

One of the great takedowns of Judo and Jiu Jitsu is Tai Otoshi. There are many variations of Tai Otoshi. It is, however, a pretty high-skilled takedown. It's not something you're going to learn in three to six months. It's one of the long-term projects that we're going to be looking at later on in this video series. Because I love Tai Otoshi as a takedown, for Jiu Jitsu purposes, where the gripping rules are different, the stance tends to be very different, people tend to be more crouched stances, I'm a big, big proponent of what's called Drop Tai Otoshi. In my opinion, Drop Tai Otoshi is the preferred variation of Tai Otoshi for the sport of Jiu Jitsu. It's highly effective in Judo, and it's going to be, I believe, in the future, highly effective for Jiu Jitsu players. We'll be spending a lot of time further on in the Feet to Floor series with Drop Tai Otoshi. The idea behind a Drop Tai Otoshi from the front is that if my opponent has a grip, he's standing lefty, for example, and we're in here, and we've got a grip on our chin, he's in a defensive stance like so, the idea behind a Drop Tai Otoshi is I come in and I drop to a knee, right in front of my training partner, and we end up with a beautiful, highly efficient takedown to the mat. Okay, so we drop down to a knee and take the man over the outstretched leg. There are other, more classical variations of Tai Otoshi, which take a lot more skill and create problems where you tend to get rolled through after the throw. These are beautiful throws, the classical versions of Tai Otoshi, when they're done well, they're freaking beautiful. They're among the most beautiful moves in all of grappling, but they are high-level skill. It's going to take you a long time to get good at them. I typically find most Jiu Jitsu students can learn a Drop Tai Otoshi in about one quarter of the time it takes to learn the classical versions of Tai Otoshi. So later on in this video, I'm going to be showing a lot of stuff with Drop Tai Otoshi, but it's not the first volume, it's the later volumes where you learn more high-level skills that are more your long-term projects. There is, however, one version of Tai Otoshi that you can start learning right from the bat. It's pretty easy, and you probably guessed, it's when you're behind opponents. One of the big themes of this volume one is that it's a hell of a lot easier to take someone down when you're behind them than it is when you're in front of them, but they score the same amount of points. They both score two points. So why not go with the easier ones, guys? Why bust yourself working from the front when you can take people down much more easily from the back and get exactly the same reward? One of my absolute favorite takedowns from the bat, right up there where it's Tai Otoshi, is Reverse Tai Otoshi, okay? In particular, the Drop Knee version, which I tend to favor the most. I think most people learn the Dropping version of Tai Otoshi much faster than they learn the classical versions. And as I said, from the back, it's even easier. So let's have a look at it. Reverse Tai Otoshi, the Drop variation, when we're behind someone. Okay. We're going to start from, I'll have you facing towards the corner, Jinko. We're going to start with the Standing Rear Body Lock. Do you remember, guys, when we talked about the Standing Rear Body, did you remember Long Arm, Short Arm, when I took a hand and one hand went long and one went short? And from here, we use this as a method of going into lifts, okay? And this is a great lifting position, okay? It's also a great position for Reverse Tai Otoshi. What I do is I take my hands from the center and I go Long Arm, Short Arm, just like so, so that I face perpendicular to my training partner. When I go to hit a Tai Otoshi from the back, I don't want to be facing the same direction as my opponent, okay? I'm going to explain why a little bit later down the line, okay? Trust me, I'll come back to it. Here I have to turn 180 degrees to throw my opponent. It's a big skill. Much easier is to go Long Arm, Short Arm. Now I only have to turn 90 degrees to throw my opponent. It's a lot easier to turn 90 degrees against resistance than it is to turn 180 degrees, okay? Make a strong body G and power. The best time to hit this is when the weight is going a little bit backwards, okay? Now with my hands in place, I'm going to go into the following position. I am going to drop to a knee. When I knee drop, my knee is close to his foot. The further my knee from his foot, the less effective my Tai Otoshi will be. So when I knee drop, I want my drop knee as close to his foot as possible and my body facing out in this direction. Then I put the Tai Otoshi leg out, just like so, okay? Now when we do front Tai Otoshis,

