

# BUSHIDO- KAI ● JUDO

~ HANDBOOK FOR  
SEISHINXAN  
JUDO-HO  
KAMISHIN-  
RYU ~

( SENIOR AND JUNIOR  
RANK REQUIREMENTS )

REVISED EDITION

- BASED IN PART ON THE  
USJA MANUAL 1972 -

## BUSHIDO-KAI • JUDO

This Junior Judo Handbook is based on the United States Judo Association Handbook and on the United States Judo Federation Rank Requirements. However, BUSHIDO-KAI Martial Arts Club belongs to neither group. BUSHIDO-KAI is affiliated with Seishinkan Judo through the auspices of Shihan Albert Church and his KAMISHIN-KAI INTERNATIONAL organization.

Seishinkan Judo hails back to the original Kodokan Judo of Dr. Jigoro Kano. We incorporate new methods to teach judo as an art, a physical education activity, and a quasi-self-defense system, but not solely as a implement for entering tournaments. Jigoro Kano's ideal was character development. The various usages of judo or the various methods of teaching judo should ultimately be seen as a means to this end.

A NOTE TO SENIORS: To obtain a senior rank, the judo-ka (judo practitioner) must have mastered BOTH of the junior requirements represented by a thin colored stripe. A senior cannot take junior steps in testing. Usual suggested time between ikkyu (first class brown belt) and shodan (first degree black belt) is six months.



# BUSHIDO-KAI

## JUDO

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# BELT-RANKING SYSTEM

Because the senior ranking system for ju-jutsu and karate at BUSHIDO-KAI is an 8-kyu (grade or class) system, we have revamped our judo ranking system to conform to it and to produce a more easily understood junior counterpart. The original kyu rank system devised by Dr. Jigoro Kano, the founder of judo, was a six-rank system, three white belts, followed by three brown belts, before the first black belt award. We have merely added two green belts between white and brown.

Juniors can be awarded one stripe at a time while seniors must attempt two junior steps at once. Juniors cannot be ranked to black belt until they have participated in a senior judo class (Kamishin-kai federation rule). If at Bushido-kai no senior judo classes are available the minimum age for junior black belt will be 13 (the suggested minimum age for participation in senior classes). However this junior black belt is a temporary award since the candidate must retest for senior black belt at age 18.

JUNIOR STEP: Pre-Hachikyu



HACHIKYU



JUNIOR STEP: Pre-Shichikyu

SHICHIKYU



JUNIOR STEP: Pre-Rokkyu

ROKKYU



JUNIOR STEP: Pre-Gokyu



(green stripes on a white belt)



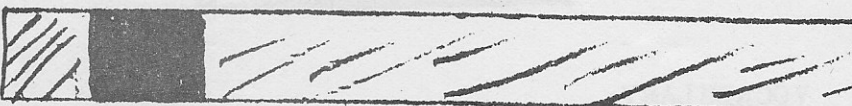
GOKYU



JUNIOR STEP: Pre-Yonkyu



YONKYU



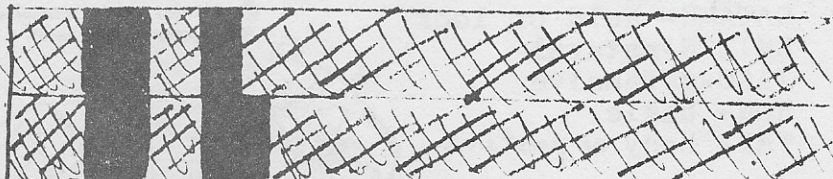
JUNIOR STEP: Pre-Sankyū

^  
(brown stripes on a green belt)

SANKYU



JUNIOR STEP: Pre-Nikyu



NIKYU

JUNIOR STEP: Pre-Ikkyu



IKKYU

JUNIOR STEP: Pre-Shodan



^  
(black stripes on a brown belt)

SHODAN  
and  
advanced dan ranks

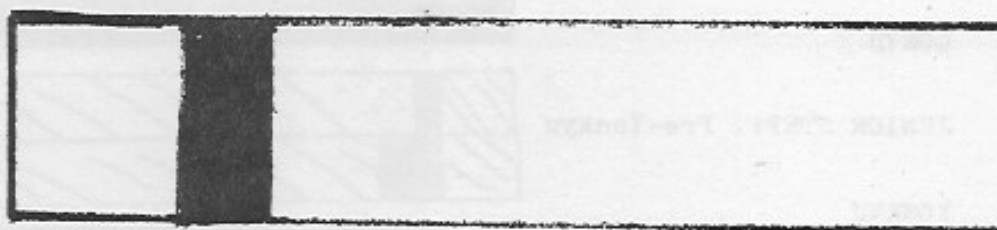


^  
(solid black belt)



