

# JUDO

## FOR BEGINNERS

**Your Comprehensive  
Guide To Judo Techniques,  
Takedowns & Tactics**



**TAKANORI DIAZ**

# **Judo for Beginners**

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Takedowns & Tactics**

**By Takanori Diaz**

# Table Of Contents

**Chapter 1 – What is Judo?**

**Chapter 2 – Formalities and Other Preliminaries**

**Chapter 3 – Warm Up and Basic Training**

**Chapter 4 – Judo Throwing Techniques**

**Chapter 5 – Hip Throws (Koshi-Waza)**

**Chapter 6 – Foot Throws (Ashi-Waza)**

**Chapter 7 – Sacrifice Throws (Sutemi-Waza)**

**Chapter 8 – Katame Waza (Grappling Techniques)**

**Chapter 9 – Atemi Waza (Strikes)**

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## Chapter 1 – What is Judo?

The *Gentle Way* or Judo began as a philosophy that developed into a moral, physical, and mental method of teaching in Japan by Professor Jigoro Kano. Experts classify it as a modern martial art. Later on it evolved into a combat system and was even ratified as an Olympic Sport, which is what a lot of people today understand what Judo is nowadays.

### **Jigoro Kano and the Beginnings of Judo**

It is said that you can't separate the philosophy and sport from its creator. Jigoro Kano, the founder of Judo, was both an educator as well as a renaissance man whose expertise overlaps various subjects and niches.

He was born Jigoro Shinnosuke – his name was changed to Kano after his wife's family adopted him. By the time he got married he became a government official – what was then the Shogunal Government.

You wouldn't think of Jigoro as a master of martial arts during his earlier years. He was more of a scholar having been raised in an upper class family in Japan. His academic upbringing even gave him an aura of a philosopher more than a martial artist. He learned Japanese calligraphy, the English language, and Confucian texts.

From the tutelage of private tutors, his studies continued in a school where English was the medium of teaching at age fourteen. Bullying was rather rampant in this school and it was something that the young Jigoro wasn't used to. This environment led him to look for martial arts instruction, mainly to be able to defend himself when necessary.

Unfortunately, all the jujutsu instructors or martial arts teachers during his time have all but forsaken the fighting arts and have switched careers and moved on to other fields of endeavor. Some of them even became disillusioned at the once illustrious art. But that didn't break the will of the would-be master.

It took him several years before he was able to find a teacher willing enough to instruct him in the Japanese fighting arts, Fukuda Hachinosuke (his first

martial arts instructor).

## **Randori or Kata?**

Randori, which literally translates to “taking chaos,” is emphasized in Judo rather than Kata or prearranged techniques – or literally “forms.” This ran contrary to a lot of Japanese martial arts that emphasized the latter than the former. This emphasis was part and parcel of the philosophy that Jigoro Kano wanted to emphasize in his martial art.

## **Judo Philosophy**

As stated earlier, the word judo means “the gentle way” or “the way of gentleness.” Jigoro Kano emphasized maximum efficiency but utilizing minimum effort (*seiryoku zen'yō*) as well as *jita kyōei* (mutual benefit and welfare of the two combatants). In judo, both participants in a practice session should benefit.

## **Ranking System**

Improvement and understanding of the art of judo is denoted by ranks. These ranks are separated into different grades called *kyu* and *dan*. As with other martial arts, there are different belt colors that denote a practitioner’s rank. A black belt, the same with other martial arts, means that a practitioner has attained a higher level of competence in the art.

Note that the current ranking system is not the same ranking system used by Jigoro Kano in his time. The current ranking system used worldwide is a more modern version of the original.

If the organization you joined hail from New Zealand, Australia, Canada, and Europe then you will be have the following belt colors arranged from lowest rank to highest rank:

1. White
2. Yellow
3. Orange
4. Green
5. Blue
6. Brown
7. Black

If your school hails from Brazil then your belt and rank colors will be as follows:

1. White
2. Gray
3. Blue
4. Yellow
5. Orange
6. Green
7. Purple
8. Brown
9. Black

The belt colors in the US vary from one organization to the other. For instance, the colors of the USJA progress from white, yellow, orange, green, blue, and so forth. On the other hand the USJF follows the following color progression: white, white-yellow, yellow, yellow-orange, orange, and so forth.

### **A Few Tips**

The following are a few tips that you should keep in mind as you study the different basic techniques in judo.

- Study the proper way of executing each judo throw. Remember that they call it the “gentle way” for a reason. If you are forced to use brute force every single time then you may not be doing it the right way. Do more than just win a match, the bigger inner goal is to be able to win by executing techniques properly – technique over strength.
- Try to learn in the offensive. Observe that defense is naturally woven into the basic techniques, which you will learn naturally as you learn the different techniques. Defense is also incorporated in the offensive – that means you will progress faster if you take the initiative and learn in the offensive.
- You should learn to love the fall. That is the very first lesson you will learn anyway. As you are being thrown, you will learn the timing of each throw. That way you will learn about each throw



through your tori (your partner who is throwing you). This increases the mutual benefit that both partners can gain.

- Never select your opponents. You can get assigned a different training partner each training day. Take advantage of what you can learn from your current training partner. Each training partner you work with has a certain skill or advantage over you and you can learn it if you work with him well. Learn each unique trait and make it your own.

## **Chapter 2 – Formalities and Other Preliminaries**

### **Judo Etiquette and Formalities**

Here's a fact that we should clarify – each dojo usually has its own rules of conduct. Certain rules may vary from one organization to another. However, all rules of etiquette point to the fact that you must show respect to your sensei (your teacher), your fellow students, the organization to which you belong, the family and friends of your fellow practitioners, contest officials, and seniors.

Apart from the usual formalities, students are also taught to develop a strong work ethic. Hard work is usually the ideal for any judoka. Modesty, sportsmanship, as well as fair play are also within the scope of the philosophy behind judo. On top of that, students are taught to practice self-control. They are trained not only in the combat arts of judo but also to practice mental and physical restraint and control.

### **Bowing**

Bowing is really more than just a part of Japanese culture. It is a sign of respect from one person to the other. A lot of the bows you will make while learning judo is called Ritsu Rei or a standing bow. Everyone is expected to bow when entering or leaving the dojo. Students are expected to bow to their sensei before and at the end of each practice session.

Students bow to each other before they commence practice. In this wise, bowing becomes a sign of respect as well as appreciation for the opportunity to learn and practice with each other. At the end of the practice session, they bow once again to give thanks for the workout.

Here are a few rules of thumb that you should keep in mind where judo etiquette is concerned:

- The deshi (or students) are expected to bow before they enter the practice mat. Students who are late for any scheduled practice must bow before the sensei and explain why they were tardy.

