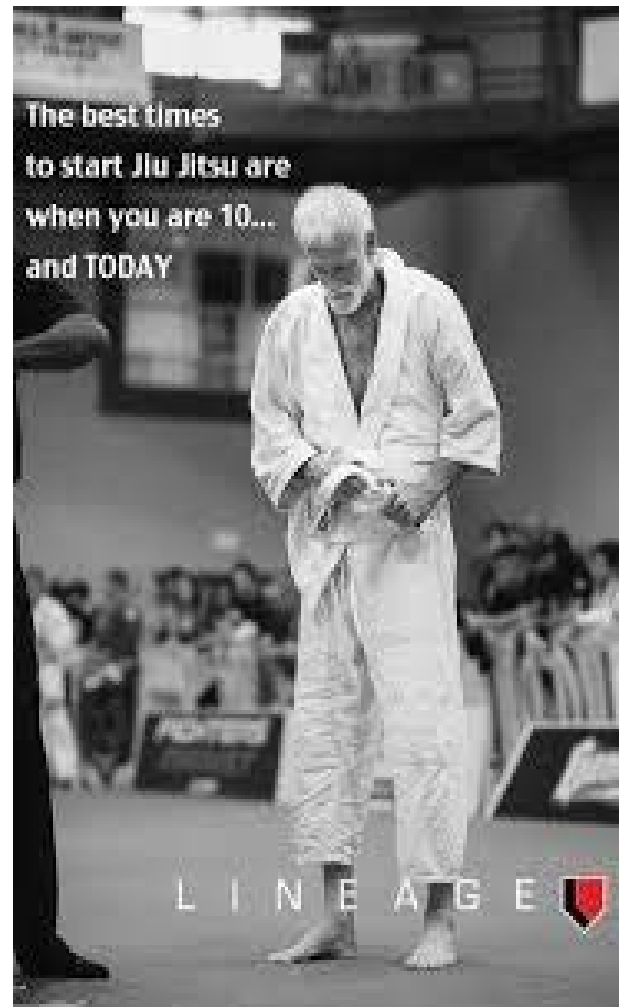
Belt Ranking System

As an AJA instructor, I tend to follow Professor George Kirby's (Founder of the AJA) time in grade system. That being said, attendance, attentiveness, learning the techniques, dojo etiquette, along with other aspects impact my decisions to move a student up a rank.

- Hachikyu = White Belt
- Shichikyu = Yellow Belt
- Rokyu = Green Belt
- Gokyu = Green Belt with yellow stripe
- Yonkyu = Purple Belt
- Sankyu = Third Degree Brown Belt (no stripes)
- Nikyu = Second Degree Brown Belt (with 2 red stripes)
- Ikkyu = First Degree Brown Belt (with 3 red stripes)
- Shodan = First Degree Black Belt (no stripe)

*Black belts go from 1st degree to 10th degree

Remember, more importantly than the color of the belt you wear is your respect for the art and knowing that against the average citizen out there, you have the tools that make it somewhat of an unfair match.



BUDOSHIN TIME IN RANK/PROMOTION (ESTIMATE)

- To 7th kyu - Yellow Belt - 15-30 hours instruction plus practice time
- To 6th kyu - Green Belt - 15-30 hours instruction plus practice time
- To 5th kyu – Green w/stripe - 25-50 hours instruction plus practice time
- To 4th kyu - Purple Belt - 25-50 hours instruction plus practice time
- To 3rd kyu - Brown Belt with Green Stripe - 50-75 hours instruction plus practice time
- To 2nd kyu - Brown Belt with Black Stripe - 50-75 hours instruction plus practice time
- To 1st kyu - Brown Belt with Blue Stripe - 50-75 hours instruction plus practice time
- 1 Degree Black Belt-50-75 hours instruction plus practice time
- 2nd Degree-2 years in this rank
- 3rd degree-3 years in this rank
- 4th Degree-4 years in this rank
- 5th Degree-5 years in this rank
- 6th Degree-6 years in this rank
- 7th Degree-7 years in this rank
- 8th Degree-8 years in this rank
- 9th Degree-9 years in this rank
- 10th Degree-10 years in this rank (To get to 10th Dan, overall, it could take 35-45 years on the mat.)

Time on the Mat Calculation:

1.50 hours once a week x 4 weeks=6 hours per month

1.50 hours twice a week = 3 hours x 4 weeks=12 hours per month

1.50 hours three times a week = 4.5 hours x 4 weeks=18 hours per month

Closing Notes From Sensei Brian

Things that help count toward time on mat, (These are strictly from my way of promoting and may not be the same for another AJA Dojo or that of any other Sensei):

Positive Attitude

Working well with others on the mat

Proper Dojo Etiquette

Attending various seminars, when you can

Cleaning and assisting with Dojo business

Helping lower ranked students on the mat

Embracing “Bushido”, Japanese for "way of the warrior." This system insists on extreme physical and mental discipline, using martial arts as a means to spiritual enlightenment.

Remember, a belt, whether white or black, only holds your pants up. It does not define you. You, your mind, your desire, your dedication will always be more important than a colored belt. A true Martial Artist, not only trains in their art, they live it, both in and out of the Dojo. They carry its spirit with them always, in their hearts, minds, body and souls. Remember this: a true martial artist is always humble.

On the mat, I ALWAYS WATCH you. Even the subtlest things I see can make a huge difference in your growth and your advancement in Ju-Jitsu. Don't ever question a rank promotion and don't ever question not getting promoted. When the time is right, it will happen. When you care more about rank than learning, you have failed yourself and me.

