

## Guidelines for Nage No Kata

It cannot be stressed enough that no matter what standard of kata is trying to be achieved, **Tori must use a Uke whom he has practised with**. It would be unlikely for anyone to attain club standard with a Uke who is not reasonably well practised in the Nage No Kata.

Presentation:

Tori should be to the right hand side of Shomen (Examiner) **the examiner should stand off the mat, but in the centre**.

Tori and Uke should move in unison throughout the presentation, this is not difficult to master and to do otherwise shows a complete lack of practise.

Tori and Uke walk on and bow (Ritsurei) to each other at the edge of the mat, they should then move in to a position that is 6m apart. Turn and do a standing bow (Ritsurei) to Shomen, turn back to face each other and then go down on to their knees, left leg first, ensure they are on their toes. Sit back on to their heels and do a kneeling bow (Zarei), they should then stand up in reverse order.

Tori and Uke are ready to open the kata by taking a full step forward (left leg first) into Shizenhontai, at the same time, approx distance of 4m.

Tori should approach Uke walking in Ayumi Ashi to start the first technique,

Te Waza

1/ UKI Otoshi: Tori moves to Uke, Tori and Uke take their grips and Tori steps back on his left leg in Tsugi ashi (their gait should not be closed at any time) on the third step Tori drops down on his left knee and pulls down sharply. Tori should be facing forward, holding on to Uke with his left hand.

Repeat for left side, Tori stepping back on his right leg this time.

2/ Ippon Seoi Nage: After throwing Uke Tori returns to just off the centre and waits for uke's attack.

Uke attacks and should attempt to strike Tori on the head on the second step, Tori should step in right foot first and block and parry the blow, turn in and throw Uke.

Repeat for left side Uke attacking with left arm etc and Tori stepping in with his left leg etc.

3/ Kata Guruma: After being thrown Tori and Uke return to Uke's open position, Tori and uke take their grips and Tori again steps back in Tsugi ashi on the second step changing his grip. The third step should be larger allowing Tori to pull Uke on to his shoulders, when he rises he should bring his left leg back in. **IMPORTANT Uke should release his grip on Tori's lapel at this stage as it is very possible to be thrown into an armlock**. Uke should be stretched out straight on Tori's shoulders and he should be thrown to 45 degree angle to Tori.

As before and repeat for left side stepping in the opposite leg etc

This is the end of the first set, Tori and Uke should return to their open positions facing away from each other, fixing their Judogi, then returning to face each other when they are ready for set two.

#### Koshi Waza

4/ Uki Goshi: Tori moves forward to just off centre and Uke attacks in the same manner as Ippon Seoi Nage. On Uke's second step Tori steps in and does a left hand technique (**check they do not do O Goshi**) and Vice versa for left side.

Repeat for left side (opposite leg etc) after being thrown Tori and Uke return to Uke's open position.

5/ Harai Goshi: Tori moves to uke, Tori and Uke take their grips and Tori steps back in Tsugi Ashi, on the **second step Tori changes his grip**, on the third step he throws uke with a straight leg.

Repeat for the left side (opposite leg etc) after being thrown Tori returns to Uke's open position.

6/Tsuri Komi Goshi: Tori moves to uke, they take their grips, **Tori must take a high grip (at neck level)** then steps back in Tsugi Ashi, on the third step he crosses his right foot in front of Uke and turns in low to throw Uke with his arm straight. Uke is thrown in a rigid straight position.

Repeat for the left side (opposite leg etc)

This is the end of the second set, Tori and Uke should return to their open positions facing away from each other, fixing their Judogi and then returning to face each other when they are ready for set third set.

#### Ashi Waza

7/Okuri Ashi Harai: Tori and Uke move into the centre of the mat, take their grips and move away from Shomen. Taking three steps there **should be a change of pace**. Tori and uke should not be bobbing up and down with one foot being in contact with the mat at all times).For the left side they start where Uke has landed and should finish at the centre of the mat.

8/Sasae Tsuri Komi Ashi: Tori moves to Uke's open position and retreats in Tsugi ashi then **changes his direction on the third step**, whilst pulling Uke and blocking his leg. Tori should've turned 180 degrees at the end of the technique.