I'm going to talk to you a lot about your knee position, okay? In general, for front Tai Otoshis, I like to see the knee coming down towards the mat. But when we do reverse Tai Otoshi, it will typically start with the knee facing up, okay? I'll explain why knee position is important when we come to drop Tai Otoshi later on in the video series, okay? Now from here, the idea is that I take him not down here, but I take him in front of my drop knee. Don't throw him in this direction. Resist strongly, Giancarlo. He feels strong in that direction. What I want to do is take him towards my drop knee. Now the biggest problem I see here is guys take him down and they end up next to their training partner down like so. Now Giancarlo comes up and he hits a move called a switch where he puts his arm inside my leg and even though I apparently got the takedown, he gets the top position, okay? That's awful. You just hit a nice move and he ended up on top of you. That sucks, okay? So it's very important when we finish reverse Tai Otoshi, finish on your knees. Don't finish with an exposed leg for his switch. It's going to get everything turned around on you, okay? And that's frustrating to hit a nice move and then get scored on yourself, okay? So make sure, mechanically, my drop knee is close to this leg, first thing. Your drop knee close to his leg. Don't come out here somewhere. The further your drop knee is from his foot, the less effective you're going to be. The directionality of force is all wrong now. It's out here somewhere. The directionality of force is towards your own drop knee. I throw him towards my drop knee, not towards my foot, okay? And when I take him down, I finish on my knees. So when he goes for a switch, all he does is expose his wrist to me and now he's in deep trouble. You get his shoulder on the floor and he's pinned and now he can't even get his body off the mat in three seconds and you score every time, okay? So those are the mechanical details. Let's start looking at it, how it would look in competition. Okay, we've managed to get behind our training partner and we've got our body in place. I start with my hands in front of his navel and then I transfer to long arm, short arm. I keep my ear close to my training partner's body. I put weight on him. So if he tries to stand up straight, you feel some resistance here. I'm using kizushi, off-balancing, to move him around and create distraction. And then from here, I put my foot in and I use this as the foot to drop me to my knee. Then I put my knees down on the floor. If he goes for a switch, he's going to expose his wrist on the far side. I put the hand in and I take his shoulder to the mat. I stay over his legs. Now the rules of jiu-jitsu are very clear. For me to score, I've got to keep one of his knees on the floor for three seconds. Now Giancarlo's a world champion athletic individual. If I hold his wrist and ride on his legs like this, Giancarlo's going to get up in three seconds. Score. Okay? There's very, very few people who are going to be able to get up in that position in three seconds if you put the shoulder on the mat and you're riding your legs like that. Okay? I've yet to see it happen, to be honest with you. That's an easy way to guarantee the score and fulfill the three-second rule of jiu-jitsu. So once again, we're behind our training partner. We lock up. I never just jump from here and end up with my knee so far away that I was completely ineffective. This is terrible. This is never going to work. Okay? The idea is I step my right foot behind his heel. So we only have to jump 90 degrees. It makes it easier from the start. And then when I jump, look how my left knee goes close to his right foot. Then I go hunting for the wrist. He goes to get up, goes like this. Three seconds. Two points is yours. Okay? Giancarlo, did you see how hard it was for you to recover from the scramble position? You're a great scrambler, Giancarlo, but if someone starts in that position, dude, that's three seconds. It's going to be tough. Okay? I'm not going to say it's impossible. There's some freaks out there. You're trying to hold Nicky Rod there now? Maybe he'll get out. But for the average person, dude, it's going to be tough. Okay? So let's look at that again from a different angle. This time we're going to face the camera, guys. Okay. Giancarlo is in my standing body lock. I start off with my hands in the middle, and I transfer in here. And I get the long arm, short arm that we've been talking about earlier in the video. I get my foot close to his foot, so I'm body lock Giancarlo, and then from here I just jump right into the reverse Tai Toshi. If I'm naive and I offer my leg to my opponent, he goes into a switch, and he scores. Okay?