Sensei Brian





Ho'on Dojo

Dojo Etiquette

400 N. Center Street, Westminster, MD 21157

Located in The Town Mall of Westminster



1. Upon entering and leaving the dojo, make a standing bow.
2. The instructor is to be addressed as “Sensei”. If there are two instructors, address them as “Sensei” and their first name.
3. Respect your training Gi (Uniform). Gi should be **clean and mended**. Gi should worn should be the Gi that is acceptable to the Sensei.
4. Respect for fellow Jujitsukas. Arrive with proper cleanliness and grooming.
5. The proper way to sit on the mat is in seiza. If you have a knee injury, you may sit cross-legged, but never sit with legs outstretched and never lean against the walls or anything else. You must be alert at all times.
6. Do not leave the mat during practice except in the case of injury or illness. If injured, let the Sensei know. If you must leave the mat for personal reasons, please inform the Sensei. Although it is important to push your body to discover your limits, it is permissible to rest if necessary. Do so by moving to the edge of the mat and sitting seiza until able to rejoin the class.
7. During class, when the instructor demonstrates a technique for practice, you should sit or stand quietly and attentively.
8. During class, practicing of techniques is normally done in pairs. If there is an odd number of students in the class, a group of three may be formed, with practice proceeding by twos instead of by fours.
9. When the end of a technique is signaled, stop immediately.
10. Never stand around idly on the mat. You should be practicing or, if necessary, seated/standing formally, awaiting your turn.
11. **Respect those who are more experienced. Never argue about technique.**
12. **You are here for practice. Do not force your ideas on others. (If your rank is under brown belt)**
13. If you know the movement being studied and are working with someone who does not, you may lead the person through it. But do not attempt to correct or instruct your training partner if you are not of Brown belt or higher.
14. Keep talking off and around the mat to an **absolute minimum**.
15. Do not lounge around on the mat before or after class. The space is for students who wish to train. There are other areas in the dojo for socializing.
16. No eating, drinking, smoking, or gum chewing on or off the mat during practice, nor on the mat at any time, except for water break, off the mat.
17. No jewelry should be worn during practice unless properly secured.
18. Never drink alcoholic beverages while still wearing your practice Gi.
19. Never wear your Gi outside the dojo.
20. Respond to new situations with common sense.

Sensei Brian's Move List

Kosoto Gari (小外刈?), is one of the original 40 [throws](#) of [Judo](#) as developed by [Jigoro Kano](#). It belongs to the second group, [Dai Nikyo](#), of the traditional throwing list, Gokyo (no waza), of Kodokan Judo. It is also part of the current 67 Throws of Kodokan Judo. It is classified as a foot technique, [Ashi-waza](#). [Danzan-ryū](#)'s Soto Gama is a variant of Kosoto Gari.

Shoulder and Back throws

A **shoulder throw** involves throwing an opponent over the shoulder. A shoulder throw which lifts the opponent from the ground is in [Japanese](#) referred to as [seoi-nage](#) (背負い投げ, "Back Throw"), while a throw which involves upsetting the opponents balance and pulling the opponent over the shoulder is referred to as *seoi-otoshi* (背負落とし, "Back Drop"). Seoi-nage is one of the most used throws in Judo competition. One study indicated that approximately 56% of [judokas](#) implemented the technique.

Hip throws

A **hip throw** involves using the thrower's hip as a pivot point, by placing the hip in a lower position than an opponent's center of gravity. There are several types of hip throws such as O Goshi, which is often taught first to novices. Hip throws in Judo are called Koshi Waza, and in [Aikido](#) or [Sumo](#) they are called koshinage.

Sacrifice throws

Sacrifice throws require the thrower to move into a potentially disadvantageous position in order to be executed, such as falling to the ground. The momentum of the falling body adds power to the throw and requires comparatively little strength, compared to the effect. In Judo (as well as in other martial arts) these throws are called Sutemi Waza and are further divided into rear (Masutemi waza) and side (Yoko Sutemi Waza) throws. In Judo, these throws are limited to a specific grade and higher due to the element of danger that is placed upon both the Uke (receiver) and the Tori (thrower).

Leg throws, reaps, and trips

In a **leg reap**, the attacker uses one of their legs to reap one or both of their opponent's legs off the ground. Generally the opponent's weight is placed on the leg that is reaped away. This coupled with the attacker controlling the opponent's body with their hands causes the opponent to fall over. Common leg reaps are judo's [Ouchi Gari](#), [Kouchi Gari](#), [Osoto Gari](#), and [Kosoto Gari](#) there are similar techniques in wrestling, including the inside and outside trips.

Somewhat similar to leg reaps involve a hooking or lifting action with the attacking leg instead of a reaping action. The border between the two types of throw can be unclear, and many throws will exhibit characteristics of both reaps and trips, however, the difference is that a reap is one smooth move, like that of a [scythe](#), whereas a hook is pulling the opponents leg up first, and then swinging it away. Common leg trips are hooking variations of Ouchi Gari and Osoto Gari along with [Kosoto Gake](#), referred to as inside and outside trips in Western wrestling.

Pick-ups

Pickups involve lifting the opponent off the ground and then bringing them down again. Common pick-ups are lifting variations of the double leg [takedown](#), judo's [Te Guruma](#) or *sukui nage* (both classified as hand throws) and the suplex from wrestling, in which the attacker lifts their opponents body vertically and throws the opponent over their own center of gravity while executing a back fall (usually accompanied by a back arch). Variations of the suplex are common in most forms of [wrestling](#) and sometimes used in [Mixed Martial Arts](#) competition. In Judo the *ura-nage* throw is a version of the suplex, but it is importantly classified as a sacrifice throw.

List of throws

Some of the more common throwing techniques are listed below. This is not an exhaustive list and the techniques may be referred to by other names in different styles. An English translation and a common [Japanese](#) equivalent are given.

List of throws

Some of the more common throwing techniques are listed below. This is not an exhaustive list and the techniques may be referred to by other names in different styles. An English translation and a common [Japanese](#) equivalent are given.

* Hip throw ([O Goshi](#)) →

* Floating hip ([Uki Goshi](#))

* Rear hip throw ([Ushiro Goshi](#))

* Stamp throw

* Loin and hip wheel ([O Guruma](#)) →

* Transitional hip throw ([Utsuri Goshi](#))

* Hip wheel ([Koshi Guruma](#))

* Sweeping hip throw ([Harai Goshi](#))

* Inner Thigh throw ([Uchi Mata](#))

* Sweeping knee throw

* Sweeping ankle throw

* Leg wheel ([Ashi Guruma](#))

* Outer wheel ([Osoto Guruma](#))

* Inside hook throw (Kouchi Gake)