# PRE- HACHIKYU

green  
stripe  
on  
white  
belt



## VOCABULARY:

ASHI-foot

DE-advanced or forward

BARAI or HARAI-sweep

DE ASHI BARAI- advanced foot sweep

O- major, big

GOSHI- hip

KESA- scarf

GATAME- hold or lock

SHIZEN-natural

JIGO-defensive

HON- basic

TAI- body or posture

JIGO HONTAI- basic defensive posture

SHIZEN HONTAI- basic natural posture

\*\*\*Who was the founder of Judo?  
(Dr. Jigoro Kano)

KATAME WAZA (grappling techniques)  
Kesa gatame (scarf hold)



NAGE WAZA  
Throws (nage)  
De ashi harai



Ogoshi  
(major hip throw)



Bridge and roll escape from Kesa gatame



Front View



(start here)

GENERAL  
Shizen hontai



(basic  
natural posture)



Jigo hontai  
(basic defensive posture)



(start here)

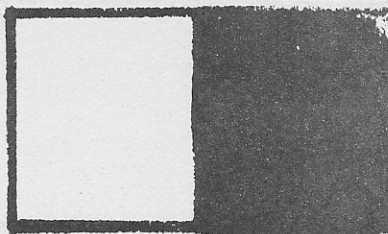


Rear View



# HACHIKYU

green  
stripe  
on white  
belt



## VOCABULARY:

SEOI- shoulder  
NAGE- throw  
TE-hand  
MOROTE- 2 hand  
SOTO- outer  
GARI- reap, sweep  
O SOTO GARI- major outer reap  
YOKO-side  
SHIHO- 4 corner

YOKO SHIHO GATAME- side 4 corner  
hold  
WAZA-technique  
NAGE WAZA- throwing techniques  
KATAME WAZA- holding techniques

\*\*\*What year did Dr. Kano  
start judo? (1882)  
\*\*\*Where? (Tokyo, Japan)

## ● NAGE WAZA

Seoi nage



Ippon seoi nage

Morote seoi nage

Body is  
bent  
sideways  
Hip is  
past  
opponent's  
hip



Osetogori



Right arm is bent  
and pushing to  
rear, not right or up

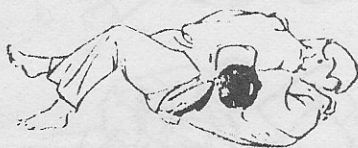
Chin is tucked  
down

Left hand pulls  
strongly to  
thrower's belt

Foot points straight  
to rear

## ● KATAME WAZA

Yokoshiho gatame



Leg entangling escape from yokoshiho gatame

Start here



Both legs entangle his  
right leg



another view



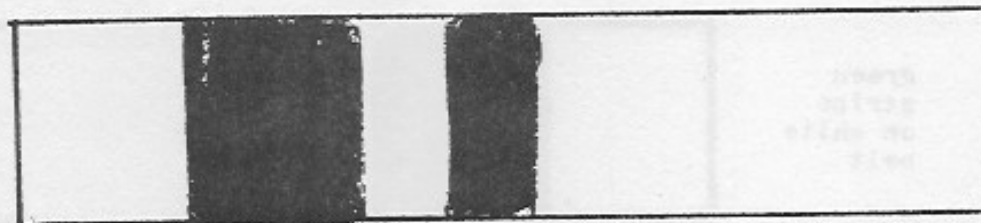
Right leg in



PRE-

## SHICHIKYU

green  
stripes  
on  
white  
belt

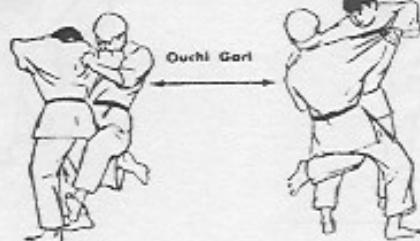


## VOCABULARY:

HIZA- knee  
GURUMA- wheel  
UCHI- inner  
O UCHI GARI- major inner reap  
KAMI- upper  
KAMI SHIHO GATAME- upper 4 corner  
holddown  
FUSEGI- escapes

TSUGI- thrust  
TSUGI ASHI- thrusting step  
AYUMI- normal  
AYUMI ASHI- normal step  
SEIZA- kneeling  
ANZA- sitting cross-legged  
HAPPO- 8 directions  
NO- of  
KUZUSHI- off-balancing

## ● NAGE WAZA (throwing techniques)

Hiza Guruma  
(kneewheel throw)

Uchi Gari

## ● GENERAL



Tsugi ashi—walking by  
sliding one foot behind  
Ayumi ashi—normal walking  
Happo no Kuzushi—forms of  
off balancing (eight)  
Anza—sitting crosslegged

Seiza

## ● GRIPS AND GRIP BREAKING

Sleeve grip and swinging arm break through for it.

