



講道館形教本

Kodokan **KATA** Textbook

Official translation from the Japanese original
Approved on March 2, 2010

投の形	Nage-no-Kata
固の形	Katame-no-Kata
極の形	Kime-no-Kata
柔の形	Ju-no-Kata
講道館護身術	Kodokan Goshin-jutsu

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Nage-no-Kata

Adopted on April 10th, 1960
Amended on November 1st, 2005

Introduction

Nage-no-Kata, also called "*Randori-no-Kata*", was created to help *Judo* students understand the principles and master the basic techniques of *Nage-waza* used in *Randori*. It is made up of three representative techniques selected from *Te-waza*, *Koshi-waza*, *Ashi-waza*, *Ma-sutemi-waza* and *Yoko-sutemi-waza* to practice for both left and right sides in each technique. Basis of throwing techniques is acquired by practice of *Kuzushi*, *Tsukuri*, *Kake* and how to receive the technique on each technique.

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Nage-no-Kata: Names of the techniques

1. *Te-waza*

- (1) *Uki-otoshi*
- (2) *Seoi-nage*
- (3) *Kata-guruma*

2. *Koshi-waza*

- (1) *Uki-goshi*
- (2) *Harai-goshi*
- (3) *Tsurikomi-goshi*

3. *Ashi-waza*

- (1) *Okuri-ashi-harai*
- (2) *Sasae-tsurikomi-ashi*
- (3) *Uchi-mata*

4. *Ma-sutemi-waza*

- (1) *Tbmoe-nage*
- (2) *Ura-nage*
- (3) *Sumi-gaeshi*

5. *Yoko-sutemi-waza*

- (1) *Yoko-gake*
- (2) *Yoko-guruma*
- (3) *Uki-waza*

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Considerations for Practice

Both *Tori* and *Uke* take care to perform the *Kata* in about the center of the *Dojo* without a pause in each movement although each description is divided into Movement 1, Movement 2 and Movement 3 for the convenience of explanation.

They take care of *Judogi* no to be disarrayed badly during their performance and adjust it after completing each set of three techniques while returning to their initial positions.

Tori and *Uke* keep in mind to harmonize when they turn around their bodies to face each other without facing their backs of bodies toward *Shomen*.

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Beginning formalities

At the beginning, *Tori* and *Uke* stand upright facing each other in a distance of about 5.5m (about 3 *ken*), while *Tori* stands on the left side and *Uke* on the right side toward *Shomen* (Photo 1). Both turn to face *Shomen* to make standing bows toward *Shomen* simultaneously (Photo 2) and turn to face each other to make seated bows (Photos 3, 4, 5-①②, 6-①②).

Then, after rising together, both *Tori* and *Uke* simultaneously take one step forward from their left feet to take *Shizen-hontai* (Photo 7) and further move forward quietly to begin *Te-waza*.

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1. *Te-waza (Uki-otoshi, Seoi-nage, Kata-guruma)*

(1) *Uki-otoshi*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tori's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: *Tori* again takes one step backward by *Tsugi-ashi* from his left foot and pulls *Uke* to attempt to break the balance forward. Responding to *Tori's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 3).

Movement 3: *Tori* once again pulls *Uke* forward in the same manner as before, suddenly takes one wide stride backward with his left foot while raising the toe and breaking *Uke's* balance forward when *Uke* moves the right foot forward responding to *Tori's* pull (Photo 4). *Tori* kneels down with his left kneecap around the left side of a extension line behind his right foot (an angle of the left leg and the straight line behind the right foot is about 30° to 45°) (Photos 5-①②③) and throws *Uke* forward by pulling both of his hands down strongly in one quick motion (Photos 6-①②, 7,8).

Tori rises to stand on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then both *Tori* and *Uke* grasp in *Hidari-shizen-tai* to perform left “*Uki-otoshi*” in the same manner as before.

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(2) *Seoi-nage*

Tori and *Uke* step forward each other to a distance of about 1.8m (about 1 *ken*) (Photo 1).