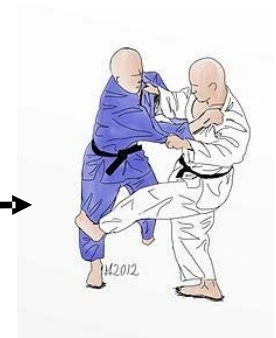
* Outer hook throw

* Cross hook

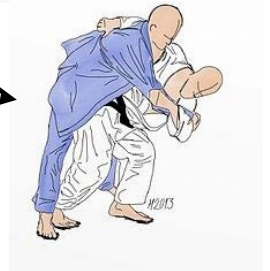
* Knee wheel ([Hiza Guruma](#)) →

* Drawing ankle throw ([Deashi Harai](#))

* Lapel Back throw ([Eri Seoinage](#))



- * Single Back throw ([Ippon Seoinage](#))
- * Double Back throw ([Morote Seoinage](#))
- * Major inner reaping, inside trip ([Ouchi Gari](#))
- * Minor inner reaping ([Kouchi Gari](#))
- * Major outer reaping, outside trip ([Osoto Gari](#))
- * Minor outer reap ([Kosoto Gari](#))
- * Minor outer prop ([Kosoto Gake](#))
- * Propping ankle throw ([Sasae Tsurikomi Ashi](#))
- * Half-hip throw ([Uki Goshi](#))
- * Body drop ([Tai Otoshi](#))
- * Belt hip throw ([Tsuru Goshi](#))
- * Sleeve-lift hip throw ([Sode Tsurikomi Goshi](#))
- * Floating drop ([Uki Otoshi](#))
- * Outer winding sacrifice ([Soto Makikomi](#))
- * Inside wind ([Uchi Makikomi](#))
- * Spring hip throw ([Hane Goshi](#))
- * Double spring hip throw.
- * Shoulder wheel, fireman's carry ([Kata Guruma](#))
- * Valley drop ([Tani Otoshi](#))
- * Stomach throw ([Tomoe Nage](#))
- * Side circle



- * Corner throw
- * Head hip and knee throw
- * Reverse head hip and knee throw
- * Rear head hip and knee throw
- * Front scoop throw
- * Rear scoop throw
- * Neck throw ([Kubi Nage](#))
- * Flying scissors takedown ([Kani Basami](#))
- * Flying figure ten ([Tobi Juji Gatame](#))
- * Wrist-based throws, especially [Kotegaeshi](#) (forearm return / supinating wrist lock)
- * Figure ten throw ([Juji nage](#), not closely related to Juji Gatame)
- * Breath throw ([Kokyu Nage](#), sometimes called timing throw or the twenty-year throw)
- * Rotary throw ([Kaiten nage](#), sometimes called head-over-heels throw)
- * Heaven-and-earth throw ([Tenchi nage](#))
- * Four corner throw ([Shiho nage](#), not to be confused with Corner Drop)
- * Entering throw ([Irimi nage](#), sometimes also simply called Kokyu nage (it's a specific variant))



Sensei Matt's Move List

(Pencil in your own understanding of each move)

Moves to Learn:

Kote Gash

Sukui Nage

Uki Otoshi

Sumi Otoshi

Morote Gari

Uchi Mata

O Garuma

Tomoe Nage

Osoto Makikomi

Harai Makikomi

Ko-ochi Mikikomi

Ksure Kesa Gatame

Kata Kesa Gatame

Yoko Wakari

Yoko Otoshi

Morote Soei Nage

O Soto Garuma

Kibisu Gaeshi

Koshi Garuma

Deashi Harai

Irimi Nage

Shiho Nage

Hane Gosh

Yama Arashi

Ukurashi Harai

Uki Waza

Heaven and Earth

Sasae Tsuru Komi Ashi

Hiza Garuma

Seo Otoshi

Gyku Juji Jime

Nami Jiji Jime

Hadaka Jime

Okuri Iri Jime

Sankaku Jime

Tsukomi Jime

Ashi Waza

Mae Setumi Waza

Shime Waza

Kensetsu Waza

Green Belt Test 1

General Knowledge

1. Where did Ju-jitsu begin?
2. Who is the creator of modern Judo?
3. Counting to 10 in Japanese.
4. Basic terms (left, right, reverse, stop, listen, etc.)
5. Dojo etiquette.

Skills

1. KOSTO – know the names and how to perform and how to perform from blocked punch.
2. Kotegaeshi – properly apply, take opponent down, and three finishing techniques(submissions)
3. Know two different arm bars.
4. Know three different joint locks.
5. Waki gatame
6. Ude gatame
7. Key lock (Americana) and it's reversal.
8. Shio nage
9. Defend cross wrist grab and same side wrist grab.
10. Rising block, kick defense.
11. Defense from bear hug front and back.
12. Maegeri
13. Mawashigeri
14. Proper side and back falls.
15. Ukemi
16. Gun and knife defense
17. 3 nerve techniques
18. 3 ways to escape guard
19. Two escapes from guillotine choke
20. Ouchi gari and Ko ouchi gari

Green Belt Test 2

Kosto

Irimi Nage (1)

2 pressure/nerve techniques

Shio Nage

Fig 4 (3)

Gun

Knife

Defense from 2 handed choke

Defense from lapel grab

Judo vs 1 Uke

Grappling vs 1 uke

Hiza Garuma

Green Belt with Stripe Test

Kosto

Irimi Nage (2)

4 pressure/nerve techniques

Shio Nage

Fig 4 (3)

Gun

Knife Defense from 2 handed choke

Defense from lapel grab

Judo vs 2 Uke

Grappling vs 2 uke

Uchi Mata

Harai Goshi

Reverse Ippon

Sasae Tsurikomi Ashi

Purple Belt Test

Kosto

Irimi Nage (3)

5 pressure/nerve techniques

Shio Nage

Fig 4 (3)