That sucks. Let's see that happen. Three seconds, and score. Okay? Let's have a look at it from one more angle. This time, let's look at the idea, strong base, feet apart, that if the buttocks crouch, if the buttocks are behind the heels, very, very easy to take him backwards. Okay? If the buttocks are in front of the heels, bolt upright. Okay? Harder now to take him backwards. Okay? So what I do when I first start off, bolt body upright, is I give a pull, like a Heimlich maneuver, and I push with my shoulder, and I break his base. Watch my right foot when I do this. Come up, buddy. My right foot steps. I'm not naive. I don't give him a knee bar. That's a disaster. Okay? I step my foot, just like so, and I bump. As a result, he's out of balance, and then there's the drop-tie-tongue-shift. I just go right from where I am. Go that way. Three seconds, and two points. Okay? Such an effective move. Very, very simple for most people to do. I'm a 53-year-old slob with a hip replacement and a crippled leg, and if I can do it, you guys can do it 10 times better than that. Very simple, very effective to take down from the back. It almost guarantees the score of two points. Just be aware that there is some danger of a switch if you do it naively, but if you do it correctly and throw to the opposite knee, always, I want my drop knee as close to his ankle as possible. I'm sure that my drop knee is, from there, the worst things get, and I want to pull him not here, but here, right in front of my drop knee. And then I just put my knee on the floor. So when he goes for a switch, impossible. When he goes for the switch, he's always going to give you the wrist. Once his shoulder touches the mat, it's an easy thing now to ride the legs. When he goes to get up now, three seconds, it ain't going to happen. Okay? That's a beautiful score with reverse Chai Toshi from the rear body lock. Let's go to one of the most effective and easiest of the various takedowns from the rear body lock position. This is rear sumi gaeshi. Now, guys, it would be a miss for me not to talk to you a little bit about sumi gaeshi as a takedown in the standing position for the sport of jiu-jitsu. You guys know from the various videos we've shot so far down on the floor that I'm a big fan of sumi gaeshi as a sweep down the mat. It's actually one of the foundations of the whole squat game. The whole leg lock game is based on the idea of sumi gaeshi sweeps from bottom position. It's no secret that I am also a huge, huge advocate of the use of sumi gaeshi as a takedown for the sport of jiu-jitsu. In the next volume of the Feet to Floor series, we're going to be looking in depth at sumi gaeshi as a takedown. So not only is it a staple of the squat approach to the ground position, butterfly guard, it's also a staple of our approach to the standing position. Now, sumi gaeshi as a throw from the front is, in my opinion, one of the absolute best adapted judo moves for the sport of jiu-jitsu. It's a close match between tomoyagi and sumi gaeshi for the king moves of modern judo to apply in the sport of jiu-jitsu. It's still legal in judo. A lot of the stuff we've looked at in this video are leg wraps, which would be 100% legal in modern judo. You can't do any of them. But sumi gaeshi and tomoyagi, we're going to cover in depth in the next video. I am, however, going to look at one version of sumi gaeshi from the back in this first volume. And for most people, like all of them, it's even easier than doing it from the front. Now, first, what is sumi gaeshi? Well, most of you know sumi gaeshi as a hook sweep from butterfly guard. That's one version of the many variations of sumi gaeshi. So if we've got Ji and Kao on two knees, for example, in butterfly guard, you all learned on your first day in jiu-jitsu something like this, okay? We go in on our training partner. We go over the top. We get to our training partner's belt. We get head position. And classically, we do it far side. But in the modern sport, we typically go near side. And then from here, we get a hold of our training partner's sleeve, his head's up. And then from here, we start getting our shoulder down to the mat. He's probably going to base out with his legs. And then from here, we start tilting our training partner over and driving the man over, okay? It's been in jiu-jitsu for eons. It's one of the foundational moves of the sport. Everybody knows it. And it's just an unbelievably effective move at all levels of competition, both with and without a gi. That's the first variation you learn. And there are many, many other variations, okay? I'm known as a guy who came up with variations of this, the shoulder crunch sumi gaeshi, early in my coaching career. And all of my students excel in the whole sumi gaeshi game.