Repeat for the left side

9/Uchi Mata: Tori and Uke return to the centre of the mat, engage and Tori pushes and pulls Uke in a circular movement (**ever decreasing circle**). Tori's third step should be a diagonal step, setting up his entry (tskuri) **Tori should never step back into the technique**.

Repeat for the left side

This is the end of the third set, Tori and Uke should return to their open positions facing away from each other, fixing their Judogi and then returning to face each other when they are ready for set forth set.

#### Ma Sutemi Waza

10/Tomoe Nage: **Tori and Uke move to the centre of the mat at a quicker pace than usual.** Uke retreats on the third step he starts to resist and push forward, as he does **Tori changes his grip** and steps between Uke's legs and performs Tomoe Nage. **Uke should break fall and return to his feet** in one motion.

Left side is done on the move, Uke and Tori rise and turn to face each other then move forward to engage with a left handed grip again at a quicker pace.

11/Ura Nage: Upon finishing Tomoe Nage Tori rises and moves directly into the centre to engage Uke, who upon seeing Tori immediately starts his attack (**The examiner should allow a lot of grace in this technique, due to the high risk of injury. if in any doubt tone it down for them**). Tori and Uke rise and turn to go immediately into the left handed technique.

12/Sumi Gaeshi: The pace resumes to normal. Tori moves to Uke's open position and they step into Jigotai, **they should not hold onto each others Gi's.** Tori then pulls Uke in a semi circular action. On the third step **Tori should be in between Uke legs pulling back** and ready to throw Uke. Uke should then roll off and return to his feet.

For the left handed side Tori turns to meet Uke where he has landed (at Tori's open position).and repeats the actions left handed.

This is the end of the Forth set, Tori and Uke should return to their open positions facing away from each other, fixing their Judogi and then returning to face each other when they are ready for set fifth and final set.

Yoko Sutemi Waza

13/Yoko Gake: Tori moves to uke and steps back in Tsugi ashi. On the third step, **Tori should be pushing on Uke's arm (twisting Uke) Tori has to adjust his step in order to sweep Uke.**

Repeat for the left hand side starting at Tori's open position.

14/Yoko Guruma: Tori returns to just off the centre, Uke attacks, **Tori moves in as Ura Nage but is blocked by Uke Dipping.** At this point Tori spin rounds to place his **leg between Uke's legs.** After throwing Uke, **Tori should have his feet planted** through out the throw and in a slight bridge.

Repeat for the left hand side (left handed grip etc).

15/Uki Waza: Tori moves to Uke and engages in Jigotai (same grips as Sumi Gaeshi), moves back as in Sumi Gaeshi, **on the third step extends his leg out** to the side catching Uke off balance, then throwing Uke towards the corner of the mat.

Repeat for left side (left handed grip)

This is the final technique. Tori and Uke should return to their open positions facing away from each other, fixing their Judogi and then returning to face each other when they are ready to close the kata. This is a reverse of the opening ceremony.

This guideline does not cover all the aspects in this Kata, but enough to know what to expect for a Judoka trying to attain **CLUB LEVEL**. The execution of the techniques is not expected to be perfect, but a reasonable attempt to have control and realism should be expected. **Uke must not jump**

Judoka who are trying to attain their technical Dan grade, are expected to produce a high standard of technique with a 80% pass mark required.

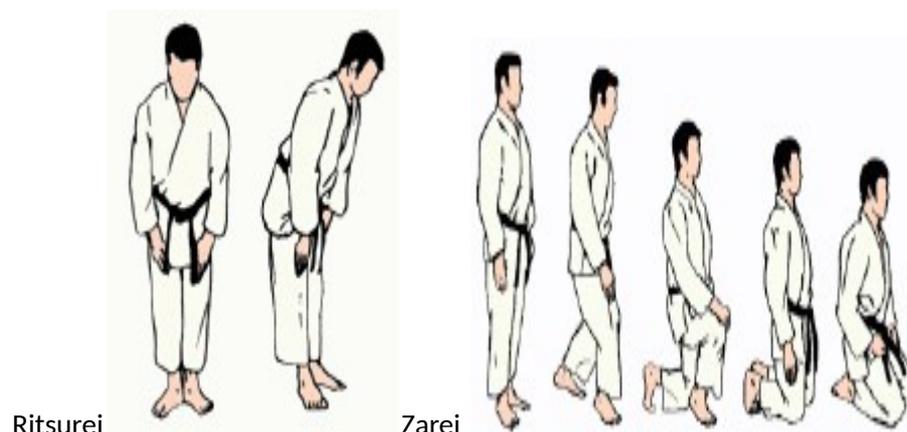
The Kata examination should be no different, as the Judoka has shown that they have the ability to achieve 80%.