Gun

Knife

Defense from 2 handed choke

Defense from lapel grab

Judo vs 2 Uke

Grappling vs 2 uke

Uchi Mata

Harai Goshi

Hani Goshi

Reverse Ippon

Dropping Knee Ippon

Rear choke escape

Side guillotine escape

Sasae Tsurikomi Ashi

Hiza Garuma

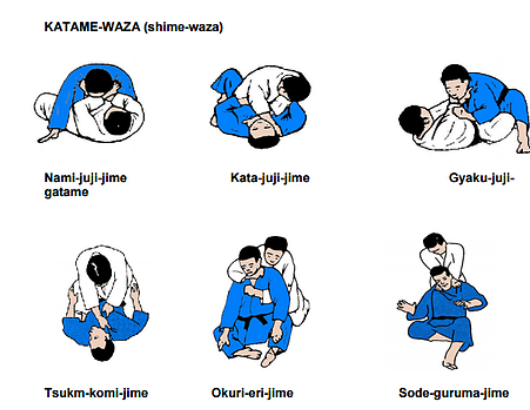
O Garuma

Ouchi Gari

Kouchi gari

Shodan 1st Degree Black Belt Test

1. Perform an Ashi Waza technique
2. Perform a Ma-Sutemi-Waza technique-Sacrifice



3. Perform 4 Kansetsu-Waza techniques-Joint lock

Shodan 1st Degree Black Belt Test



Ude-garami



Ude-gatame



Waki-gatame



Hiza-gatame
gatame



Ashi-gatame



Gyaku-juji-



Hara-gatame



kannuki-gatame

4. Perform Sankaku Jime technique- Triangle choke
5. Perform Tsukkomi Jime technique-Thrust choke



Rest

Shodan 1st Degree Black Belt Test

6. Starting Judo style, attempt to take down and tap EACH brown belt student, 1 by 1, 30 seconds each student

7. Starting in Uke's guard, same as above

8. Starting with Uke in your guard, same as above

9. 6 Nerve presses

10. 3 Nerve strikes

11. Perform 25 Mawashi Geri (Shield)

12. Perform 25 Mae Geri (Shield)

13. Perform 25 Mikazuki Geri (Round House)

14. Perform 25 Mikazuki Geri (Crescent Kick)

15. Perform 25 Uchi Mikazuki Geri -(Inside Crescent Kick), In-To-Out Crescent Kick

Rest

Shodan 1st Degree Black Belt Test

Osaekomi-waza (pins or mat holds)

(chokes or strangles)

1. Kuzure-kesa-gatame

2. Kata-gatame-

3. Kata-juji-jime

4. Kuzure-kami-shiho-gatame

5. Yoko-shiho-gatame

6. Tate-shiho-gatame

7. Kesa-gatame

8. Sode-guruma-jime

9. Kata-te-jime

10. Ryo-te-jime

11. Tsukkomi-jime

12. Sankaku-jime

13. Gyaku-juji-jime

Kansetsu-waza (joint locks)

Shodan 1st Degree Black Belt Test

1. Ude-garami-Bent arm, like key lock
2. Ude-hishigi-juji-gatame

3. Ude-hishigi-ude-gatame-Straight arm lock



5. Ude-hishigi-waki-gatame (Waki)



6. Ude-hishigi-hara-gatame
- Stomach Lock

7. Ashi-garami-Leg Lock

9. Ude-hishigi-te-gatame

8. Ude-hishigi-ashi-gatame

10. Ude-hishigi-sankaku-gatame-Juji

11. Okuriashi Harai following foot sweep

Shodan 1st Degree Black Belt Test

Speak to what (if) becoming a black belt means to you.

How will having (if) a BB change you?

Shodan 1st Degree Black Belt Test

A

B

C

D



E

F

G

H

Same, in color

Shodan 1st Degree Black Belt Test



Sempa fall

Uki Waza

R hand to opposite ;lapel

Side step

Shodan 1st Degree Black Belt Test

Trip leg

Yoko Wakere

4 corner drill

Shodan 1st Degree Black Belt Test Study Guide 2

1. Figure Fours (4)
2. Ko Soto Gake
3. O Soto Garuma
4. Hane Goshi
5. Suki Nage
6. Rice bale
7. Counter to Osoto Gari
8. Same from Ouchi Gari
9. Same from Ko Uchi Gari
10. Tani Otoshi
11. Yoko Wakere
12. Miki Komi
13. Hane Miki Komi
14. Kote with fig 4
15. Defense from side guillotine
16. Same from facing guillotine
17. Ko Soto Gari
18. O Guruma
19. O Soto Garuma
20. 4 Shime Wazas
21. 5 Nerve strikes/presses
22. 3-Irimi Nage
23. From rear choke to dropping knee ippon
24. Defense from RNC
25. Same but from ½ choke
26. Same but from Uke holding arms behind you
27. Passing guard (3 variations)
28. Shield kicks
29. Judo style
30. Grappling
31. Tell us what you have learned
32. How it's changed you
33. What you want to give back
34. What JJ is all about
35. What (if you get) does getting a Shodan rank mean to you

柔道の技名称(100本)

NAMES OF JUDO TECHNIQUES

2017. 4. 1

投技 (Nage-waza, 68本)

手 技 (Te-waza)	
1	背負投 (Seoi-nage)
2	一本背負投 (Ippon-seoi-nage)
3	背負落 (Seoi-otoshi)
4	体落 (Tai-otoshi)
5	肩車 (Kata-guruma)
6	掬投 (Sukui-nage)
7	帯落 (Obi-otoshi)
8	浮落 (Uki-otoshi)
9	隅落 (Sumi-otoshi)
10	山嵐 (Yama-arashi)
11	帯取返 (Obi-tori-gaeshi)
12	双手刈 (Morote-gari)
13	朽木倒 (Kuchiki-taoshi)
14	踵返 (Kibisu-gaeshi)
15	内股すかし (Uchi-mata-sukashi)
16	小内返 (Ko-uchi-gaeshi)

腰 技 (Koshi-waza)	
1	浮腰 (Uki-goshi)
2	大腰 (O-goshi)
3	腰車 (Koshi-guruma)
4	釣込腰 (Tsurikomi-goshi)
5	袖釣込腰 (Sode-tsurikomi-goshi)
6	払腰 (Harai-goshi)
7	釣腰 (Tsurigoshi)
8	跳腰 (Hane-goshi)
9	移腰 (Utsuri-goshi)
10	後腰 (Ushiro-goshi)