Standing position, we're going to look at sumi gaeshi in a lot of games from the front. But today, we're going to look at sumi gaeshi from the back, okay? There's a variation of sumi gaeshi that works really, really well. Most people can do this within a very short timeframe in a competitive situation from the back. Let's have a look at it right now. Okay, I've got the rear body lock behind my training partner. And from here, we come in, we get long arm, short arm on our training partner. So I start with my hands in the middle, and I switch long arm, short arm. I make a strong body jiu-jitsu. And then from here, I'm going to step my foot out. I get spacing out there into the distance, okay? Keep your body strong and in good posture. So I'm going to take my foot, and I'm going to put my right foot here on the back of my training partner's knee, okay? Now I'm going to sag down towards his opposite foot. And I'm going to look in the opposite direction. I'm going to elevate my training partner. And as a result, we can finish on our knees. Never do we finish on our hip. Ian Carle can perform a switch, come up on top, and reverse my move, okay? As you've probably guessed, if we're going to commit to the floor from the rear body lock, finish on your knees. Don't finish on your hip and give him a simple switch and have him turn his takedown against you, okay? So once again, we're behind our training partner. Let's look further away from the camera, Ian Carle. Face the corner so we can see the foot action. And from here, we're going to come in, and we're going to put a sumigeshi hook across our training partner's leg. Be precise. Don't just put your foot anywhere. Find the hollow of his knee. When you put it there, don't just have your foot dead on his foot, on his leg. Actively hook in so your toes are retracted, okay? So he's in a strong defensive position. I shift to long arm, short arm. Now from here, I turn my body somewhat and place my foot in as a hook. As I sit down, I take him over my shoulder, and I finish on my knees. As he comes up to his face, we immediately go hunting for the wrist. That's my target. If he stays on his shoulder, he gives me points. I get scored two points. So what do they all do? They come up to a wrist. We put the hand in. I put his shoulder down on the mat. And then from here, I make up my mind what I want to do. You've got a bunch of good options. You could ride the legs. You could step over to the mounted position. He goes to get up further, and now he gives you the rear mounted position. They're all good choices, okay? So once again, work to the wise, guys. This is an important concept, which is going to become more important when we start looking at front takedowns and throws. If I could give you one sentence that's going to help your ability to throw people across the board, whether it be from the back or from the front, it's this. When you go to throw someone, look where you want them to land. That's a statement so important that I'm going to say it again. When it's time for you to do an upper body throw on your opponent, whether you're in front of them or behind them, you're going to make everything easier for yourself if you look where you want them to land. When you do this, you align your whole body in the correct direction for the throw, okay? So let's say, for example, drop tai toshi. He's got a grip. I've got a grip. He comes in. He gets a grip. I've got a grip. I draw his body in. I want him to land in a certain spot. So when I hit the initial entry to the drop tai toshi, I look where I want him to land. It's right in front of my left knee. If I look this way, strong body, he resists me. But when I look in this direction, that's what gives me the power to follow through and get the move. Look where you want him to land, regardless of the throw. Reverse sumigeshi is no exception to the rule. You'll notice, if you face this way, Gienkawa, when I go in on Gienkawa, I want him to land down here somewhere. So what do I do? I look where I want him to land. Strong body. From here, I place in my sumigeshi hook. I sit down towards the opposite foot. Now, I look where I want him to land. I'm going to demonstrate that from an angle, which shows it better. That was a bad angle. I'm sorry about that. So, I'm going to face this way, Gienkawa. We lock up. I place my sumigeshi hook in. Now, I sit full. I look where I want him to land. He goes to get up. He exposes the wrist, which enables me to control the shoulder. And from here, it's an easy thing for us to step into good attacking position. Okay? Now, some important points with this move. Take a standing position, Gienkawa. You guys know that I'm big on safety in the standing position. Nothing's going to

