

Metadata: <https://www.youtube.com/watch?v=l8-JI7NND3E>

Okay guys, I'm here today with the great John Danier, huge honor for me as always. I just came to New York City and I couldn't not visit John and try to learn a little more. So today John is going to show us here how to do the perfect here neck choke. So I think here neck choke is one of the most popular Jiu-Jitsu techniques, but even though many people struggle to finish it right away. So let's go John. I think it's probably fair to say in our first day in Jiu-Jitsu, probably the first offensive move that we got taught was the neck choke, as it's often referred to. Let's start off by saying something a little bit about the nature of what you're doing. Your intention when you get behind someone and go to employ the rear naked is not so much to choke them as it is to strangle them. Let's understand what the attack is upon. It's an attack upon the blood to your brain. Choking usually implies some kind of obstruction in the air passage, whether it be from the outside or something you ingested. So choking is typically done at the dinner table or strangulation is something which occurs on the mats. Understand that the general geography that you're working with, the human neck, it's a fascinating little puzzle you're going to have to solve. Most necks among your training partners are somewhere between 14 to 18 inches in circumference, and inside that small area there's a lot of hardware. There's two carotid arteries, there's two subspinal arteries, there's jugular veins going in the opposite directions, and of course there's the trachea, the main air passage, and they're all packed very closely together. Understand this. Whenever you go to attack one, indirectly you're always going to attack so many others. They're just so closely packed together in such a small space, people always obsess over, you know, am I attacking the blood here or am I attacking the air? It's almost impossible to attack one without the other, okay? So even if you did have a stranglehold applied directly on the trachea, the Adam's apple as it's often referred to, indirectly the pressure inwards will compromise the carotid arteries and your opponent will pass out in a roughly short period of time. Always remember that strangulation has its effect much faster than cutting off the air supply. If you cut off the blood supply, unconsciousness will generally result in somewhere between five to ten seconds, depending upon the circumstances. If you cut off the air supply, someone can stay cognizant and operating for minutes, depending upon how much air they ingested before their last breath. So there's a big difference between strangulation and choking. One is dramatically faster and more efficient than the other. The good news is, because everything's packed together so tightly inside the neck, almost always the strangle will take effect long before the choking or asphyxiation effect. Now, as a background, let's start talking about the most fundamental method that we all learn to attack the carotid arteries and start strangling people from the back. This is the rear naked strangle. Now, if you're anything like Bernardo and I, you probably had some frustrating experiences in your time where you learned a lot of skills to put someone down, pass their guard, work your way through a hierarchy of pins, then you end up behind someone. You've done all that work, you've done an amazing job, and then you get behind them and you fail with the strangle. It's the most frustrating experience you can have. You're like, oh my god, I did 10 minutes of hard work and I've got nothing to show for it. So it's important that we have a just a very tight, efficient strangulation, okay? Let's run through some of the key elements now. There's a lot we could say about strangulation. It's a big, big topic and it was covered in the inter-assisting series and the back attack series, but there's also some essential knowledge that we can teach you in a fairly short period of time that will make a big difference to your performance of the move next time you get behind someone in a strangle situation. So let's start off. We're going to drill the move in an artificial fashion. We're going to have a seated opponent in front of us and I'm going to be nearly behind Bernardo. Now, obviously, in a combat situation, I would be sitting behind him and my two hooks would be in and we'd work from there. But for demonstration purposes, it's a little clearer to show you the mechanics of the strangle when I'm taller than Bernardo by kneeling behind him, okay? Let's talk first about control. One of the most common mistakes we see here is people come in with