足 技 (Ashi-waza)	
1	出足払 (De-ashi-harai)
2	膝車 (Hiza-guruma)
3	支釣込足 (Sasae-tsurikomi-ashi)
4	大外刈 (O-soto-gari)
5	大内刈 (O-uchi-gari)
6	小外刈 (Ko-soto-gari)
7	小内刈 (Ko-uchi-gari)
8	送足払 (Okuri-ashi-harai)
9	内股 (Uchi-mata)
10	小外掛 (Ko-soto-gake)
11	足車 (Ashi-guruma)
12	払釣込足 (Harai-tsurikomi-ashi)
13	大車 (O-guruma)
14	大外車 (O-soto-guruma)
15	大外落 (O-soto-otoshi)
16	燕返 (Tsubame-gaeshi)
17	大外返 (O-soto-gaeshi)
18	大内返 (O-uchi-gaeshi)
19	跳腰返 (Hane-goshi-gaeshi)
20	払腰返 (Harai-goshi-gaeshi)
21	内股返 (Uchi-mata-gaeshi)

真捨身技 (Ma-sutemi-waza)	
1	巴投 (Tomoe-nage)
2	隅返 (Sumi-gaeshi)
3	引込返 (Hikikomi-gaeshi)
4	俵返 (Tawara-gaeshi)
5	裏投 (Ura-nage)

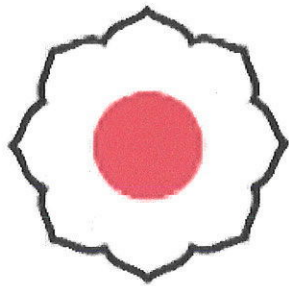
横捨身技 (Yoko-sutemi-waza)	
1	横落 (Yoko-otoshi)
2	谷落 (Tani-otoshi)
3	跳巻込 (Hane-makikomi)
4	外巻込 (Soto-makikomi)
5	内巻込 (Uchi-makikomi)
6	浮技 (Uki-waza)
7	横分 (Yoko-wakare)
8	横車 (Yoko-guruma)
9	横掛 (Yoko-gake)
10	抱分 (Daki-wakare)
11	大外巻込 (O-soto-makikomi)
12	内股巻込 (Uchi-mata-makikomi)
13	払巻込 (Harai-makikomi)
14	小内巻込 (Ko-uchi-makikomi)
15	蟹挟 (Kani-basami)
16	河津掛 (Kawazu-gake)

固技 (Katame-waza, 32本)

抑込技 (Osaekomi-waza)	
1	袈裟固 (Kesa-gatame)
2	崩袈裟固 (Kuzure-kesa-gatame)
3	後袈裟固 (Ushiro-kesa-gatame)
4	肩固 (Kata-gatame)
5	上四方固 (Kami-shiho-gatame)
6	崩上四方固 (Kuzure-kami-shiho-gatame)
7	横四方固 (Yoko-shiho-gatame)
8	縦四方固 (Tate-shiho-gatame)
9	浮固 (Uki-gatame)
10	裏固 (Ura-gatame)

絞 技 (Shime-waza)	
1	並十字絞 (Nami-juji-jime)
2	逆十字絞 (Gyaku-juji-jime)
3	片十字絞 (Kata-juji-jime)
4	裸絞 (Hadaka-jime)
5	送襟絞 (Okuri-eri-jime)
6	片羽絞 (Kataha-jime)
7	片手絞 (Katate-jime)
8	両手絞 (Ryote-jime)
9	袖車絞 (Sode-guruma-jime)
10	突込絞 (Tsukkomi-jime)
11	三角絞 (Sankaku-jime)
12	胴絞 (Do-jime)

関節技 (Kansetsu-waza)	
1	腕緘 (Ude-garami)
2	腕挫十字固 (Ude-hishigi-juji-gatame)
3	腕挫腕固 (Ude-hishigi-ude-gatame)
4	腕挫膝固 (Ude-hishigi-hiza-gatame)
5	腕挫腋固 (Ude-hishigi-waki-gatame)
6	腕挫腹固 (Ude-hishigi-hara-gatame)
7	腕挫脚固 (Ude-hishigi-ashi-gatame)
8	腕挫手固 (Ude-hishigi-te-gatame)
9	腕挫三角固 (Ude-hishigi-sankaku-gatame)
10	足緘 (Ashi-garami)



公 益 財 団 法 人

講 道 館

KODOKAN

67 Throws of Kodokan Judo

Kodokan Judo was founded by Kano Jigoro Shihan, who as a youth began practicing Jujutsu* as a way to strengthen his frail body. Kano studied both the Tenjin Shinyo-ryu and Kito-ryu styles of classical Jujutsu, eventually mastering their deepest teachings, and supplemented this training with an avid interest in other combative forms as well. Integrating what he considered the positive points of these with his own ideas and inspirations, he established a revised body of physical technique, and also transformed the traditional Jujutsu principle of "defeating strength through flexibility" into a new principle of "maximum efficient use of physical and mental energy." The result was a new theoretical and technical system that Kano felt better matched the needs of modern people.

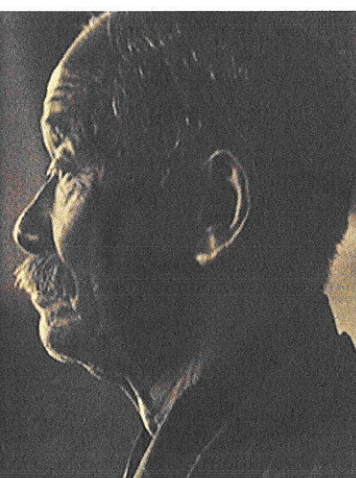
Website: <http://kodokanjudoinstitute.org/en/>

The teaching of Kano Jigoro Shihan

Judo is the way of using one's mental and physical strength in the most efficient manner.

Through training and practicing techniques for offense and defense, one disciplines and cultivates body and spirit, and thereby masters the essence of this way.

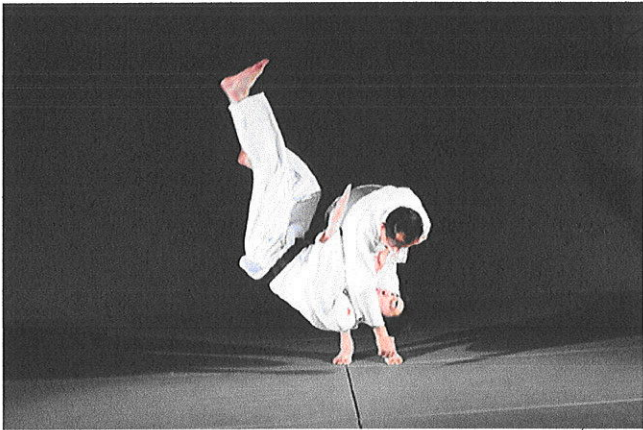
Thus, the ultimate goal of Judo is to strive for personal perfection by means of this and to benefit the world.