Movement 1: *Uke* raises his right fist overhead while taking one step forward with his left foot, then takes again one step forward with his right foot and attempts to strike *Tori*'s *Tento* with his right fist (*Uzumaki*) from right front of *Tori* (Photos 2-①②, 3).

Movement 2: *Tori* seizes this opportunity and moves his right foot inside *Uke*'s right foot while diverting *Uke*'s right upper arm with his left forearm (turning it inward). *Tori* grasps *Uke*'s right middle-inner-sleeve with his left hand to break *Uke*'s balance forward (Photos 4-①②), turns his body to his left with the tip of his right foot as a pivot and reaches out his right hand under *Uke*'s right armpit to grasps *Uke*'s top of shoulder (Photo 5). Then *Tori* moves his left foot to the inner side of *Uke*'s left foot and sticks his back of his body firmly to *Uke*'s breast and abdomen area to carries *Uke* on his back (Photos 6-①②).

Movement 3: While stretching his knees and bending his upper body forward, *Tori* throws *Uke* by pulling both of his hands down (Photos 7, 8, 9).

Tori stands on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* and attempts to strike *Tori* with his left fist from a distance of about 1.8m (about 1 *ken*) in the same manner as before. *Tori* performs left “*Seoi-nage*”.

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(3) *Kata-guruma*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tori*'s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: While taking again one step backward by *Tsugi-ashi* from his left foot, *Tori* grasps *Uke*'s right middle-inner sleeve with his left hand facing four fingers upward by bringing it through under *Uke*'s right elbow and pulls *Uke* to attempt to break the balance forward (Photos 3-①②). Responding to *Tori*'s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability.

Movement 3: *Tori* takes one wide stride backward with his left foot while making *Uke* to move his right foot forward to break *Uke's* balance forward by pulling his left hand. *Tori* lowers his hip to be in the posture of *Jigo-tai*, puts the right side of his neck to the right side of *Uke's* hip when *Uke's* balance is broken forward and inserts his right hand shallowly into the inner side of *Uke's* right thigh to hold it (Photos 4-①②③). Then *Tori* lifts *Uke* onto his shoulders in one quick motion while pulling his left elbow down strongly toward the left side of his hip and being the posture of *Shizen-hontai* by moving his left foot near to his right foot (Photos 5, 6-①②) and throws *Uke* to the direction of his left front corner (Photos 7, 8).

Tori turns his body to his left to stand on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori*. Then both *Tori* and *Uke* grasp in *Hidari-shizen-tai* to perform left "*Kata-guruma*" in the same manner as before.

When left "*Kata-guruma*" is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin *Koshi-waza*.

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2. *Koshi-waza* (*Uki-goshi*, *Harai-goshi*, *Tsurikomi-goshi*)

(1) *Uki-goshi*

Tori and *Uke* step forward each other to a distance of about 1.8m (about 1 *ken*) (Photo 1).

Movement 1: *Uke* raises his right fist overhead while taking one step forward with his left foot (Photo 2), then takes again one step forward with his right foot and attempts to strike *Tori's* *Tento* with his right fist (*Uzumaki*) from right front of *Tori* (Photo 3).

Movement 2: *Tori* seizes this opportunity, inserts his body while stepping forward with his left foot first and then his right foot in front of *Uke's* body (Photos 4-①②), avoids *Uke's* fist behind him, at the same time he lowers his left shoulder slightly and leans back to put his left arm along the back side of *Uke's* belt while encircling it deeply under *Uke's* right armpit. While pulling *Uke's* body close to his left hip and sticking it firmly against the hip to break *Uke's* balance straight forward, *Tori* grasps *Uke's* left middle-outer sleeve with his right hand (Photos 5-①②③④).

Movement 3: *Tori* throws *Uke* by twisting his body to his right in one quick motion (Photos 6, 7, 8). *Tori* stands on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* and attempts to strike *Tori* with his left fist in the same manner as before when he comes in the proper distance. *Tori* performs right "*Uki-goshi*".