- At the beginning of each class, some formality is observed. Everyone stands in line facing the instructors. All the students are organized by age category and within each age group they are organized by rank. Higher ranking students are usually made to stand on the left side while the lower rank students are on the right.

The senseis (instructors or teachers) sit first and then the students sit afterwards. Everyone is then called to attention with a command saying “kiyotsuke.” Take note of the area where the photo of Jigoro Kano is placed. This is the head of the dojo. Everyone will then be called to perform a sitting bow in a kneeling seated position or “seiza.” Usually a senior student or one who has been delegated by the sensei will issue the preparatory command: “Kamiza- Ni” and everyone will make a half turn to face the head of the dojo. After a few seconds, the command “rei” will be given and everyone bows to the head.

After which the next command will be issued: "Sensei ni" the students will then make a half turn to face their sensei (usually back to the original position they were in before facing the Kamiza or the head of the dojo). After that, the senior student issues the command “rei.” And then teacher and students bow to each other simultaneously.

- A bowing ceremony is also performed after the end of each class. The same procedure will be followed just like in the beginning of each class. Students will be in seated position in front of their sensei and arranged according to rank. However, at the conclusion of the class, the order of bowing is switched. They perform a “Sensei ni” and then “rei” first and then they perform a “Kamiza ni” and “rei” afterward.
- Note that it is improper for lower belt judoka to stand after the end of a class before the black belts have stood up. Wait for the black belts to stand up and then you can get up and prepare to leave.
- There are two accepted ways of sitting in a dojo. The first one is seiza (a kneeling seated position – you practically sit on your feet

with your knees bent). The other way is cross legged sitting or “anza.” You should also be careful not to sit at the Kamiza. Only black belts are allowed to sit in that area (and at other times only certain black belts of a certain dan – it differs from one dojo to the next).

- During class, you are expected to walk around or at the back of the sensei. It is quite rude to walk in front of him/her while he is giving instruction to other students.
- Guests and visitors to a dojo should remain quiet at all times. You are expected to observe. Remember that the primary purpose of the dojo is for judo instruction and practice – not much chitchat is required. If you are disturbing the class or the match then you may be asked to leave the area. If you have a child competing in a match you may be allowed to stand in the sidelines – but you are not allowed to give instructions to your child or to coach him.
- It is considered rude to eat food or to chew gum while inside the dojo. Food and drinks are usually not allowed inside.

## Your Judogi

The following are the parts of a judogi:



*Photo credit: Pinterest*

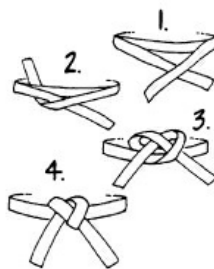
The gi is the formal uniform in judo. You can also refer to it as the judogi. It is composed of three pieces of clothing. The jacket or tunic is called uwagi in Japanese. The pants are also known as zubon. And finally, the third piece in your judo uniform is the belt obi in Japanese. The color of the judogi is usually white but blue colored uniforms are also used in international competitions.

Of course, just like in many Japanese based martial arts, the rank of the practitioner is determined by the color of his belt. The black belt is the highest and white belts are the ones designated for use by novices and lower rank practitioners.

There are several black belt degrees in judo. The 1<sup>st</sup> to 5<sup>th</sup> degree black belts (or dan) usually wear plain black colored belts. Those who are ranked 6<sup>th</sup> degree to 8<sup>th</sup> degree black belts wear belts that have red and white on them – each higher dan has a different red and white pattern on the belt. Note that 9<sup>th</sup> dan or higher judoka have the honor of wearing red belts.

You progress from white belt going up. The next level belt from white is the purple belt, which signifies the juniors – purple belt levels include ranks from 1<sup>st</sup> to 3<sup>rd</sup> grade (or kyu). The next level is the brown belt levels which also have 1<sup>st</sup> to 3<sup>rd</sup> kyu as well. From brown belt, you can go higher in rank in black belt.

## **How to Tie Your Belt**



*Photo credit: users.telenet.be*

Note that the left lapel of the uwagi (jacket/tunic) should be above or over the right lapel. The thing that holds this jacket in place is your belt. There is a proper way to tie it. That is also a matter of custom. Here's how you wear one:

1. The belt is pretty long but you should make a point to find its middle. Place the very middle of the length of your belt at your tummy. Yes, the ends will be dangling at the side for the mean time.
2. After that, you wrap the belt around your waist from the front going to the back. The two ends will cross at the back and then wrap the belt around going back to the front of your body (where you started).
3. Now tie both ends in front of you. Pull the ends tight – not too tight though. You don't want to pass out later when you do exercises.
4. After tying it around once, tie the ends again twice. Make sure that the ends are facing to the either side.
5. Pull the knot (should be something like a square knot) to make it tight.

## **Folding Your Judogi**

In more traditional schools of judo, students are expected to treat their judogi with respect. The way you wear and treat your uniform is a mark for or against you. You should tuck your uwagi properly under your belt and nothing should be left hanging. In fact, after a match, you are given a moment to arrange your uniform and put everything back into its proper place.

After a class, you will also be expected to know how to properly fold your judogi. Here's a more general way of doing it that will be acceptable to many dojos:

1. Place your pants on top of you jacket or tunic. Put it at the center – the pants and tunic should be about the same length.
2. Since your tunic is usually wider than the pants you will then fold the sides of the jacket not covered by the pants towards the center – thus the tunic or jacket will envelop the pants.
3. Fold the entire thing again towards the center. You will be creating a long length of fabric.
4. Fold the length in half.
5. Tie your belt around your folded uniform.
6. Now you can walk out into the world with your gi properly folded.

## Chapter 3 – Warm Up and Basic Training

At the beginning of each class you will begin with some stretching and some warm up exercises. Now there are two approaches in use today when it comes to strength and conditioning of judo players. The traditional approach is to do the usual pushups, sit ups, as well as leg raises. Stretching for the most part are the usual neck, knee, and arm rotations.

There are instructors who try to modernize judo by incorporating more modern workouts. Some incorporate the use of agility ladders, jumping ropes, agility obstacles (using traffic cones), climbing nets, tire flipping, and gripping drills.

The goal is to improve the fundamental motor skills required to perform the various techniques in this martial art. You need to master cartwheeling, jumping, climbing, running, crawling, rolling, pushing/pulling, and lifting among others. You can get creative and incorporate workouts and drills that help you master these skills.

### **Tori and Uke**

Judo has a huge emphasis on randori, freestyle practice, rather than kata, where the moves are organized in a certain pattern and then memorized and executed by practitioners. You will be taught the techniques but you will have the opportunity to practice them with a partner and learn everything by heart. Randori opens up opportunities for creativity and allows practitioners to adapt to different situations. Remember that in actual combat, you shouldn't expect your assailant to move in any specific way.