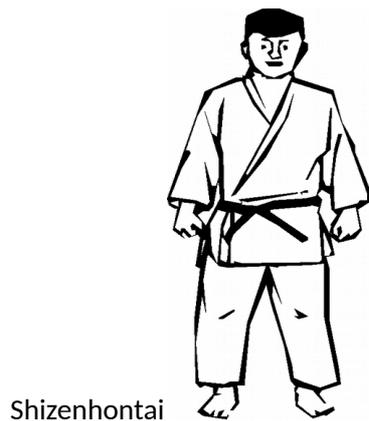
Therefore a 60% pass mark should be well within their capabilities, without the SE trying to be lenient. **These three sentences are not required for coaches**

Glossary:

Shomen, Top Table, place of honour, Examiner in our case

Ayumi ashi, normal walk (preferable for the feet to glide along the floor)





Shizenhontai



Jigohontai

## Guidelines for Katame No Kata

It cannot be stressed enough that no matter what standard of kata is trying to be achieved, **Tori must use a Uke whom he has practised with**. It would be unlikely for anyone to attain club standard with a Uke who is not reasonably well practised in the Katame No Kata.

### Presentation:

Tori should be to the right hand side of Shomen (Examiner) **the examiner should stand off the mat, but in the centre**.

Tori and Uke should move in unison throughout the presentation, this is not difficult to master and to do otherwise shows a complete lack of practise.

Tori and Uke walk on and bow (Ritsurei) to each other at the edge of the mat, they should then move in to a position that is 6m apart. Turn and do a standing bow (Ritsurei) to Shomen, turn back to face each other and then go down on to their knees, left leg first, ensure they are on their toes. Sit back on to their heels and do a kneeling bow (Zarei), they should then stand up in reverse order.

Tori and Uke are ready to open the kata by taking a full step forward (left leg first) into Shizenhontai, at the same time, approx distance of 4m. At this point both Tori and Uke kneel down into a closed Kyoshi, then to an open Kyoshi.

Tori should wait for Uke to move into position. Uke closes his Kyoshi and takes **one large step forward in Tsugi ashi (still in the kneeling position)**. It is difficult to master moving around in Kyoshi, but you should **expect good posture when Tori and Uke are still**. Uke then puts his right hand down and slips

into a sitting position and then he should lay back with his left leg slightly raised. **Uke's head should be near or on the centre of the mat. (All techniques should start and finish near this point).**

Tori will then close his Kyoshi and stand into Shizenhontai. He then turns to a 45degree angle and moves off (left leg first) in Ayumi ashi to the far position (Toma) around 1.2m away from Uke. Tori will then go down to the Kyoshi position, closed and then open **(every time Tori go's into Kyoshi he will close and open it or vice versa).**

Tori moves forward in Tsugi ashi (two steps) to Chikama (near position). This should be around 30cm away from Uke. Although allowances are given for movement in Tsugi ashi, **it is important that the distances are adhered to throughout the entire kata.**

Tori will take a short step (from the open Kyoshi position) forward ready to move into the first technique.

### **Osae Komi Waza**

Kesa Gatame (Kazure)

Tori should move into position in smooth and controlled manner and signal to Uke that he is ready. **There should be three distinct escapes that are logical in there sequence** and relevant to how Tori stops each attempted escape. **(Uke should be attempting to escape).** Tori should move out the technique in reverse order to the entry and then back to Chikama, to Kyoshi.