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(2) *Harai-goshi*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tori's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: While taking again one step backward by *Tsugi-ashi* from his left foot, *Tori* reaches his right hand under *Uke's* left armpit and put his right hand on the back side of *Uke's* left shoulder and pulls *Uke* to attempts to break the balance forward (Photos 3-①②). Responding to *Tori's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability.

Movement 3: *Tori* moves around his left foot backward to diagonally right side behind his right foot while pulling *Uke* with both of his hands and making *Uke* to move his right foot slightly forward to break *Uke's* balance diagonally forward to the right (Photo 4). *Tori* sticks his right hip firmly against *Uke's* abdomen (Photo 5) and throws *Uke* by sweeping up as sliding his right leg along *Uke's* right leg (Photos 6, 7-①②, 8, 9, 10).

Tori stands on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then both *Tori* and *Uke* grasps in *Hidari-shizen-tai* to perform left "*Harai-goshi*" in the same manner as before.

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(3) *Tsurikomi-goshi*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot and grasping *Uke's* rear collar with his right hand (Photos 2-①,②). Responding to *Tori's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability.

Movement 2: *Tori* again takes one step backward by *Tsugi-ashi* from his left foot and attempts to break *Uke's* balance forward. Responding to *Tori's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability.

Movement 3: *Tori* retreats slightly his left foot to pull *Uke* forward (Photo 3) and pulls/lifts *Uke's* body upward/forward by using his right hand effectively while moving his right foot toward the front and inner side of *Uke's* right foot being advanced (Photo 4). Responding *Tori*, *Uke* moves his left foot forward to be in *Shizen-hontai* and tries to protect his stability. At the moment, *Tori* moves around his left foot toward the front and inner side of *Uke's* left foot while pulling/lifting *Uke* straight forward (Photo 5), lowers his hips, put the back side of them against the front side of *Uke's* thighs (Photos 6-①②③) and throws *Uke* directly in front of him by pulling down both of his hands while stretching both of his knees in one quick motion and pushing up his hips (Photo 7, 8, 9).

Tbri stands on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tbri* in the proper distance. Then, both *Tbri* and *Uke* grasp in *Hidari-shizen-tai* to perform left "*Tsurikomi-goshi*" in the same manner as before.

When left "*Tsurikomi-goshi*" is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin *Ashi-waza*.

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3. *Ashi-waza* (*Okuri-ashi-harai*, *Sasae-tsurikomi-ashi*, *Uchimata*)

(1) *Okuri-ashi-harai*

Tbri and *Uke* step forward each other to a distance of about 30cm (about 1 *shaku*) and both stand in *Shizen-hontai* (Photo 1).

Movement 1: *Uke* attempts to grasp *Tbri* in the right grip keeping *Shizen-hontai*. Responding to *Uke*, *Tbri* grasps *Uke* in the right grip keeping *Shizen-hontai* (Photo 2), takes one step toward his right side by *Tsugi-ashi* with his right foot first and then his left foot while controlling *Uke* to move leftward. Responding to *Tbri*'s moves, *Uke* takes one step together with *Tbri* toward his left side by *Tsugi-ashi* with his left foot first and then right foot (Photos 3-①②).

Movement 2: After *Tbri* makes the force of moves stronger while controlling as pushing up *Uke* again to his right side, both *Tbri* and *Uke* take one step sideward by *Tsugi-ashi*.

Movement 3: *Tbri* takes one wide stride to his right side with his right foot while pushing *Uke*'s body diagonally upward to the left as drawing a bottom curve of boat with both of his hands (Photo 4). *Tbri* turns up his left sole while concentrating strength in the little toe side of his left foot, sweeps below *Uke*'s right ankle with the sole of his left foot (Photos 5-①②) and throw *Uke* as following after the direction of *Uke*'s moves (Photos 6, 7, 8, 9, 10).

Tbri stands keeping the position on the left side toward *Shomen* and *Uke* rises to stand on the right side toward *Shomen* facing *Tbri*. Then, both *Tbri* and *Uke* grasps in the left grip keeping *Shizen-hontai* to perform right "*Okuri-ashi-harai*" in the same manner as before.