There are two roles played by judoka during classes and practice sessions. One role is that of tori or the one who will execute the technique. The other partner will play the role of uke, or the practitioner who receives the technique. Both partners take turns at being tori and uke during practice sessions.

Your teacher will train and drill you first in the role of uke, or the receiver of the technique. You will learn how to receive throws and other attacks and

protect yourself accordingly. After that you will then learn how to play the role of tori. In the next section of this book you will find the basic tenets that you will have to learn when you play the role of uke.

## **Break fall/Ukemi**

One of the foundational principles of judo is mutual benefit. You will eventually learn how to throw someone. However, since you will learn how to throw, you should also learn how to receive a throw. Simply put, you should know how to fall properly and with grace when you are thrown.

And this is where the practice of break falling or ukemi comes in. This is actually one of the first lessons your instructor will teach you. You must first learn how to fall before you learn how to throw. Learning how to break your fall is a safety precaution. Remember, you will be slamming at high velocity, which can be painful if you do not know how to fall to the ground properly.

Falling with grace is not just a principle in judo. It is a principle that you can apply in life as well. Before you learn how to grasp success in any endeavor, life sometimes makes you fall and make lots of mistakes first. Remember that Professor Jigoro Kano created judo as a philosophical way as well as a fighting art.

You will usually practice 4 different ukemi after doing some stretching and warm up exercises at the beginning of the class. Now, there are two general methodologies when you try to break your fall. The first one is the dropping method and the other one is the rolling method.

- **Dropping Method:** In this method you fall directly to the ground and you strike the mat in the process to help dissipate the force of the impact. Proper body positioning is also important to help prevent injury.
- **Rolling Method:** With this method, you utilize a rolling motion to disperse the force of the throw.
- There is a third method, which actually combines both dropping and falling method.



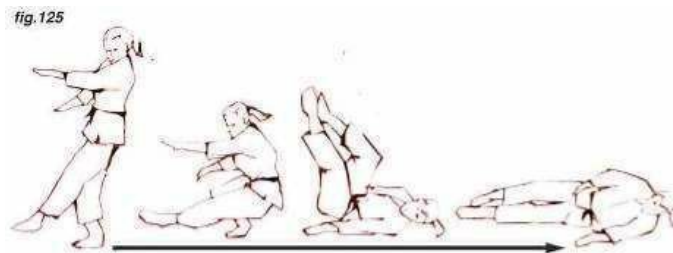
Note that you will apply the appropriate break fall method depending on the situation you are in. Sometimes you will execute a dropping method when you are thrown and there are throws that allow for a roll.

## **Applying the Dropping Method**

Remember to breathe naturally when you apply this break fall method. You should never at any time hold your breath. Just relax and allow your body to fall to the ground naturally. Try to imagine that you are drunk and will fall to the mat. You will fall to your left and right sides, to the back, and to the front.

- *Sideward Break Fall (Yoko Ukemi)*

To make break fall to the right side, hold your right hand sideward (this is done only during practice as part of your class's warm up). Place your left hand on your stomach – in case you are standing (however, your sensei will make you practice break falls from a sitting position at first and then you will proceed to a standing break fall only after you have mastered falling from a sitting position).



*Yoko Ukemi*

*Photo credit: [www.theperfectdefense.com](http://www.theperfectdefense.com)*

You will then raise your right foot slightly positioning it in front of your left foot. You will then deliberately fall to your right side. Turn your head to your left and try to touch your left ear to your left shoulder – keeping your head away from any form of impact with the ground. Try to keep your right arm parallel to the floor/mat. Some instructors will teach you to swing your right arm to the left a little in anticipation of the next move.

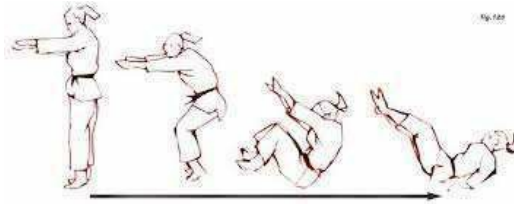
As your body hits the ground on your right side, your right hand will slap the mat. Your right foot/leg will also hit the mat at the same time your hand slaps

it. Keep your head as close to your left shoulder at all times when you begin and end the fall.

Repeat the same steps but this time falling on the left side. You will slap the mat with your left arm and hit the ground with your left leg. Your head should be maintained at your right shoulder to keep it safe.

- *Backward Break Fall (Ushiro Ukemi)*

To perform a backward break fall using the dropping method, raise your hands forward (again, this is done during practice at the start of each class – you don't have to do this part always in actual combat or during a tournament).



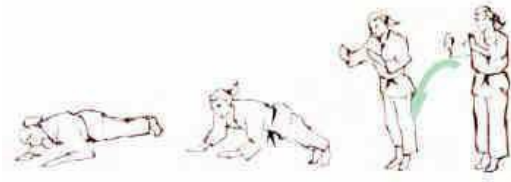
*Backward break fall*

*Photo credit: [www.theperfectdefence.com](http://www.theperfectdefence.com)*

After that, bend your head down and tuck your chin – again, to prevent any direct impact of your head to the mat/floor. Bend your knees and let yourself to drop to the floor backwards. Raise your legs up as your back hits the floor/mat (well, your butt will usually hit the mat first and then your back follows). As you drop backwards, slap the mat on either side of your body at the same time your body hits the mat.

- *Forward Break Fall*

To do a forward break fall, position your arms in front of you as if you are about to do a push up. Your elbows should be bent and your hands should be at your face (about chin level). Your palms should be facing forward (that means you should be seeing the back of your hands). Keep your fingers together – your forearms should be forming something like a triangle.



### *Forward Break Fall*

*Photo credit: [www.theperfectdefence.com](http://www.theperfectdefence.com)*

After that, you fall forward and downward (like a drunk guy falling face flat on the mat). When you are about to hit the mat, you should slap the surface area with your entire forearm (not just your palms, mind). Remember that your instructor will make you do break falls at lower heights first. You will do standing break falls later.

You can practice this technique while standing in front of a wall. Follow the same procedure but this time tip your entire body forward plopping yourself against the wall with your arms providing support, preventing your face from hitting the hard surface. Remember to keep your knees straight.