Your right hand drops down  
on the inside, up on the outside—



Your opponent holds you away with a  
strong grip on your sleeve

Then down against his wrist,  
forcing his hand off

● KATAME WAZA Holds (kessekomi)  
Kami shiho gatame

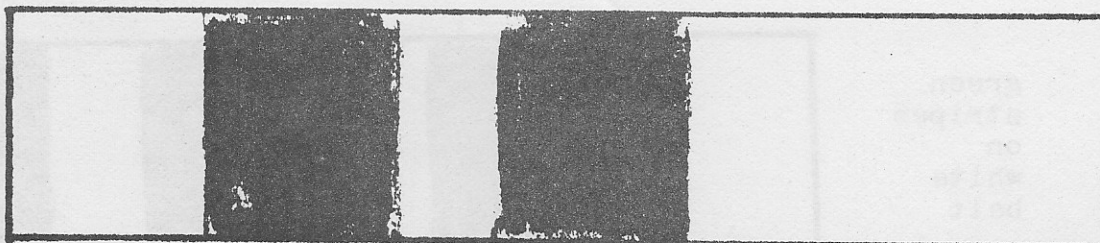
Escapes (fusegi)  
Single roll escape from  
kami shiho gatame  
Start here





# SHICHIKYU

green  
stripes  
on  
white  
belt



## VOCABULARY:

UKI- floating  
UKI GOSHI- floating hip  
SASAE- prop  
TSURI- lift  
KOMI- pull  
SASAE TSURI KOMI ASHI-  
lift, pull foot prop  
KUZURE- modified, changed  
KUMI KATA- forms of grasping  
BOGYO- defense to an attack  
KIYOTSUKE- attention!  
REI- bow!  
NARANDE- line up!  
SENSEI- teacher  
SENPAI- senior student

\*\*\* What did Dr. Kano study  
before starting judo?

(ju-jutsu)

\*\*\*What does ju-jutsu mean?

(gentle art)

\*\*\*What does judo mean?

(gentle way)