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(2) *Sasae-tsurikomi-ashi*

Tbri and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tbri* in *Migi-shizen-tai*. *Tbri* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls *Uke* to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tbri*'s pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: *Tori* takes again one step backward by *Tsugi-ashi* from his left foot. *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability. During this sequence, *Tori* retreats his right foot diagonally backward to his right, as drawing an arc, without stopping from *Tsugi-ashi* movement and turns the toe inward while turning his body to his left (Photos 3, 4-①②).

Movement 3: When *Uke* responds *Tori's* pull and moves the right foot forward so as to try to protect the stability, *Tori* blocks *Uke's* leg above the right ankle with the sole of his left foot (Photos 5, 6), and throws *Uke* to his left side behind him by pulling largely with his left hand with the assistance of his right hand (Photos 7, 8, 9, 10, 11).

Tori stands on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then both *Tori* and *Uke* grasps in *Hidari-shizen-tai* to perform left "*Sasae-tsurikomi-ashi*" in the same manner as before.

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(3) *Uchi-mata*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* also grasp *Uke* in *Migi-shizen-tai* while stepping forward with his right foot (Photo 2). *Tori* moves his left foot diagonally forward to his left (Photo 3) and pulls *Uke* diagonally to his right behind him while using his right hand effectively with a large action. Responding to *Tori*, *Uke* moves around as drawing an arc with his left foot first and then right foot (Photo 4).

Movement 2: When *Tori* moves as the same manner as Movement 1, *Uke* responds to *Tori's* pull and moves around as drawing an arc with his left foot first and then right foot so as to try to protect his stability.

Movement 3: *Tori* steps forward again with his left foot while largely pulling *Uke* to his diagonally to his right behind him (Photos 5, 6), pulls *Uke* to break the balance forward using both of his hands effectively and inserts his right leg between both of *Uke's* legs while lowering his body at the moment the weight is about shifted to *Uke's* his left foot being advanced (Photos 7, 8). *Tori* throws *Uke* by sweeping up with the back of his right thigh in contact with the inner side of *Uke's* left thigh (Photos 9-①②, 10, 11).

Tori stands on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasps in *Hidari-shizen-tai* to perform left "*Uchi-mata*" in the same manner as before.

When left "*Uchi-mata*" is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin *Ma-sutemi-waza*.

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4. *Ma-sutemi-waza* (*Tomoe-nage*, *Ura-nage*, *Sumi-gaeshi*)

The movement in *Ma-sutemi-waza* should be continuous and relatively quick.

(1) *Tomoe-nage*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. Responding to *Uke*, *Tori* grasps *Uke* in *Migi-shizen-tai* while stepping with his right foot (Photo 2). *Tori* seizes this opportunity and pushes *Uke* to attempt to break the balance straight backward while taking three steps forward rather quickly with his right foot first, left foot and then right foot. Following *Tori's* push, *Uke* resists *Tori's* push and attempts to push back after retreating with his left foot first, right foot and then left foot so as to try to protect his stability (Photos 3, 4).

Movement 2: At the moment *Uke* pushes back, *Tori* moves his left foot forward toward the inner side of *Uke's* right foot and grasps *Uke's* right front lapel inserting his left hand from below *Uke's* armpit (Photo 5). *Tori* breaks *Uke's* balance straight forward using both of his hands effectively at the moment *Uke* moves his left foot forward and both feet align (Photos 6-①②),

Movement 3: *Tori* bends his right knee sufficiently and lightly puts the top of his right foot, while bending it back, on *Uke's* abdomen (Photo 7). At the same time *Tori* puts his hips down on the *Tatami* near to his left heel, he throws *Uke* overhead by stretching his right knee and pulling as drawing an arc with both of his hands (Photos 8, 9, 10, 11).

Tori rises to stand on the right side toward *Shomen* and *Uke* stands on the left side toward *Shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasps in *Hidari-shizen-tai* to perform left "*Tomoe-nage*" in the same manner as before.

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(2) *Ura-nage*

Tori and *Uke* step forward each other to a distance of about 1.8m (about 1 *ken*) (Photo 1).