### **Applying the Rolling Method**

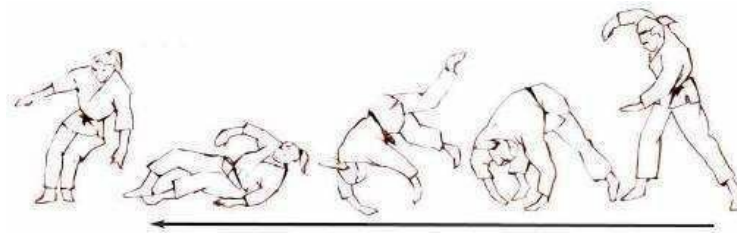
You will learn a lot of ways to break your fall (actually there are about 30 or more ways to do it either using the dropping method or the rolling method). The ukemi that you will learn here will just be the very basic ones. Since we will only be dealing with the very basics in rolling, then we will only cover the forward roll or mae ukemi and the backward roll.

- *Forward Roll Or Mae Ukemi*

When you see your fellow students doing ukemi and rolling all over the mat, it can look like everyone is just taking turns tumbling forwards and backwards. You can say that the rolling technique being applied is pretty much like tumbling on the ground but there are bio-mechanical principles at play in the techniques being applied.

The ukemi practiced in judo is graceful and you can see the movement flow naturally from standing position (sometimes judokas jump over fellow students who are bent over on the mat), rolling motion, to standing position

again.



*Photo credit: [www.theperfectdefence.com](http://www.theperfectdefence.com)*

To do the forward roll, start by kneeling on the mat. Place your left hand on the mat in front of you. Bend your head as if tucking your chin – keeping it out of harm's way. The idea behind the technique is to prevent your head from hitting the ground, which may happen when you do a forward tumble. That is why students are taught to tuck their heads in when they do a roll.

The next step is to bend your right arm slightly into an arch with your fingers pointing to your left knee – imagine wrapping your right arm around a small ball. Do not press your palm against the mat – that will result in an injury.

Your wrist should not be bent (see illustration above) and use the edge/side of your hand (the side where the pinky is at) and move the weight quickly from your hand, forearm, elbow, and then to your shoulder. Tuck your right arm into your body. Remember, your right arm is the first part of your body that will come in contact with the mat.

You will then roll forward transferring the weight of your body and its forward motion from your right arm to your shoulders (imagine rolling your body like a ball) – the weight will transfer from your right shoulder to your left shoulder. As you roll, the weight of your body will then transfer from your shoulders to the muscles on the left side of your body. With the help of your left arm, you can get up immediately after the roll.

- *Backward Roll*



*Photo credit: photobucket.com*

The backward roll is essentially the forward roll in reverse, although there is a slight difference when you practice them on the mat. You should begin practicing this ukemi sitting down on the floor, the illustration above shows how to do it when standing – well, they’re pretty much the same thing except that you have a different starting position.

So, how do you do a backward roll? You begin by sitting on the mat with both legs spread. You will then bend your left leg with the knee pointing to the ceiling. You will then bend your right leg and tuck your left foot underneath your left thigh. Remember to keep your chin tucked so your head doesn’t hit the mat.

Since you have your left leg bent, you will roll backwards and put all your weight on your left shoulder. Arch your back so your body rolls on the mat. When you lean back and roll backwards raise your legs to give you enough momentum to flip backwards.

When you begin to go over, move your head out of the way – that means you tilt it to your right side a little bit so your left shoulder absorbs the entire weight of your roll. You can use your right hand when you flip backwards to catch your weight as you flip over.

In the illustration above, the judoka starts from a standing position. Assuming that he receives a push or a force that propels him backward, he catches part of the weight of his body with his right leg in a bent position underneath him. And then he rolls with the force that drove him tumbling back, using his butt,

transfers the weight to the right side of his back, tucking his head out of the way so it doesn't hit the mat, uses his hands to help catch his weight on the right side, and then flips back and goes into kneeling position.

- **Combining the two methods**

Of course, with a little imagination, you can actually combine both rolling and dropping method. For instance, when you do a forward roll, instead of using your hand to push yourself upward in a standing or kneeling position you can roll into a yoko ukemi or a sideways break fall.

Your sensei will make you master ukemi first before moving to throws. You must first learn how to fall before you learn how to throw. It's a safety measure so that you will know how to protect yourself whenever you are thrown or when you receive an attack.

## **Tai Sabaki**

Tai sabaki is not unique to judo – it's pretty common in Japanese martial arts. It means properly repositioning and moving your body. Literally, the term translates to "body management." In judo, it means turning your body properly into the direction of the throw.

A key to proper tai sabaki is proper foot movement. You move your feet as you move your body. In cases when you need to perform a strike, you should also coordinate the movement of your feet, your body, and the limb that you are striking with so that your movement and your attack will become efficient.

We will describe the tai sabaki for each throw and other techniques (waza) in the appropriate sections of this book. For now, let's look at the proper foot movement in case you need to throw your opponent forward (i.e. you will flip your opponent forward).

So, this is how you make a proper 180 degree turn to throw your opponent forward:



- You begin by stepping your right foot forward and placing it in front of your left foot (movement 1 above). Make sure to turn your hips as well as the rest of your body to the left.
- You will then pivot on your right foot, raising your left foot. Your right foot should be in the opposite direction of the original position of your left foot (position 2 above) and you will swing your left foot back in a circular direction and land about parallel to your right foot. You should be turned 180 degrees at that point.

Note that there are a lot of other tai sabaki movements that you will learn. However, practice the 180 degree turn described above since you will be doing that a lot when you practice throws.

TIP: Never at any point should you put yourself in an unbalanced position when you perform tai sabaki. When you turn and get poor balance then you may be overdoing your swing or you are not placing your feet properly on the mat.

## Chapter 4 – Judo Throwing Techniques

In this chapter we'll look into one of the major techniques taught in judo. We will deal with throwing techniques (nage waza) – particularly hand throwing techniques, or techniques that require the full use of your hands. The other throws will be covered in succeeding chapters. The other techniques in judo include grappling techniques (katame waza) and in another we'll cover strikes (atemi waza). In another chapter we'll cover blocks and parries (uke waza).

### Nage Waza

The bulk of the techniques that you will learn and eventually apply in competition sport judo will be nage waza or throwing techniques. In judo you will learn hand throw techniques (te waza), hip throw techniques (koshi waza), foot throwing techniques (ashi waza), and sacrifice techniques (sutemi waza) – these are techniques that will require you to sacrifice your position.

All of the throwing techniques in judo (nage waza), the ones mentioned above, can be grouped into two major classifications. The first group or category is called tachi waza or standing techniques while the second category is called the sacrifice techniques (sutemi waza). That means all the types of throws mentioned earlier except for sutemi waza are standing throws. Let's begin with the first one.