two arms over the top and start trying to strangle from positions like this. Now, I don't have any ability to control Bernardo's rotation from here and so he could easily turn towards me and I have no ability to strangle him now, okay? So the first thing you've got to do is you've got to stop your opponent from rotating inside your arms and the way we do this is by putting one arm under and one arm over, okay? So if Bernardo rotates it to our right, my left hand will make it very difficult. I put my elbow in front of his shoulder and Bernardo goes to rotate in the opposite direction. It's very difficult, okay? And if I had two hooks in, it would be even more difficult, okay? So your first thing, shut down his ability to rotate. When I have two arms over the top, I have very little ability to stop him from rotating. As a result, he can turn into me and now all the strangle angle is gone, okay? So always we start with a control hand. My hand goes underneath and locks onto my training partner like so. Alternatively, I can lock my own hands and that will create a similar effect, a seatbelt grip. And this too will put an elbow in front of his shoulder and a hand underneath his arm so that when Bernardo goes to rotate inside me, he will find it impossible. So whether you choose locked hands or the seatbelt or open hands with a one-on-one grip, that's an individual choice. They're both good choices. They have their respective good and bad, okay? Now at some point, we're going to start going into a strangulation here, okay? And the first problem you're going to run into is your opponent putting his chin down defensively, okay? When we start off talking about strangles from the back, let's understand something. We've got a clear goal in mind. That goal is to create situations where Bernardo's chin is a certain distance away from his chest. If there's no distance and the chin is down, strangulation becomes quite difficult, okay? Ultimately, we'll see there's ways around even this, but it's nice to be able to get underneath your opponent's chin to enact the most efficient strangles, okay? So how much space do I require between his chin and his chest for me to effectively strangle? Simple answer. Whatever the width of your wrist is, that's the space, okay? So if I ever see Bernardo's chin is away from his chest, away from the chest, and it's the width of my wrist, I will immediately go in and start my strangles, okay? Once the wrist penetrates, the rest of your forearm will easily follow, okay? It's the wrist which is the initial target, okay? If I get my wrist under, there's no way you're going to stop the rest of my arm following it, okay? Now, a question is, well, what if my opponent's chin is down, and as a result, my wrist can't fit? Well, then we have to start playing a game, and that game can be described in terms of a metaphor, and that metaphor is a knife, okay? Think about a knife that you use in the kitchen every day to cut things. That knife has an edge which is extraordinarily sharp, and it has a spine on the top, which is actually pretty blunt. You could take the spine of that knife, turn the knife upside down, and you'll never cut yourself, okay? It's very broad and very blunt. If you turn the knife back down to the edges like that, you'd cut your own hand off. So there's a dramatic difference between the spine of the knife, which is very thick and can't cut anything, and the edge, which is very thin and can cut through anything. You have to start thinking about your hand and forearm in the same fashion as a knife. You want to create a thin edge that can easily cut through underneath the jawline, and then progressively get thicker and thicker towards the wrist until ultimately all the way up to the elbow and forearm, okay? So let's bring the camera in close and see how this might happen. Okay, we'll establish the control hand here, okay? Bernardo's chin is down. I can't go in with the wrist straight away. It's too thick. It'll never fit underneath the chin. So what I do is I select the smallest, thinnest part of my hand, and that thinnest part is going to be the knuckle of my thumb, okay? I make a flattened fist. Don't make a big, thick, clumsy fist. That's even thicker than your wrist. It'll never get through. Make a flat fist, reinforce the thumb in your index finger, and have your knuckle protruding out. So as Bernardo buries his chin down to the chest, we form the flattened fist. The first point of contact is my thumb knuckle. Behind the ear, it digs in underneath the chin. Turn down high, Bernardo. Be nice. Good. And I go in with a thumb. Once the thumb penetrates, I go to the second thinnest part of my hand, which is my fingers. I extend my fingers, and I finger walk across. Now, the whole thumb has gotten underneath

my opponent's chin. We're starting to slide into our opponent's neck in the same way a knife starts to cut into whatever medium you're cutting through, be it meat or what have you. Now, as I walk further and further across, my wrist has penetrated, okay? So I started at the thinnest part, the thumb, and I graduated to the fingers, and now I've gotten all the way to the wrist. Once we get the wrist in, we perform a trick. I use the flattened hand to lift, and then the whole elbow follows. And ultimately, the forearm and elbow penetrates around, and we find ourselves in the perfect strangulation position, okay? So once again, we work in a sequence. The first part of the sequence is the thumb knuckle, and the point of contact is behind the ear, working our way underneath the jaw. So even when Leonardo does his best to put that chin down, goes strong, but I can always get the thumb knuckle under. Then the fingers extend, and we walk until the whole thumb is underneath. When he puts that chin down tight, too late. Now, from here, I walk the wrist. When the wrist is successfully penetrated, we lift, and then the whole forearm and elbow follows. Now I take my hand, let's take a camera high, looking down. I take my whole hand behind the nape of his neck, here. I never put my hand here on the shoulder, where he can reach up and peel my hand. I want to hide my hand.