Nage-waza (68 techniques)

Te-waza (16 techniques)	
1	Seoi-nage
2	Ippon-seoi-nage
3	Seoi-otoshi
4	Tai-otoshi
5	Kata-guruma

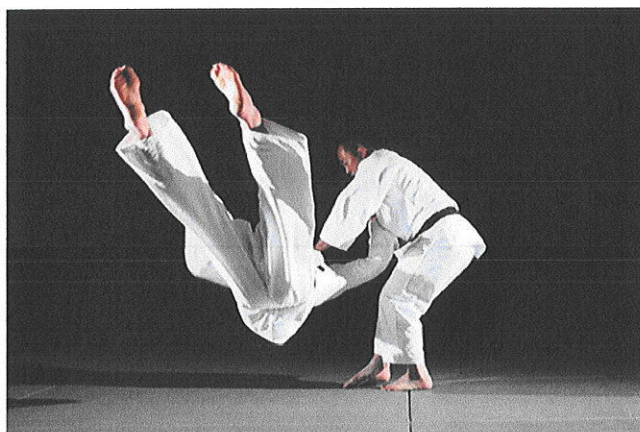
67 Throws of Kodokan Judo

6	Sukui-nage
7	Obi-otoshi
8	Uki-otoshi
9	Sumi-otoshi
10	Yama-arashi
11	Obi-tori-gaeshi
12	Morote-gari
13	Kuchiki-taoshi
14	Kibisu-gaeshi
15	Uchi-mata-sukashi
16	Ko-uchi-gaeshi
Koshi-waza (10 techniques)	
 <p>Koshi-guruma</p>	
1	Uki-goshi

67 Throws of Kodokan Judo

2	O-goshi
3	Koshi-guruma
4	Tsurikomi-goshi
5	Sode-tsurikomi-goshi
6	Harai-goshi
7	Tsuri-goshi
8	Hane-goshi
9	Utsuri-goshi
10	Ushiro-goshi

Ashi-waza (21 techniques)



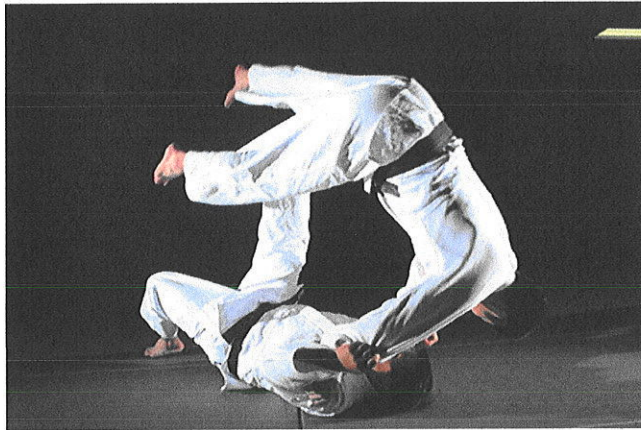
Deashi-harai

1	De-ashi-harai
2	Hiza-guruma
3	Sasae-tsurikomi-ashi

67 Throws of Kodokan Judo

4	O-soto-gari
5	O-uchi-gari
6	Ko-soto-gari
7	Ko-uchi-gari
8	Okuri-ashi-harai
9	Uchi-mata
10	Ko-soto-gake
11	Ashi-guruma
12	Harai-tsurikomi-ashi
13	O-guruma
14	O-soto-guruma
15	O-soto-otoshi
16	Tsubame-gaeshi
17	O-soto-gaeshi
18	O-uchi-gaeshi
19	Hane-goshi-gaeshi
20	Harai-goshi-gaeshi
21	Uchi-mata-gaeshi
Ma-sutemi-waza (5 techniques)	

67 Throws of Kodokan Judo



Tomoe-nage

1	Tomoe-nage
2	Sumi-gaeshi
3	Hikikomi-gaeshi
4	Tawara-gaeshi
5	Ura-nage
Yoko-sutemi-waza (16 techniques)	
1	Yoko-otoshi
2	Tani-otoshi
3	Hane-makikomi
4	Soto-makikomi
5	Uchi-makikomi
6	Uki-waza
7	Yoko-wakare

67 Throws of Kodokan Judo

8	Yoko-guruma
9	Yoko-gake
10	Daki-wakare
11	O-soto-makikomi
12	Uchi-mata-makikomi
13	Harai-makikomi
14	Ko-uchi-makikomi
15	Kani-basami
16	Kawazu-gake *a prohibited waza
<p style="text-align: center;">Kyu (Former) Go Kyo no waza Stipulated in 1895. (42 techniques)</p>	
Dai-ikkyo (group 1)	Hiza-guruma, Sasae-turikomi-ashi, Uki-goshi, Tai-otoshi, O-soto-gari, De-ashi-harai, Yoko-otoshi (7 techniques)
Dai-nikyo (group 2)	Sumi-gaeshi, O-goshi, Ko-soto-gari, Koshi-guruma, Seoi-nage, Tomoe-nage, Tani-otoshi (7 techniques)
Dai-sankyo (group 3)	Okuri-ashi-harai, Harai-goshi, Ushiro-goshi, Ura-nage, Uchi-mata, Obi-otoshi, Hane-goshi (7 techniques)
Dai-yonkyo (group 4)	Uki-otoshi, Uki-waza, Daki-wakare, Kata-guruma, Hikikomi-gaeshi, Soto-makikomi, Tsurigoshi, Utsuri-goshi, O-soto-otoshi, Tawara-gaeshi (10 techniques)
Dai-gokyo (group 5)	Yoko-guruma, Yoko-wakare, Uchi-makikomi, Ko-uchi-gari, Ashi-guruma, Seoi-otoshi, Yoko-gake, Harai-tsurikomi-ashi, Yama-arashi, O-soto-guruma, Tsurikomi-goshi (11 techniques)

* "Tsurikomi-goshi" was not included in the Go Kyo no waza at the time of stipulation in 1895. It seems to be included in at the end of Meiji era, around 1911.