### Te Waza #1 – Ippon Seoinage

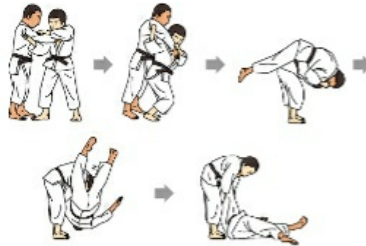
Ippon seoinage or simply ippon is one of the very first throws that your sensei will teach you as you begin learning this martial art. This throw is a one arm shoulder throw. Here is how it is done:

1. Tori will begin this throw by breaking uke's balance with a pull launching uke forward.
2. Tori should pull on uke's sleeve with his left hand and lapel with his right hand to throw him off balance.
3. While in that toppling motion, tori let's go of uke's left lapel and inserts his arm under uke's armpit.
4. While switching grips, tori then turns using right foot, remember to apply proper **Tai Sabaki**, and tori's back should be turned towards uke.
5. Tori maintains grip on uke's right sleeve with his left hand – sort of using it to pull uke



forward into the throw.

6. Tori then lowers the right shoulder and bends forward. Remember that this bent position should be a balanced position – tori shouldn't be toppling over in the effort.
7. He then throws uke over his right shoulder. Everything should be done in a circular fluid motion. Tori should mind uke's motion so that he can practice proper break fall – that means not letting go of the right sleeve, which sort of assists him in the fall.



*Ippon seoinage*

*Photo credit: [www.judo-ch.jp](http://www.judo-ch.jp)*

You can act as aggressor pushing and pulling your opponent. When you have achieved the proper momentum you can apply this technique. It is one of those techniques that sometimes require some brute force.

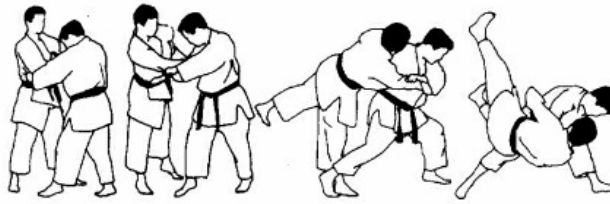
## **Te Waza #2 – Tai Otoshi (Body Drop)**

The body drop or tai otoshi is a powerful throw and it is one of the few throws that will require very little body contact. It is applied as a forward throw – a throw that requires your opponent to move forward. It's a technique that you can use when your opponent tends to push you backwards or when your opponent tries to rush you as he comes forward.

Here is how you do it:

1. Tori pulls on uke's left sleeve and lapel as uke moves forward.
2. Tori turns to his left performing tai sabaki to enter into his opponent's stance. He should end with his legs spread.
3. With a pull on the sleeve and a push on the lapel, uke is rotated over tori's outstretched leg.

TAI-OTOSHI



*Photo credit: keyword-suggestions.com*

In this throw you will have to make use of your opponent's forward motion or momentum in order to generate a lot of force.

Note that it will require some timing for you to execute it properly – you have to be patient and wait for your opponent to move forward. Make sure to execute this technique with your weight evenly distributed on both of your legs.

Remember that you will mainly be using your hands to execute this technique – you will be tempted to use your hips, but please refrain from doing so. Another difficult part is entering your opponent's stance quickly in one step – you should be able to turn into his direction fast to take advantage of his forward motion.

### **Te Waza #3 –Morote Seoinage**

This throwing technique is called the two arm shoulder throw. It is considered as one of the most important throws to be learned by all judokas. It is also one of the most common throws used in competitions. It's a good throw to use in case your opponent tends to pull back or otherwise resist your efforts to make him lose balance.

Here's how you can execute this technique:

1. Tori will grab uke by the right sleeve using his left hand. He will then use his right hand to grab uke's right lapel. This sets things up for a throw coming from uke's right side. You can also just grab uke's left lapel (it will still work) in case uke manages to keep you from grabbing the other lapel.
2. As tori pulls uke, making uke go forward, he puts his right foot forward and bends his right knee. He then pivots turning to his left side. Remember to pivot only when you feel you have made uke tip forward losing his balance momentarily.

3. Tori pulls uke's right sleeve as he turns his body – again remember to execute proper tai sabaki. As you turn and align your body with uke's.
4. Bring your left foot inside uke's left foot. At this point both tori and uke's toes should be pointing in the same direction.
5. Remember to maintain your grip on the lapel. Note that your wrist will bend naturally as you turn to your left. Bend your head downward slightly – note that your back should now be tight against uke's upper body.
6. Tori bends his upper body forward and pulls on uke's sleeve and lapel.
7. Uke is then thrown over tori's right shoulder and drops right in front of tori.

**TIPS:** try to make your hip protrude to the right (or left if you're left handed and you're turning to the right) slightly and not directly parallel to your partner's hip. This makes the throw more manageable especially when you're just learning how to do a seoi nage (carry back technique).

Your back should never arch backward when you step in with your right foot. If that happens, it means you let uke regain his balance. You won't have enough force to throw your partner. Make sure to maintain proper balance with every step in your execution. To make sure you have maintained that balance, keep the hand that you used to grab your partner's lapel at your ear.

Remember that your throwing force will come from your torso when you use this throw. The moment you bend your body forward you have initiated the throwing motion – that means your partner should be off of his feet by that time. Turn your body slightly to the left as you bend forward. You complete the throw with a downward pull of your hands.



*Photo credit: [www.berrevoesj.be](http://www.berrevoesj.be)*

## Chapter 5 – Hip Throws (Koshi-Waza)

In contrast to seoinage or back carry techniques, koshi waza or hip throws incorporate the use of your hip as a fulcrum to throw your partner. The following are some of the most basic hip throws that beginners will learn. Note that we cannot include all the hip throws in judo in this book. Learn these basic throws first and then you can proceed to more complex techniques.

### Sweeping Hip Throw – Harai Goshi

This is a good example of a hip throw with a sweep. Here's how it is done:

1. Tori throws uke off balance by pulling at his right sleeve and pushing him to his right side. The force should be a pull that propels uke forward and toward's uke's right side. The goal is to make uke place most of his weight on his right leg.
2. Tori then turns/spins (again, make sure to apply proper tai sabaki). Tori's hips should be placed against his opponent's hips – to be used as weight leverage during the execution of the throw.
3. Tori then sweeps his opponent's right leg (the one that's carrying uke's weight).
4. Tori then throws uke over his hip.



*Harai goshi*

*Photo credit: [www.judo-ch.jp](http://www.judo-ch.jp)*

### O Goshi (Large Hip Throw)

The large hip throw technique is one of the very first throwing techniques to be taught to judo students. It is very much like harai goshi described above. The big difference is that it does not incorporate any form of sweeping.