from his. There's no way he can make effective contact. Now it's time for me to take the control hand out and I want to cross my wrists. A common common mistake here is people grab their bicep. I've now exposed my hand to my opponent. I'll never finish a strangle now. I want to minimize hand exposure by putting my hand over my own wrist. As a result I can take my elbow forward over his shoulder and pass my hand across. Now here's a common mistake. People put the hand on top of the skull. Now I've exposed my hand to my opponent. I always want to put my hand on my own shoulder. Let's bring the camera in front so that my hands are not exposed to my training partner. Now the last thing I want to lock my hand in place. I use my chin to do that okay and as a result we're set in place. Now from here to actually finish the strangle I use a rotational method where I take my right elbow over my training partner's right shoulder and as a result we get a very powerful strangle. Let's have a look at that whole sequence one more time. Starting behind an opponent we stop our opponent from rotating inside our arms by locking either seatbelt or one-on-one. From here I use the strangled hand, a flattened fist. We penetrate with the thumb knuckle first. Then we graduate to the fingers, then the thumb and ultimately the wrist. Once the wrist is penetrated lift and the whole forearm. I push the elbow around the corner and then hide my hand from my opponent. Once the hand is hidden and my head is forming an effective wedge to prevent movement my control hand is released. Now I never expose my hands to my opponent. The hidden hand goes in behind and remains hidden here. If you put the camera directly in front of Bernardo's face you should be able to see my fingernails. Let's move to the right. You should be able to see my fingernails. If you cannot see my fingernails it's a less effective strangle. So make sure you punch all the way across and lock. Now we've got a good set strangle. Lock it into place with your head position. Then finally from here, even if Bernardo puts all of his hands in defensively get a good grip on my wrist, good grip on my forearm. If I enact in this way, if I just try to compress my elbows and go forward, Bernardo pull down tight strong strong strong I can't strangle. But the moment I use the rotational method it will bite right through my opponent's defensive hands and get through to an effective strangle. Remember guys we're not just talking about a situation where you're strangling a beginner. You have to be able to strangle people that spend considerable amounts of time defending strangleholds. If my opponent's naive there's no work to be done. You just throw everything through and finish. It's easy. But to strangle someone who's got good set defensive arms, that's a trick. It's not an easy one and the idea of using the power of rotation to go through your opponent's defensive hands is very important. Now let's quickly start to summarize some of the main themes that we've worked here. First, ultimately we want to be able to penetrate underneath our opponent's jaw. You know what he's going to do. He's going to want to put that jaw down as