Movement 1: *Uke* raises his right fist overhead while taking one step forward with his left foot (Photo 2), then takes again one step forward with his right foot and attempts to strike *Tori's* *Tento* with his right fist (*Uzumaki*) from right front of *Tori* (Photos 3, 4).

Movement 2: *Tori* seizes this opportunity, steps forward with his left foot deeply behind *Uke's* right foot to pass under *Tori's* hand (Photo 5) and lowers his hips while *Uke's* right fist strikes the air over his left shoulder. While putting his left hand from the back side of *Uke's* hips (along the back side of *Uke's* belt) and pulling to hold *Uke's* hips firmly to his body, *Tori* moves his right foot in one quick motion toward inner side of *Uke's* right foot and puts his right palm (fingertips upward) on *Uke's* abdomen (Photos 6-①②③). *Tori* throws *Uke* over his left shoulder by leaning back to lift *Uke's* body using both of his hands and hips effectively and throwing his own body backward (Photos 7, 8, 9).

Tori rises to stand on the right side toward *Shomen*. *Uke* rises to stand on the left side toward *Shomen* facing *Tori* and attempts to strike *Tori* with his left fist in the same manner as before when he steps forward and comes in the proper distance. *Tori* performs right "*Ura-nage*".

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(3) *Sumi-gaeshi*

Tori and *Uke* step forward each other to a distance of about 90cm (about 3 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-jigo-tai*. Responding to *Uke*, *Tori* also grasps *Uke* in *Migi-jigo-tai* (This grasping is to insert the right hand through the opponent's left armpit to put the palm on his left back, while putting the left hand on the outside of opponent's right upper arm just above the elbow to hold it, bend the upper body forward to put the head on the right side of opponent's head each other and lower the hips slightly down.) (Photos 2-①②). *Tori* takes one wide stride backward with his right foot while lightening *Uke* upward with his right hand. Responding to *Tori*, *Uke* moves his left foot forward (Photo 3).

Movement 2: Responding to *Uke*'s trial to recover the balance, *Tori* attempts to lighten *Uke*'s body upward using both of his hands effectively. Responding to *Tori*, *Uke* moves his right foot diagonally forward to his right so as to try to protect his stability (Photos 4, 5).

Movement 3: At the moment both of *Uke*'s feet align, *Tori* break *Uke*'s balance straight forward while moving his left foot close to inner side of his right foot. While throwing his own body straight backward and putting his right instep on the upper part of hollow of *Uke*'s left leg (Photos 6-①②), *Tori* throws *Uke* overhead by spring up *Uke*'s body from below and using both of his hands effectively (Photos 7, 8, 9).

Tori rises to stand on the right side toward *Shomen* and *Uke* stands on the left side toward *Shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasps in *Hidari-jigo-tai* to perform left "*Sumi-gaeshi*" in the same manner as before.

When left "*Sumi-gaeshi*" is finished, both return to their initial positions, turn around their bodies to move forward each other quietly and begin *Yoko-sutemi-waza*.

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5. *Yoko-sutemi-waza* (*Yoko-gake*, *Yoko-guruma*, *Uki-waza*)

(1) *Yoko-gake*

Tori and *Uke* step forward each other to a distance of about 60cm (about 2 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-shizen-tai*. *Tori* seizes this opportunity, grasps *Uke* in *Migi-shizen-tai* and pulls

Uke to attempt to break the balance forward while taking one step backward by *Tsugi-ashi* from his left foot. Responding to *Tbri's* pull, *Uke* takes one step forward by *Tsugi-ashi* from his right foot so as to try to protect his stability (Photo 2).

Movement 2: *Tbri* again takes one step backward by *Tsugi-ashi* from his left foot and breaks *Uke's* body slightly in an oblique position while making *Uke* to take one step forward by *Tsugi-ashi* from his right foot (Photo 3).