So, here's how you execute o goshi:

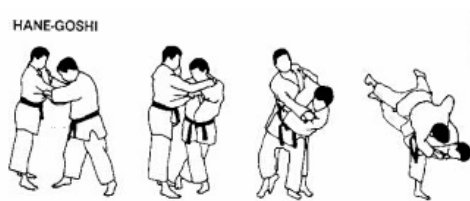
1. Uke is thrown off balance by a pull on his right sleeve – tori uses his left hand to pull uke forward.
2. At the same time, tori wraps his right arm around uke's waist. Tori should perform proper tai sabaki for this to work.
3. Tori then throws uke over his waist (the waist serves as the fulcrum) by pushing with his right arm and pulling with his left arm on uke's sleeve.



*Photo credit: taihojutsu.be*

## **Hane Goshi – Spring Hip Throw**

Hane goshi is a good technique to apply in case you have already attuned to your opponent's rhythm. Some judoka are light on their feet which may sometimes require you to spring into action as well.



*Hane Goshi*

*Photo credit: judomododeusar.wordpress.com*

So, here's how you execute this throwing technique:

1. Tori will set things up beginning with a pull at uke's left front. Tori will use his right hand to execute this move in order to make uke lose his balance.
2. While tugging uke forward, tori will take one step back with his right foot.
3. This will make uke step his right foot forward in an effort to keep his balance.
4. Continuing the initial motion, tori will pull uke's sleeve/arm upward and then

forward.

5. Tori will then swing his left foot to his rear.
6. This move will make uke step his right foot forward – again in an effort to keep balance.
7. As soon as uke steps his right foot forward, tori will bring his left foot in between uke's feet – heel first. If you turn your body correctly your back should be against your opponent's front. Bend your right leg slightly. Tori's buttocks should be positioned against uke's stomach. Note that the outside of your right leg should be aligned or in contact with your partner's inside right leg.
8. Rotate your body while using your left leg to lift your partner to your hips. Apply proper tai sabaki and maintain your balance.
9. This will cause uke's left leg to lift off the mat. When that happens tori will lift that leg with his leg, making him bounce up.
10. To complete the throw, tori will twist his head as well as his upper body to his left. He will also use his arms to pull uke into a throw.

## Chapter 6 – Foot Throws (Ashi-Waza)

Ashi waza, also known as foot/leg throws, are throws that incorporate the use of the feet or legs to take away your opponent's balance and eventually throw him. These techniques make use of sweeps, reap, as well as hook movements in order to achieve a throw. These throws are rather subtle and some of them will require minimal contact with your opponent.

### Inner Thigh Wraparound Throw – Uchi Mata

Uchi mata is a devastating throw and it can be pretty useful if your opponent makes the mistake of positioning his legs directly parallel to yours or as if standing in a relaxed standing position, which is perfect when you properly practice tai sabaki. Here's how you perform uchi mata:

1. Tori pulls uke forward (remember his legs are parallel so pulling him forward easily breaks his balance).
2. Tori inserts his right leg between uke's legs and moves it behind uke's left leg – particularly the inner thigh area.
3. Tori sweeps that leg and pulls his opponent's sleeve a bit further into a throw.



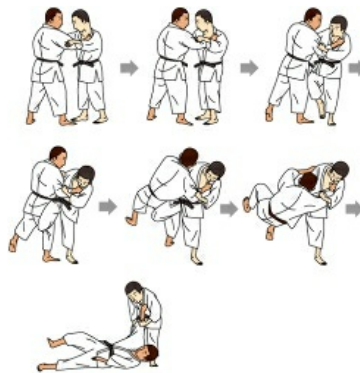
*Uchi Mata*

*Photo credit: [www.judo-ch.jp](http://www.judo-ch.jp)*

## Large Outer Reap – Osoto-gari

Osoto-gari is a type of ashi waza or leg throw that will require a bit more one legged balance. This is one throw you can use to practice some really good sweeping. Be careful and maintain your balance all throughout the execution of each move.

1. Tori pushes uke backward and makes him lose balance.
2. Tori then uses his right leg to sweep uke's right leg – the one that is now carrying his weight. The sweep should be a diagonal motion.
3. The effect will make uke fall backwards.



*Osoto-gari*

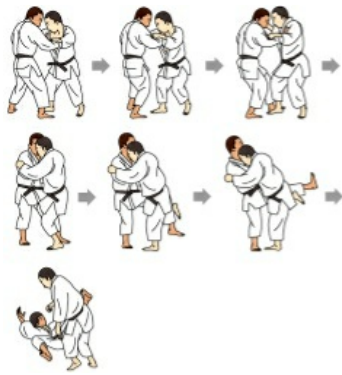
*Photo credit: [www.judo-ch.jp](http://www.judo-ch.jp)*

## Large Inner Reap – Uchi-gari

You can say that this throw is a variant of osoto gari. The objective is also to make your opponent fall backwards. This throw also falls under the category of ashi waza or leg throw techniques. Here is how it is done:

1. Tori pushes uke backwards – if that doesn't work then push him backward and towards his left side.
2. The idea is to make uke shift most of his weight to his left leg and that is the leg that you attack with this throw.
3. Tori then positions his right leg behind uke's left leg (the one that's bearing all the weight). Remember to position this leg at level of uke's knee – or behind the back of his left knee to be exact.
4. Tori then sweeps uke's left leg and then throws him down.
5. Tori should maintain his grip on both the opponent's sleeve and lapel during the sweep. Remember to let go of this grip to allow uke to perform a proper backwards break fall.





*Ouchi-gari*

*Photo credit: [www.judo-ch.jp](http://www.judo-ch.jp)*

## Chapter 7 – Sacrifice Throws (Sutemi-Waza)

When executing a sutemi waza or sacrifice throw, tori deliberately falls to the mat on his back or side. This creates a pulling force and you can use it to take the balance off your opponent and then execute a throw. These techniques can be subdivided into two groups: ma sutemi waza or back sacrificial throws and yoko sutemi waza or side sacrifice throws.

### Sumi Gaeshi or Corner Reversal

This is actually one of the original 40 throws developed by Jigoro Kano himself. It appears fourth group of techniques in judo's traditional list of techniques. It is also part of the 67 throws of Kodokan Judo.



*Photo credit: Wikipedia*

Tori grabs uke below the collar. Tori then places his right foot or right knee on uke's left thigh – more particularly the upper thigh. Tori then rolls backward making uke roll forward. This sets up a throw using tori's right leg. The throw can then be followed up with some grappling moves (e.g. pins, chokes, etc.).

### Circular Throw – Tomoe Nage

This throw is a good example of a ma sutemi waza. It's a gamble since you're deliberately dropping to the ground on your back in the hopes to throw your opponent, toppling him forward. It's a great surprise counter in case your opponent begins pushing you backward and you are able to read his momentum.