### **Kata Gatame**

Tori should move into position in smooth and controlled manner and signal to Uke that he is ready. **There should be three distinct escapes that are logical in there sequence** and relevant to how Tori stops each attempted escape. **(Uke should be attempting to escape).** Tori should move out the technique after placing Uke back in position in reverse order to the entry and then back to Chikama, to Kyoshi.

The positions for Tori and Uke during attempted escapes may vary at this level, it is more important that the examiner feels that Tori has maintained control throughout and that Uke has made genuine escape attempts. Therefore keeping the true essence of kata.

### **Kami Shiho Gatame**

After finishing Katame Gatame and moving back to Chikama, Tori moves back to Toma in a reverse sequence, Kyoshi and then Shizenhontai. He turns and moves to the open position (left leg first etc).

Tori enters into Kyoshi and moves forward as before to Chikama **(this time at the top of the head).** Tori should move into position in smooth and controlled manner and signal to Uke that he is ready.

**There should be three distinct escapes that are logical in there sequence** and relevant to how Tori stops each attempted escape. **(Uke should be attempting to escape, look for realism).** Tori should move out of the technique, placing Uke back in position in reverse order to the entry and then moves back to Chikama and into Kyoshi.

## **Yoko Shiho Gatame**

As Before Tory moves to the Toma position and then go's from Shizenhontai, Kyoshi onto Chikama position. Tori must have control of Uke while entering into Yoko Shiho Gatame (**does not let go and leave Uke free to escape**).

Tori should move into position in smooth and controlled manner and signal to Uke that he is ready. **There should be three distinct escapes, that are logical in there sequence** and relevant to how Tori stops each attempted escape (**Uke should be attempting to escape, look for realism**). Tori should move out the technique in reverse order to the entry and then moves back to Chikama and into Kyoshi.

## **Kazure Kami Shiho Gatame**

After finishing Yoko Shiho Gatame and moving back to Chikama, Tori moves back to Toma in a reverse sequence, Kyoshi and then Shizenhontai. He turns and moves to the open position left leg first etc). Tori enters into Kyoshi and moves forward as before to Chikama, (again at the top of the head).

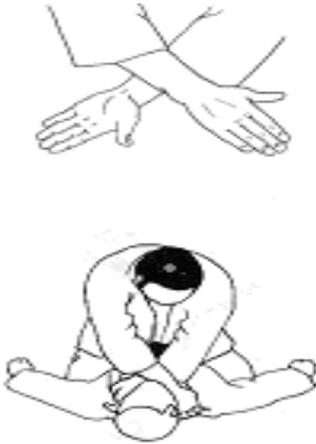
Tori should move into position in smooth and controlled manner and signal to Uke that he is ready. **There should be three distinct escapes that are logical in there sequence** and relevant to how Tori has stopped each attempted escape. (**Uke should be attempting to escape, look for realism**). Tori should move out the technique after placing Uke back in position in reverse order to the entry and then move back to Chikama and into Kyoshi.

This is the last technique in Osae Komi Waza, as Tori moves back to the open position, uke rises into Kyoshi. They both fix their Judogi and Uke Slips back down to get ready for the next set.

## **Shime Waza**

Tori will then close his Kyoshi and stand into Shizenhontai. He then turns to a 45degree angle and moves off (left leg first) in Ayumi ashi to the far position (Toma) around 1.2m away from Uke. Tori will then go down to the Kyoshi position, closed and then open. Then from Toma move to Chikama.

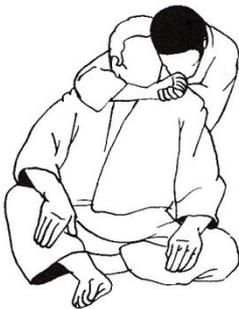
## **Kata Juji Jime**



Tori must have control of Uke whilst entering into Kata Juji Jime (**Does not let go and leave Uke free to escape**). Tori should move into position in smooth and controlled manner. Tori's hand should come round Uke's head in a circular action when placing his second hand. Tori should move out the technique in reverse order to the entry and then back to Chikama, to Kyoshi and then back to Toma. At this point Uke will rise to a sitting position. Tori will then close his Kyoshi and stand into Shizenhontai and moves off (left leg first) in Ayumi ashi to the far position (Toma) around 1.2m away from Uke. Tori will then go down to the Kyoshi position.