kill your enthusiasm for standing position more than constantly getting injured. It's difficult to injure your opponent with reverse sumigeshi, but there's one thing I see which always terrifies me as a coach when I watch my students. Every so often, you get a clumsy person, who comes dangerously close for you guys, sitting on the training partner's ankle. Now, it's not the worst injury in the world. It's not like sitting on the outside of the knee, which just shatters the knee. That's a terrible injury. But still, you don't want to hurt people, okay? When I come in and I make my hold strong body, I sit towards the opposite knee, but I don't sit on it. Okay? Now, from here, I look where I want my opponent to land. And as he goes up, I elevate and I come up to my knee. Don't be here. If you're on your hip, he hits the switch and comes in like so. Okay? I want to finish here. Don't be naive and put a leg between his legs. Don't walk right into a kneebar. Okay? That's kind of embarrassing. He had a nice, good leg lock before he can stop. So, make sure you keep your foot inside his knee. Don't sit on his legs, guys. This is a pretty safe takedown. It's not like Taiyotoshi where if you screw it up, you hurt someone. But still, you don't want to be twisting people's ankles or things like this. You want your training partners to believe in you and believe they can have a good, safe practice with you. So, once again, facing the next direction again, Kyle. We've got a standing rear body lock. When I train partners, I form an angle relative to my opponent and I come in and I make my hook. I'm going to sit down. I take him up and I finish on my knees. If he turns into me, two points. If he turns away from me, I get to the wrist, two points. Either way, you've got a score. Now, guys, the last detail that I'm going to give you is the jump step. The jump step is a barely perceptible movement of my other foot which makes the move work. Okay? When people first see reverse sumigeshi, the reaction is almost always the same. Dude, that looks good. I think I can do that. It looks really easy. It looks pretty safe. I do sumigeshi all the time on the ground. This should be easy for me, right? And yes, it should be, but something badly goes wrong. Okay? You make a strong body like you just don't want to get it out. Okay? Sometimes guys get the hang-up problem. The hang-up problem is where they come in, they make the hook. Hold me up, buddy. And this happens. He pushes on my elbow, and you're like, oh, my God, what went wrong? Okay? That's very disappointing because you had a rear body lock. That was a very dominant position you were in, and now you're underneath your opponent in a rather forlorn position looking like a child hanging onto his father's legs. Okay, that's not good. So what causes this problem? What causes it is poor body position. If I just hang off my opponent, a strong guy is going to hold you up, especially if you're in the open weight division, someone heavier than you. Okay? Strong body, Jiankang. Jiankang is a young, strong athlete, over 200 pounds. Okay? I'm an old, fatty dad with a crippled leg. You make a strong body, Jiankang, you don't want to go down. If I just come in here and sit, push on my arm, that's the result. Okay? Not what we're looking for. So what do I do to prevent this happening? There's a barely perceptible movement. I want you guys to look at my left foot. Don't watch my sumigeshi hook. Don't look at my head. Don't look at my face as I'm talking to you. Look at my left foot. Did you see what happened, guys? There was a small, barely perceptible hop towards my opponent's right foot. My left foot hopped towards his right. The hang-up problem occurs because I dropped my body weight in the wrong location. If I drop my body weight, spring base, strong base, if I drop my body weight right here in the center, hang me up, buddy, that's the problem. Strong, strong. Now, push my arm down. Okay? That's the problem. But what if I took spring base, what if I took my body weight from the center and I hopped one, two, three, four towards this leg? So, strong body, I don't pull him down straight. I pull him this way so that this leg becomes light and easy to lift. Then I lift it and take him over. Okay? Again, watch my left foot. It's not very spectacular looking. It's not like my left foot moves a big distance. It's actually a very small distance, but it's enough to get the job done. So, strong body, don't go down for me. From here, we lock up. I get my sumigeshi hook in. Hang up. Hold me up. I hop. There we go. We end up with a nice takedown to the floor. Okay? From the outsider's perspective, it doesn't look like a lot. This looks like a barely perceptible movement of my

foot, but it's enough to drop me in the right location to put a strong, resisting opponent down to his back. If we can add all these ideas together, looking where he wants to land, hopping on the support foot, making sure we never sit on our training partner's ankle and hurt our buddy, elevating with the right foot actively, actively lifting with my sumigeshi hook, and going to two knees so my opponent doesn't hit an easy switch on us, then you can score a lot of points. Let's put it all together with reverse sumigeshi one more time. The idea that we're working with here is that if we can get all these things in operation together, we can get it to work. First, long arm, short arm. Don't have your hands in the middle. Long arm, short arm. Strong body. Now, from here, I come in, I place the sumigeshi hook. I hop, hop, hop. I put him over and end up in good position. Over my training partner. He goes for the switch. It ain't going to happen. He exposes his wrist. Now I'm in perfect position to score. Hold him down for three seconds, and two points is yours.