tight as he can, shoulders up, chin down. So we've got to have an effective game plan to get through underneath that jaw. Ultimately our goal is to get our wrist underneath but it's too thick to go underneath on someone who's set their jaw defensively. So we have to work with the thinnest parts of the human hand and go thin, thick, thicker, thicker until we get to thickest. The whole elbow and forearm. Just as a knife has a very thin edge which separates matter until ultimately the thick spine can follow and you can cut an object in half but you could never do it in the reverse order by pushing with the spine first because you couldn't cut anything. So too your stranglehand works in the same principle. We use the very thin but quite robust thumb knuckle to first penetrate underneath the jawline. Then we extend fingers. Then we get the whole thumb. Then the wrist. We lift and then shoot the whole arm until ultimately we get the very thickest part of the arm, the elbow, forearm and bicep into a strangulation position. The next big challenge you're going to face is hiding your hands from your opponent. Nothing more frustrating than getting all that set, getting underneath your opponent's jaw and he just grabs your hands and peels them off. You can't expose your hands to your opponent. So everything we do we work with cross wrists into a hidden hand and the hand is behind the head not exposed on top of the skull. As a result we can employ a rotational method where I rotate my elbow in a circle so I can employ the strength of my back to strangle rather than just squeezing with my arms and exhausting myself in a very futile and ineffective method of strangulation. If we can do these things you're going to have a deadly, deadly strangle in a short period of time. Now those are just the mechanics of the strangle. Obviously there's a mountain of things you need to know about how to set your hooks, how to maintain the position overall. All of these things are covered in the system in excruciating detail. But those are the key elements once you've gotten behind your opponent to actually form an effective seal around your opponent's carotid arteries and create a strong strangle even against a knowledgeable resisting opponent. Yeah but John what was amazing here for me was to see like how many details you were able to put in the most basic submission you have usually. The two most basic submissions you might have it might be the ear neck choke or the arm bar. Yeah I think those would probably be the two most used submissions. Yeah but look how many details like how to open the neck. Right in the beginning you showed one that I had never seen like how when you were just blocking the person to go to one side to the other you use the elbow against the shoulder. The big danger here is I'm going to start rotating it to the other side. If you had hooks in for example I'd turn inside your hips and escape. Most escapes this position are ultimately turning escapes right turn inside your arms. But when you clamp down on this elbow I can't move to my left. And now when you clamp down on your other elbow I can't move to my right. And now I'm pinned in place okay and now to get out of here because you're doing such a good job of pinning me with those two elbows you're controlling me between two elbows I have to take bigger and bigger risks of movement to get out. What does that do? It lifts my neck. So much of the game starts with elbow control. As you lock in here I feel like I can't move now as opposed to if you're limp with that elbow. Yeah I don't want you to start working out and get defensive. But ultimately upper body control is control between two elbows. If you sit down behind me and put two hooks in your lower body control is between two knees. And your upper body control is between two elbows. When you play both of those effectively I can't turn for anything. And now you're going to have an easy time fixing up my wrist. Good now let's penetrate through first with the thumb then the fingers extend walking walking walking good now lifting shooting the arm in one direction beautiful and now taking this one out okay locking no exposure of the hands a rotation to the right as we fall down in this direction and it's done beautiful. See how it all starts with elbow control and when the hooks are in control between two knees. Once you start off that sense of control that's when you start bringing in the notion of the strangle itself. So there's some crucial details for taking the most foundation of all the submission attacks in the sport of Jiu-Jitsu and the one you'll be using all the way through your career. The one which probably my

students are most famous for and I'm absolutely certain that next time you get behind someone and you're in a position to finish with a red-naked strangle you'll be able to do a better job based on those principles. Yeah Gordon in the ADCC this year for example the strangle from the back was probably like the main submission and by the way yeah the funny thing is that that was a deliberate policy on his part before ADCC he said to me you know I'm sick of these people saying I'm a one-trick pony with leg locks I'm using nothing but strangles and so he just went out and strangled almost all of his opponents he just chooses what submission he was going to use. But yeah absolutely one of the foundational moves of the sport and one which all of us have a duty to maximize our effectiveness with. Always remember the red-naked strangle is just this incredible magical move it gives you almost like a superhero's ability to turn a human being off like a goddamn light switch. Now that's a very very valuable skill to have not just in a sport but also a self-defense situation. I kid you not when I say if you're ever in a situation where the shit hits the fan and you're fighting for your life I guarantee you the red-naked strangle will be your best friend in a one-on-one unarmored fight. It's a move that we all have a duty to master. Yeah and the the name of this strangle in Portuguese is Mataleu like kill the lion so it sounds like yeah it's a good example. It's an excellent name for it by the way. Yeah but that was fascinating. I always love going over foundational moves like that. They're always fun things to teach. Yeah oh Joe and the all your entire system about back attacks is in the Enter the System Back Attacks instructional right? Yeah so guys make sure to check that out like Enter the System Back Attacks by John Danaher at bjjfanatics.com. He goes over the red-naked strangle and much much more. I was there when he shot it was amazing like it was strangles from everywhere from the back and all the details about trap with the leg trap with the arm if the opponent moves to one side moves to the other side from turtle so that was really really cool. The game gets very deep very quickly. Yeah thanks so much John appreciate it. Please help me out to grow my youtube channel just click subscribe and to watch more videos just click under see more videos. I hope you enjoyed bjjfanatics.com. Use the promo code youtubefaria to get 10% off any instructional video. Improve your jujitsu faster.