Movement 3: *Tbri* retreats his left foot slightly, moves his right foot close to his left foot and breaks *Uke's* balance to the outside of little toe of *Uke's* right foot sufficiently using both of his hands effectively when *Uke* steps forward with the right foot keeping the posture of an oblique position (Photos 4-①②③). *Tbri* sweeps, as thrusting, below the outside of ankle of *Uke's* right foot from its outer front with the sole of his left foot while throwing his own body onto the left side (Photos 5, 6-①②), at the same time, he pulls to scoop his left hand as drawing an arc while assisting it with his right hand and throws *Uke* in his left side (Photos 7, 8, 9).

Tbri rises to stand on the right side toward *Shomen* and *Uke* rises to stand on the left side toward *Shomen* facing *Tbri* in the proper distance. Then both *Tbri* and *Uke* grasps in *Hidari-shizen-tai* to perform right "*Yoko-gake*" in the same manner as before.

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(2) *Yoko-guruma*

Tbri and *Uke* step forward each other to a distance of about 1.8m (about 1 *ken*) (Photo 1).

Movement 1: *Uke* raises his right fist overhead while taking one step forward with his left foot (Photo 2), then takes again one step forward with his right foot and attempts to strike *Tbri's* *Tento* with his right fist (*Uzumaki*) from right front of *Tbri* (Photo 3).

Movement 2: *Tbri* seizes this opportunity and attempts to throw *Uke* with *Ura-nage* (Photos 4-①②).

Movement 3: During this sequence, *Uke* suddenly bends his upper body forward to try to avoid the throw (Photo 5-①②). *Tbri* seizes the opportunity of *Uke's* defensive posture, breaks *Uke's* balance straight forward with his left hand and slides his right foot, as drawing an arc, deeply between *Uke's* legs (Photo 6). *Tbri* throws *Uke* toward his left shoulder by throwing his own body onto the left side and pushing up slightly with his right hand (Photos 7, 8, 9).

Tbri rises to stand on the right side toward *Shomen*. *Uke* stands on the left side toward *Shomen* facing *Tbri*, and attempts to strike *Tbri* with his left fist in the same manner as before when he steps forward and comes in the proper distance. *Tbri* performs right "*Yoko-guruma*".

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(3) *Uki-waza*

Tori and *Uke* step forward each other to a distance of about 90cm (about 3 *shaku*) (Photo 1).

Movement 1: While stepping forward with his right foot, *Uke* attempts to grasp *Tori* in *Migi-jigo-tai*. *Tori* seizes this opportunity and grasps *Uke* in *Migi-jigo-tai* while stepping forward with his right foot (Photo 2). *Tori* takes one wide stride backward with his right foot while lightening *Uke* upward with his right hand. Responding to *Tori*, *Uke* moves his left foot forward (Photo 3).

Movement 2: Responding to *Uke*'s trial to recover the balance, *Tori* attempts to lighten *Uke* upward using both of his hands effectively. Responding to *Tori*, *Uke* moves his right foot diagonally forward to his right so as to try to protect his stability (Photo 4).

Movement 3: During this sequence, *Tori* stretches his left leg slightly while breaking *Uke*'s balance to the right front corner using both of his hands effectively (Photo 5) and throws *Uke* toward his left shoulder by moving his left leg diagonally to his left behind him and throwing his own body onto the left side (Photos 6-①②, 7, 8, 9, 10).

Tori rises to stand on the right side toward *Shomen* and *Uke* stand on the left side toward *shomen* facing *Tori* in the proper distance. Then, both *Tori* and *Uke* grasps in *Hidari-jigo-tai* to perform right "*Uki-waza*" in the same manner as before.

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Ending formalities

When right "*Uki-waza*" is finished, both return to the initial positions (Photo 1), turn around their bodies and take *Shizen-hontai* (Photo 2). They take one step backward to stand upright [in a distance of about 5.5m (about 3 *ken*)] (Photo 3), then make seated bows (Photos 4, 5), rise together, turn to face *Shomen* to make standing bows simultaneously (Photo 6) and finish *Nage-no-Kata* to leave the area.

in Photos: *Tori* · Makoto Sakashita, 6th dan
Uke · Mikihiro Mukai, 6th dan