### Hadaka Jime

Tori moves into Chikama position, to open Kyoshi and then moves forward to apply Hadaka Jime



**Tori applies the technique by moving slightly back on his knee.** Uke should make three attempted escapes and submits by tapping his foot twice. Tori puts Uke back into position and exits the technique in reverse order, finally moving back to Chikama and into the Kyoshi position.

### Okuri Eri Jime



Tori moves in and applies the technique the same as Hadaka Jime and exits the same too. Uke should make three attempted escapes and submits by tapping his foot twice. Tori puts Uke back into position and exits the technique in reverse order, finally moving back to Chikama and into the Kyoshi position.



### Kata ha Jime

Tori applies this technique by turning slightly to his right. Uke should make three attempted escapes and submits by tapping his foot twice. Tori puts Uke back into position and exits the technique in reverse order, finally moving back to Chikama and into the Kyoshi position.

Tori moves back two steps to the open position. Tori will then close his Kyoshi and stand into Shizenhontai. He then turns to a 45degree angle and moves off (left leg first) in Ayumi ashi to the far position (Toma) around 1.2m away from Uke. Tori will then enter into Kyoshi position at Toma.

### Gyaku Juji Jime

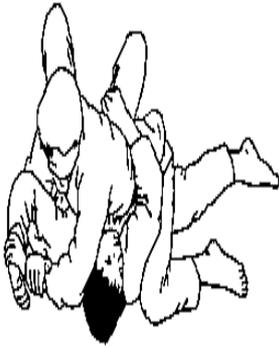


Tori moves forward to Chikama and then into the technique, Tori does not move his hand as in Kata Juji Jime, but across Uke the most direct route. Uke attempts to escape by anticipating Tori action

and pulls him to the side. **Tori should clamp his legs behind Uke and pull him in tight, putting the choke on.** Tori comes out the technique in reverse order. This is the final technique in Shime Waza, Tori returns to the open position in reverse order and go's into Kyoshi so that they both can fix their Judogi.

## Kansetsu Waza

### Ude Garami



Tori approaches Uke as before, **once Tori places Uke arm to the side and moves his knee in to Uke's armpit.** Uke takes the opportunity to attack Tori by grabbing his left lapel. Tori anticipates this and then applies Ude Garami. Uke attempts to escape.

Tori puts Uke back into position and exits the technique in reverse order, finally moving back to Chikama and Kyoshi position.

### Juji Gatame



Tori moves in, **But before he manages to engage** Uke, Uke tries to grab Tori lapel with his right hand. Tori catches Uke's hand and moves in to apply Juji Gatame. Uke attempts to escape Tori then puts Uke back into position and exits the technique in reverse order, finally moving back to Chikama and into the Kyoshi position.

### Ude Gatame



Tori approaches Uke as before, **once Tori places Uke arm to the side and moves his knee in to Uke's armpit.** Uke takes the opportunity to attack Tori by grabbing his left lapel. **Tori anticipates this and then applies Ude Gatame.** Uke attempts to escape. Tori puts Uke back into

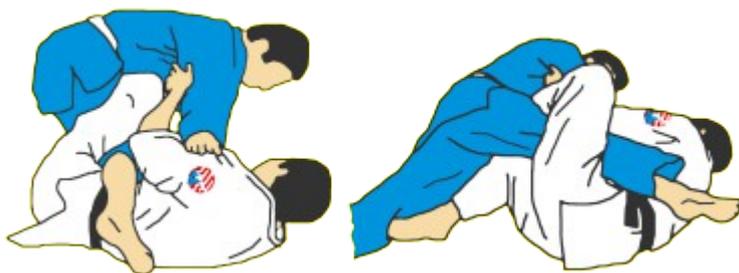
position and exits the technique in reverse order, finally moving back to Chikama and into the Kyoshi position.

### Hiza Gatame



From a position of 1.2m away from Uke. Tori takes two steps (kneeling) to meet Uke. Tori and Uke move in slightly to engage each other, Tori applies the technique and Uke attempts to escape. Both Tori and Uke rise to Kyoshi and then up to Shizenhontai.