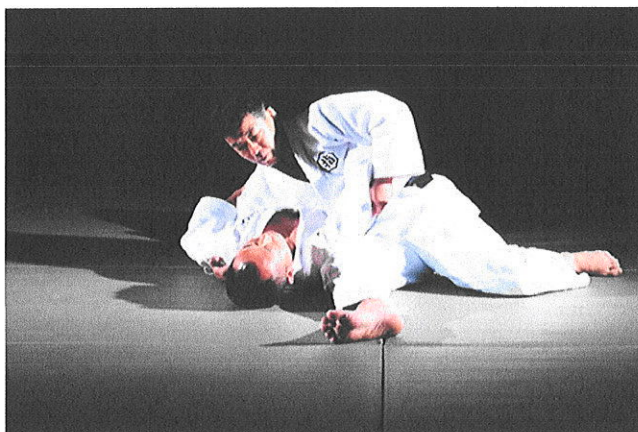
67 Throws of Kodokan Judo

Go Kyo no waza Revised in 1920 (40 techniques)

Dai-ikkyo (group 1)	De-ashi-harai, Hiza-guruma, Sasae-tsurikomi-ashi, Uki-goshi, O-soto-gari, O-goshi, O-uchi-gari, Seoi-nage (8 techniques)
Dai-nikyo (group 2)	Ko-soto-gari, Ko-uchi-gari, Koshi-guruma, Tsurikomi-goshi, Okuri-ashi-harai, Tai-Otoshi, Harai-goshi, Uchi-mata (8 techniques)
Dai-sankyo (group 3)	Ko-soto-gake, Tsurigoshi, Yoko-otoshi, Ashi-guruma, Hane-goshi, Harai-tsurikomi-ashi, Tomoe-nage, Kata-guruma (8 techniques)
Dai-yonkyo (group 4)	Sumi-gaeshi, Tani-otoshi, Hane-makikomi, Sukui-nage, Utsuri-goshi, O-guruma, Soto-makikomi, Uki-otoshi (8 techniques)
Dai-gokyo (group 5)	O-soto-guruma, Uki-waza, Yoko-wakare, Yoko-guruma, Ushiro-goshi, Ura-nage, Sumi-otoshi, Yoko-gake (8 techniques)

Katame-Waza (32 techniques)

Osaekomi-waza (10 techniques)



Kuzure-kesa-gatame

1

Kesa-gatame

67 Throws of Kodokan Judo

2	Kuzure-kesa-gatame
3	Ushiro-kesa-gatame
4	Kata-gatame
5	Kami-shiho-gatame
6	Kuzure-kami-shiho-gatame
7	Yoko-shiho-gatame
8	Tate-shiho-gatame
9	Uki-gatame
10	Ura-gatame

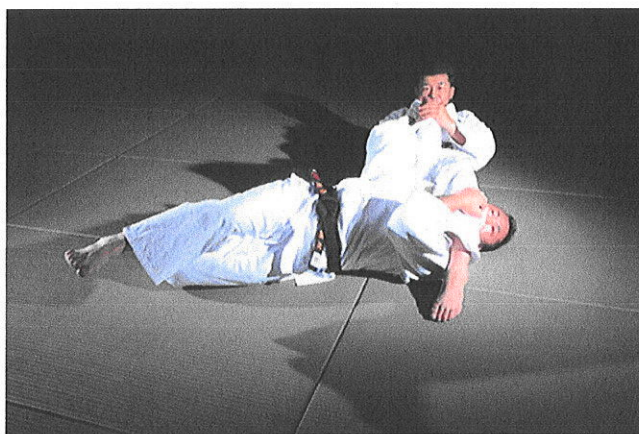
Shime-waza (12 techniques)

1	Nami-juji-jime
2	Gyaku-juji-jime
3	Kata-juji-jime
4	Hadaka-jime
5	Okuri-eri-jime
6	Kataha-jime
7	Katate-jime
8	Ryote-jime
9	Sode-guruma-jime

67 Throws of Kodokan Judo

10	Tsukkomi-jime
11	Sankaku-jime
12	Do-jime* a prohibited waza

Kansetsu-waza (10 techniques)



Ude-higishi-juji-gatame

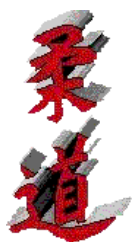
1	Ude-garami
2	Ude-hishigi-juji-gatame
3	Ude-hishigi-ude-gatame
4	Ude-hishigi-hiza-gatame
5	Ude-hishigi-waki-gatame
6	Ude-hishigi-hara-gatame
7	Ude-hishigi-ashi-gatame
8	Ude-hishigi-te-gatame
9	Ude-hishigi-sankaku-gatame

67 Throws of Kodokan Judo

10	Ashi-garami* a prohibited waza
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Carolinas American Judo Association, sponsored by the Matthews Police Athletic League, is led by an excellent team of black belt volunteers, including Head Sensei Patrick Szejter.


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Judo Code Of Ethics

Safety
Sportmanship
Respect
Nondiscrimination
Honesty
Orderly Behavior
Loyalty
Lawful Conduct
Fairness
Proper use of Influence of
Position

General Vocabulary

Sensei	Teacher or Instructor
Dojo	Place or club where Judo is practiced
Gi (Judogi)	Judo Uniform
Seiza	Kneeling position
Anza	Sitting position with legs crossed
Ritsurei	Standing bow
Zarei	Kneeling bow
Kiotsuke !	(come to) Attention
Rei!	bow!
Sensei Ni Rei !	bow! (to Sensei)
Uke	person receiving a Judo technique
Tori	person performing a Judo technique
Ukemi	falling practice (side, back, forward)
Uchi Komi	repetition practice without throwing
Randori	free practice
Kiai	shout during execution of technique

Japanese Ordinal Numbers

1- Ichi (Sho)	6 - Roku	11 - Ju Ichi	16 - Ju Roku
2 - Ni	7 - Shichi	12 - Ju Ni	17 - Ju Shichi
3- San	8 - Hachi	13 - Ju San	18 - Ju Hachi
4 - Shi (Yo/Yun)	9 - Ku	14 - Ju Shi (Yo/Yom)	19 - Ju Ku
5 - Go	10 - Ju	15 - Ju Go	20 - Niju