Here's how you perform this throw:

1. Tori pulls his opponent (or if your opponent pushes you, make use of that pushing momentum and pull him in the same direction – making him move forward, something he will not expect).
2. Tori then lies back (more like sits first and then rolls to his back).
3. Tori then places his right leg on uke's stomach.
4. Tori then carries the weight over using his right leg as leverage to throw his opponent.
5. Make sure to let go of uke's left lapel but hold on to his right sleeve to assist him with his sideward break fall. Uke should be rolling to his left side as he is thrown.

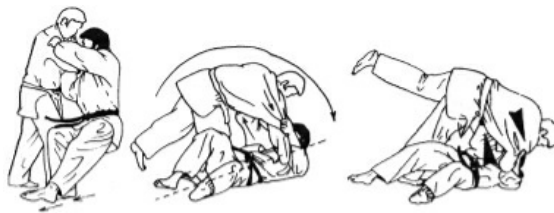


*Tomoe Nage*

*Photo credit: [www.judo-ch.jp](http://www.judo-ch.jp)*

## **Yoko Wakare**

Yoko wakare or side separation is one of the 40 original throws developed by Jigoro Kano. This is an example of a side sacrifice throw.



*Photo credit: [ura-nage.tumblr.com](http://ura-nage.tumblr.com)*

Tori begins by pushing uke, which is a nice trick you can pull on another competitor. They won't be able to anticipate an attack from the opposite angle. The moment uke pushes back, tori falls quickly to the mat – tori positions himself perpendicular to uke's feet.

As tori drops to the ground, he then rotates his body making uke roll. This jerking motion should be quick or else uke will just land on top of tori.

## Yoko Guruma

This is also another one of the original 40 techniques developed by Jigoro Kano. Note that this technique is rather difficult to perform so it will require a little more practice. Nevertheless, it's a pretty good counter attack to master in case your opponent loves to use a seoi nage or a carry back throw.



*Photo credit: [www.judo-tao.com](http://www.judo-tao.com)*

The most ideal timing for executing this technique is when your opponent tries to execute a seoi nage turning his body. As your opponent turns you will then turn to the right – slightly away from your opponent. You will then place your hand on your opponent's back and his right lower abdomen.

You will then begin a wide rotational falling movement to your left side, dragging your opponent along. As you rotate, place your right leg in between your opponent's legs. The throw will come naturally as part of your body position and the momentum of your fall.

## Chapter 8 – Katame Waza (Grappling Techniques)

Grappling techniques form another body of techniques used in judo. These techniques are applied when both tori and uke are on the mat. The match during competition can continue on the mat, thus these techniques become quite useful to finish your opponent and secure a win. The techniques can be divided into three different groups:

- Osaekomi waza or pinning techniques
- Shime waza or choking techniques
- Kansetsu waza or joint locking techniques

### **Osaekomi-Waza or Pinning**

These techniques are used to hold an opponent down on the mat. You will usually apply these techniques after you throw your opponent on the mat. You can think of them as a follow through after a throw. There are a few pinning techniques but we only included the two most basic ones.

- Kuzure-kesa-gatame

It is a side control hold. This technique can be readily applied after throwing your opponent to the ground successfully and where tori has his arm wrapped around the waist of his partner.



*Kuzure-kesa-gatame*

*Photo credit: judoinfo.com*

Tori controls uke's right lapel holding it tight with his left arm. Tori's right arm on the other hand is inserted under uke's left arm. Tori's left and right legs are spread to add balance and control on the ground.

- Kata gatame

This technique should be familiar to you in case you're an MMA fan. It is also known as the arm triangle choke or hold in case you insist on the judo part of the technique. You may have seen this move done a few dozen times. In jiu-jitsu, kata gatame is considered a choke but in judo it is used as a hold. It is actually one of Kodokan Judo's 7 mat holds.



*Kata gatame*

*Photo credit: judoinfo.com*

You can also think of this technique as a variant of kuzure kesa gatame. Instead of putting tori placing one of his arms underneath uke, he instead wraps it around his head for the pin.

Assuming your opponent is on the ground, instead of grabbing your partner's lapel, you will push his arm to the side to get it out of the way. You will then put your right arm under your opponent's neck (see illustration above). You will then interlock your hands – some favor the cable grip but it's all up to you. You will then put your head down right next to his shoulder increasing the pressure.

That is already a good pin right there. But if you want to turn it into a choke you will then have to lie flat on your stomach and scoot your body in a clockwise direction on the floor until you and your partner's body form's an "L" at that point, your partner taps out.

## **Shime Waza or Choking Techniques**

There are three primary choking methods used in judo. The first one is via the application of pressure on the neck, which restricts the flow of blood to the brain. Another one involves a compression of the trachea, which prevents air flow to the lungs.

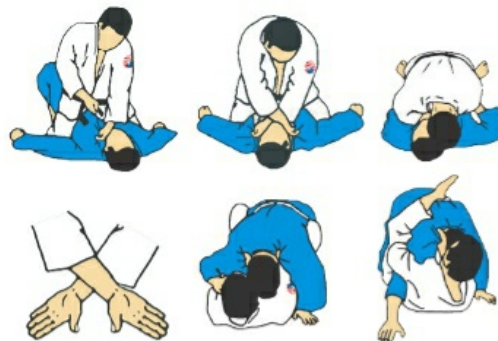
The third method is by creating pressure on the lungs and chest, which also restricts normal breathing. Whenever you're performing any choke, make sure to be mindful of your partner. Chokes can make him pass out or in worse case even die. Even the slightest tap should immediately initiate the stoppage of any choking technique.

- Nami Juji Jime



This is the normal cross choke. You simply use your left hand to grab your opponent's left lapel and your right hand to grab the opponent's right lapel. This technique can be executed whenever you are face to face with your opponent.

- Gyaku Juji Jime



*Photo credit: kodokan.pl*

This is called the reverse cross choke. Unlike the other chokes you can find in this chapter, notice that this is performed from the front – others are chokes

from behind. You basically cross your hands to grab your opponent's lapels. It can be performed from top position (see illustration above) and it can also be executed in case you find yourself on your back during competition.

- Kata Juji Jime



*Photo credit kodokan.pl*

This is called the half cross choke. Instead of grabbing your partner's lapels with both palms facing up (Gyaku Juji Jime), one of your hands will be facing up while the other one will be facing down. You basically choose which grip is available to you during practice. Note that you can also execute this technique whether you are on top position or when you are on your back.

- Hadaka Jime



*Photo courtesy of bjjvirgin.wordpress.com*

This technique is popularly known today as the rear naked choke. Of course, this move has been made popular in mainstream media via mixed martial arts. It is a choke from behind deep inside the neck. The left arm slides under the partner's neck. Left hand grabs right arm – particularly at the bicep area. Right arm goes to the back of the neck and pushes downward to increase the pressure of the choke.