### Ashi Garami



Tori and Uke stand in Shizenhontai they then engage and Tori attempts Tomoe Nage. Uke blocks this by stepping forward; allowing Tori to push Uke's leg away and apply Ashi Garami. Uke attempts to escape. Tori and Uke then move into Kyoshi and Tori moves back two large steps to the open position. Uke takes one large step back to his open position and they fix their Judogi. The closing ceremony is a reverse of the opening.

### Glossary

#### Kyoshi

Open kneeling position, upright kneeling position with the right leg at a 45 degree angle. The closed Kyoshi position brings the right leg to face forward in the upright kneeling position.

#### Toma

Is known as the far position 1.2m away from Uke.

#### Chikama

Is known as the near position, 30cm away from Uke.

**Note** The Katame no Kata is a kata of different tempos. Tori and Uke should strive to show this in their demonstration, but not be penalised if it is not there yet. **Realism is something that has to be there.** Knowing the sequence of hold downs **does not show any understanding of the kata.** The examiner should be satisfied that there is **genuine effort in the escapes and hold downs. That the chokes are effective, with good control and finally that the armlocks are in the right position to be applied.**

## Guidelines for Go No Sen No Kata

It cannot be stressed enough that no matter what standard of kata is trying to be achieved, **Tori must use a Uke whom he has practised with.** It would be unlikely for anyone to attain the standard required with a Uke who is not reasonably well practised in the Go No Sen No Kata.

Presentation:

Tori should be to the right hand side of Shomen (Examiner) **the examiner should stand off the mat, but in the centre.**

Tori and Uke should move in unison throughout the presentation, this is not difficult to master and to do **otherwise shows a complete lack of practise.**

Tori and Uke walk on and bow (Ritsurei) to each other at the edge of the mat, they should then move in to a position that is 6m apart. Turn and do a standing bow (Ritsurei) to Shomen, turn back to face each other and then go down on to their knees, left leg first, ensure they are on their toes. Sit back on to their heels and do a kneeling bow (Zarei), they should then stand up in reverse order.

Tori and Uke are ready to open the kata by taking a full step forward (left leg first) into Shizenhontai, at the same time, approx distance of 4m.

**This kata can be shown with Uke demonstrating the first technique prior to Tori doing the counter. Either demonstration would be acceptable for the purposes of being graded.**

**This is a kata of counters (Kaeshi Waza) and therefore it should need little guidance for the Examiner. The examiner should observe that Tori is using all the skills that have been demonstrated throughout their grading. There should be a natural flowing opportunity for Tori created by him defending, anticipating and using good Kuzushi and Tsukuri to execute the technique.**

### Ashi Waza

#### O Soto Gari to O Soto Gari

Tori should approach Uke walking in Ayumi Ashi to start the first technique, As Tori and Uke take their grips Tori takes a half step forward half step forward, Uke takes this opportunity to attack Tori with first technique. After the counter, **Uke should stand at the most natural engagement point. Only at the end of each set is it necessary for them to return to their original positions.**

**Hiza Guruma to Hiza Guruma**

**O Uchi Gari to De Ashi Bari/ O kuri**

**De Ashi Bari to De Ashi Bari**

**Ko Soto Gake to Tai O Toshi**

**Ko Uchi Gari to Sasae Tsuru Komi Ashi**

Upon finishing the first set Tori and Uke return to the open position (4m point) and face away from each other to fix their Judogi. Once they are ready they turn to face each other and approach as before to engage for the next section.

**Koshi Waza**

**Kubi Nage to Ushiro Goshi**

**Koshi Guruma to Uki Goshi**

**Hane Goshi to Sasae Tsuru Komi Ashi**

**Harai Goshi to Utsuri Goshi**

**Uchi Mata to Suki Nage (Te Guruma)**

This is the end of the second set

**Te Waza**

**Kata Seoi to Sumi Gaeshi**

It is likely for the candidate will include the **Te Waza** into the second set This is the end of the kata both Tori and Uke return to their open positions to fix their Judogi and then turn to face each other and close the kata in reverse order to the opening.