Vocabulary Related to Names of Judo Techniques

Ashi	foot or leg (as in Okuri-Ashi-Harai)
Barai	sweeping action with the leg or foot (as in Deashi-Barai)
Dori	grab (as in Kata-Ashi-Dori)
Dojime	body scissors/squeeze (illegal in competition)
Eri	lapel of the Judo gi (as in Okuri-Eri-Jime)
Gaeshi (Kaeshi)	counter or reversal (as in Sumi-Gaeshi)
Garami	entangle or twist (as in Ude-Garami)
Gari	reap or sweep (as in Osoto-Gari)
Gatame	pin or (joint) lock (as in Kata-Gatame or Ude-Gatame)
Goshi (Koshi)	hip (as in O-Goshi)
Guruma	wheel (as in Kata-Guruma)

Gyaku	reverse (as in Gyaku-Juji-Jime)
Ha	wing (as in Kata-Ha-Jime)
Hane	springing action (as in Hane-Goshi)
Hara	stomach (as in Hara-Gatame)
Harai (Barai)	sweeping action with the leg or foot (as in Harai-Goshi)
Hadaka	naked (as in Hadaka-Jime)
Hidari	left (as in Hidari-Eri-Dori in Goshin-Jitsu-No-Kata)
Hiji	elbow (as in Hiji-Makikomi, kansetsu-waza)
Hineri	twisting (as in Kote-Hineri in Goshin-Jitsu-No-Kata)
Hishigi	crush (as in Ude-Hishigi-Wake-Gatame)
Hiza	knee (as in Hiza-Guruma)
Hon	basic or fundamental (as in Hon-Kesa-Gatame)
Jigoku	hell (as in Jigoku-Jime)
Juji	cross (as in Juji-Gatame)
Jime (Shime)	choke or strangle (as in Hadaka-Jime)
Kaeshi (Gaeshi)	counter or reversal (as in Kaeshi-Waza)
Kami	upper (as in Kami-Shiho-Gatame)
Kata	single or shoulder (as in Kata-Juji-Jime or Kata-Gatame)
Kesa	scarf (as in Kesa-Gatame)
Kibisu	heel (as in Kibisu-Gaeshi)
Ko	minor (as in Ko-Soto-Gari)
Komi	pull (as in Tsuru-Komi-Goshi)
Koshi (Goshi)	hip (as in Koshi-Guruma)
Kote	wrist (as in Kote-Gaeshi in Goshin-Jitsu-No-Kata)
Kuzure	variation (as in Kuzure-Kesa Gatame)
Makikomi	winding (as in Uchi-Makikomi)
Makura	pillow (as in Makura-Kesa-Gatame)
Mata	thigh (as in Uchi-Mata)
Migi	right (as in Migi-Eri-Dori in Goshin-Jitsu-No-Kata)
Morote	two-handed (as in Morote-Gari)
Mune	chest (as in Mune-Gatame)
Nami	normal (as in Nami-Juji-Jime)
O	major (as in O-Goshi)
Obi	Judo belt (as in Obi-Goshi)
Okuri	sliding (as in Okuri-Eri-Jime)
Otoshi	o drop (as in Tani-Otoshi)
Ryote	two handed (as in Ryote-Jime)
Sankaku (Sangaku)	triangle (as in Sankaku-Gatame)
Sasae	blocking (as in Sasae-Tsuru-Komi-Ashi)
Seoi	shoulder (as in Ippon-Seoi-Nage)
Shiho	four corners (as in Kami-Shiho-Gatame)
Shime (Jime)	choke or strangle (as in Shime Waza)
Sode	sleeve (as in Sode-Tsuru-Komi-Goshi)
Soto	outer or outside (as in Soto-Makikomi)
Sukashi	counter or evasion (as in Uchi-Mata-Sukashi)
Sukui	scoop (as in Sukui-Nage)
Sumi	corner (as in Sumi-Otoshi)
Tai	body (as in Tai-Otoshi)
Tate	straddle (as in Tate-Shiho-Gatame)
Te	hand (as in Te-Guruma)
Tomoe	circle (as in Tomoe-Nage)
Tsuki	thrusting (as in Tsuki-komi-Jime)
Tsuru	lift (as in Harai-Tsuru-Komi-Ashi)
Uchi	inner (as in O-Uchi-Gari)
Ude	arm (as in Ude-Gatami)
Uki	floating (as in Uki-Goshi)
Ura	back (as in Ura-Nage)
Ushiro	reverse or rear (as in Ushiro-Kesa-Gatame)
Utsuri	change or transfer (as in Utsuri-Goshi)
Wake	armpit (as in Wake-Gatame)

Yoko	side (as in Yoko-Shiho-Gatame)
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Tournament Vocabulary (Refers to referee verbal calls)

Hantei!	decision (referee and judges vote with flags, majority wins)
Hiki Wake!	draw (no winner)
Hajime	start or begin competition (shiai or randori)
Hansokumake!	major penalty (match forfeit, ejection from shiai if direct)
Ippon!	full point score (wins match) from single throw, two Waza-Aris, pin for 25 sec, submission from choke or arm lock, or opponent's hansokumake (direct penalty or 4th shido)
Kohaku	"winner stays up" form of shiai
Koka!	score (less than Yuko) from single throw, pin > 10 sec, or opponent's 1st shido. Kokas accumulate (no points)
Matte	stop! (whatever you are doing)
Shiai	tournament style competition
Shido!	minor penalty (1st shido scores Koka for opponent, 2nd shido scores Yuko for opponent, 3rd shido scores Waza-Ari for opponent, 4th shido is hansokumake and scores ippon for opponent. Opponent's scores for penalties are not cumulative: only one Koka/Yuko/Waza-Ari is scored)
Sono Mama!	freeze! (hold your position in Ne-Waza)
Sore Made!	end of match! (announced after ippon or end of match time)
Tentori	elimination form of shiai
Waza Ari!	half point score (numerical score) from single throw, pin >20 sec, or opponent's 3rd shido
Waza Ari Awasete Ippon!	Waza Ari+Waza Ari = Ippon (full point score wins match)from 2 throws or 3 opponent shidos+Waza-Ari
Yuko!	score (less than Waza-Ari) from single throw, pin > 15 sec, or opponent's 2nd shido. Yukos accumulate (no points)
Yoshi!	resume! (resume grappling)