- Kata-Ha Jime



*Photo courtesy of Wikipedia.com*

This technique is called the single wing choke. This is a choke from the back. You reach over your partner's shoulder with your left arm to grab his right lapel. You then reach under his right arm and then move your right forearm to the back of his neck. Your right hand pushes the head forward while the left hand tugs at the judogi lapel thus completing the choke.

- Kata Te Jime



*Photo courtesy of judo-ch.jp*

This is the one hand choke in judo. It is also another choke from behind. Tori uses his left hand to grab uke's collar to apply the choke while using his legs and other arm to restrict his partner's movement.

- Sankaku Jime



*Photo credit [www.judo-ch.jp](http://www.judo-ch.jp)*

This choke hold is also known as the triangle choke, and it is pretty common in other grappling arts as well. The idea is to trap your opponent's arm and neck in between your legs while making a figure four. It's called a triangle choke simply because your legs take on a triangle shape when the choke is properly executed.

## Chapter 9 – Atemi Waza (Strikes)

Another major category of judo techniques is called atemi waza – judo's very own striking style. If you ask different practitioners whether judo has strikes or not some will tell you that it doesn't some will tell you that it does. Some have even debated about the matter.

Well, here's the truth, plain and simple. Judo has striking techniques. If you go back to its very roots of jujutsu, it obviously should have a set of striking techniques. It is so much a part of the world that surrounded Jigoro Kano when he was alive. I wouldn't be surprised if he was quite efficient with it too.

The International Judo Federation confirms the existence of judo's atemi waza. It incorporates pretty much all strikes using hands, feet, knees, and elbows. Every weapon made available by Mother Nature to man is included.

These striking techniques hail from the very combat arts from the days of feudal Japan. Now here's the reason why very few judo practitioners learn it or let alone hear about it. They are kept as a part of tradition in the form of kata and they are reserved only for the most senior judoka. You have to reach a higher rank about several black belt dans that is in order to learn these combat forms.

In the following sections, we will only describe some of the atemi waza or striking techniques but we cannot provide you with the complete kata used in ceremony or ritualized kata. There is actually more to each strike than just merely a punch, kick, or elbow thrown.

Apart from that, strikes are also forbidden in judo competitions, which is another big reason why students are not generally taught them. They are sometimes included in randori or informal practice but such occasions aren't common. In the following sections we'll cover only a few of the arm striking techniques or Ude-Ate-waza and some kicks/leg strikes or Ashi-Ate-waza.

### **Ude-Ate-Waza or Arm Strikes**

There is actually no prescribed fighting stance in judo, however, you should keep your hands up to protect yourself and to keep your opponent away – it keeps you outside of punching range. Your feet should take a natural stance – one foot forward.

- Jaw Punch

This punch is thrown pretty much the same way you would throw a jab. You extend your lead fist forward towards your target, turning your hand so that the big knuckles of your hand (the knuckles of your index and middle fingers) hit your target. The punch is thrown with a slight step of your lead leg to add weight to the punch. After the punch is thrown, pull your arm back to defend your face (particularly your jaw).

- Straight Punch or Tsukkake

This punch is like the usual straight punch you see in similar striking sports like boxing, Muai Thai, kickboxing, etc. The punch is thrown from your main striking hand coming from the back. You turn your hips as you throw the punch. Pull your arm back as fast as you can after throwing the punch.

- Yoko-uchi/Yoko-ate

These are side blows.

- Ushiro-uchi/Ushiro-tsuki

These refer to rear blows.

- Ushiro-sumi-tsuki

Refers to a rear corner blow.

- Ushiro-ate

This is a rear elbow strike.

- Uchioroshi

A downward strike.

- Tsukidashi

A stomach punch but this time instead of using your fist, you strike the stomach instead with your fingertips.

- Tsukiage

This punch looks very much like an uppercut.

- Shimo-tsuki

This refers to a downward blow.

- Ryogan-tsuki

This is a strike to the throat. It is also the same term used when you strike both your opponent's eyes with your fingertips.

- Naname-uchi

This refers to a knife hand blow – like a karate chop if you would – but it is thrown at an angle.

- Kirioroshi

Similar to naname-uchi. The big difference is that this knife hand blow goes straight down.

## **Leg Striking Techniques or Ashi-Ate-Waza**

In this section we'll look at some of the kicking techniques used in judo. Note that this list is not exhaustive and the explanations may not be as detailed. Remember that these techniques are generally taught only to the elite few and beginners aren't usually privy to them.

- Front Kick or Mae-geri

This is a straight and forward kick, which is pretty common in many martial arts. It's a pretty basic kick. You lift and bend your knee right in front of you. Aim your foot at your target. You then extend your leg in front of you and hit

the target with the ball of your heel. Make sure to retract your leg as fast as you can to avoid a counter. You can use the ball of your foot as your striking surface or you can use the whole plant of the foot, which will be pretty useful in case you are wearing footwear (when you're outside the dojo for instance) and thus won't be able to arch your foot in the right angle.

- Front Knee or Mae-ate

Knee strikes are particularly devastating so we are only including one in this discussion. The mae-ate is a basic knee strike. You basically reach for your target and then pull it both hands. With some swing action from your hips, you raise your knee. With the knee's upward motion and the target being pulled downward, that will generate a very powerful strike when it connects.

- Roundhouse Kick or Naname-geri

The round house kick or swing kick is a pretty common kick across different martial arts. You can see it performed in taekwondo, karate, muai thai, and all other martial arts in between.

So here's how you do it. Lift the knee of your kicking foot. Twist at the ball of the foot of your standing leg (the other leg – the one you're not kicking with). As you twist, turn your hips and start into a swinging action. As your body turns, extend your kicking leg and throw the kick at your target. Turn your hips along the direction of your kick.

- Side kick or Yoko-geri

A side kick is a powerful kick in any martial art. The only problem is that it is slower compared to other kicks when executed. The basic yoko geri or side kick starts by positioning yourself sideways against your target. Lift the knee of your kicking leg or lead leg (i.e. the leg that's closest to your target).

Aim your foot at your target. Extend your leg into a kick, driving your foot with the weight of your body. Bend your knee again and finally set your foot down on the mat back to start position.

Note that there are other strikes that have not been included in this list. Well, simply because beginners will need to earn the privilege of learning them.

These strikes are mentioned here for informational purposes only and not as a form of complete instruction.

# **Conclusion**

Thank you for purchasing this book.

I hope that this book had helped you understand what Judo is and how diverse it is compared with the other martial arts.

I hope with Judo, you can become healthy, wise and safe.

Best of luck.