## ● NAGE WAZA

Uki goshi



sasae tsuri komi ashi



Defense against:  
Miza guruma

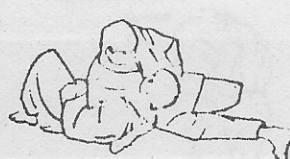


Ogoshi



## ● KATAME WAZA

Kuzure kesa gatame



Uphill turn escape from  
kesa gatame



Two Views of  
Kesa Gatame

## ● GENERAL

1. Side falls
2. Front rolling falls
3. Front falls
4. Back falls

## ● GRIPS AND

GRIP BREAKING



Your Elbow  
Drives His  
Arm Up

Swinging Elbow Break Through  
for 4th or 5th Grip

# PRE- ROKKYU

green  
stripes  
on  
white  
belt

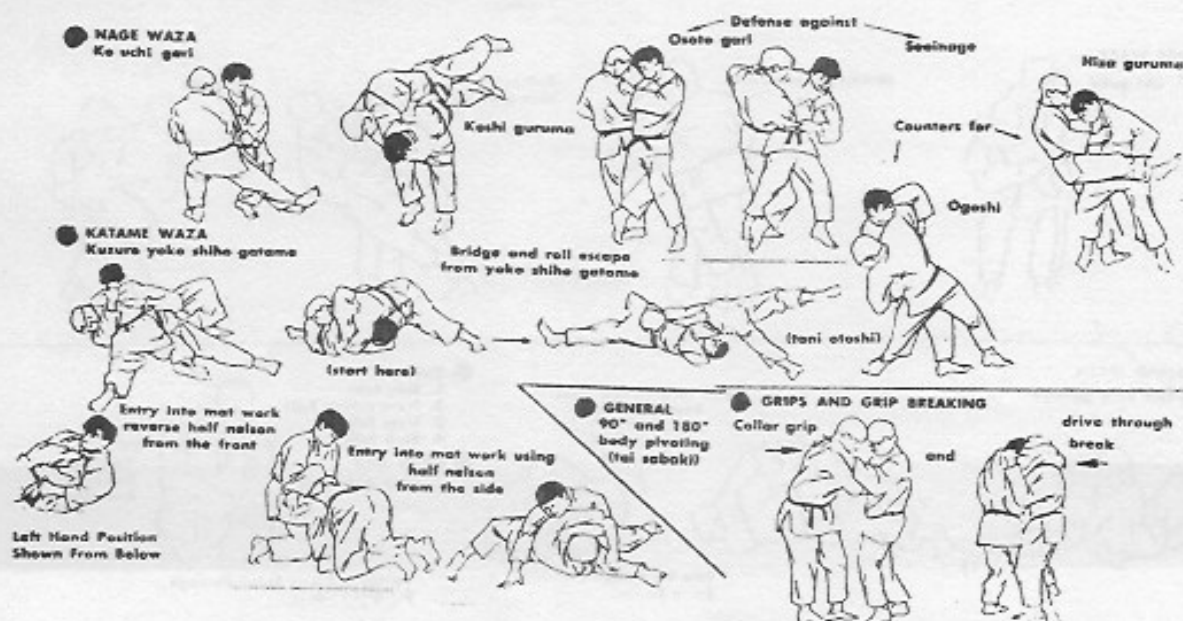


## VOCABULARY:

KO- minor, little  
KO UCHI GARI- minor inner reap  
KOSHI GURUMA- hip wheel  
KAESHI WAZA- countering techniques  
TAI SABAKI- pivoting, body turning  
KATA- form (can also mean shoulder, or single)  
HAIRI KATA- forms of entering (into mat work)  
NE WAZA- grappling techniques  
TORI- the thrower  
UKE- the faller  
UKEMI- falling

\*\*\*Name the two divisions of judo fighting.

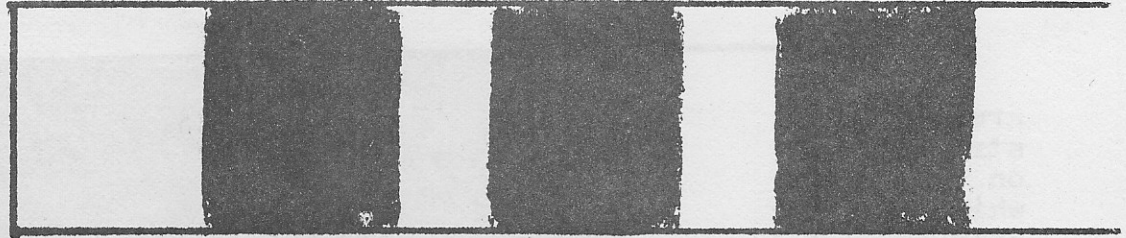
\*\*\* What does each mean?  
(Nage waza-throwing techniques,  
Ne waza-grappling techniques.)  
\*\*\*There is a third division of judo fighting which is not allowed in contest. What is it?  
(Atemi waza-striking techniques)





# ROKKYU

green  
stripes  
on  
white  
belt



## VOCABULARY:

KO SOTO GARI- minor outer reap  
TSURI KOMI GOSHI- lift, pull hip  
throw

IPPON!- one point!

WAZA ARI- half point!

MATTE!- stop or wait!

SONOMAMA!- freeze!

SOREMADE!- it's all over!

JIKAN!- note to time keeper,  
Time!

DOJO-practice hall

TATAMI- judo mat

HAJIME!- begin!

MIGI- right

HIDARI- left

\*\*\*Name the two types of Nage  
Waza.

\*\*\*What does each mean?  
(Tachi waza-standing  
techniques,  
Sutemi waza-sacrifice  
techniques)

\*\*\*Name the three types of Tachi  
Waza.

\*\*\*What does each mean?  
(Ashi waza-foot tech-  
niques,  
Koshi waza-hip tech-  
niques,  
Te waza- hand techniques.)

## NAGE WAZA:

Kosoto gari

Tsuri komi goshi

Defense against:

Ouchi gari

de ashi harai

Counters for:

osoto gari

seoinage



## KATAME WAZA:

Kuzure kamishihō gatame



(From underneath)

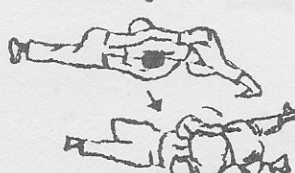
Entry Techniques (Hairi Kata)

Entry into newaza  
by hooking the legs  
and breaking  
the opponent down  
for a choke or hold.



Escapes (Fusēgi)

Double bridge and roll  
escape from  
komi shihō gatame



(Roll one way then back the other way)

GRIPS AND GRIP BREAKING:  
Inner sleeve grip for collar grip.





PRE-

## GOKYU

green  
stripe  
on  
white  
belt



## VOCABULARY:

OKURI- sliding  
OKURI ASHI BARAI-sliding  
foot sweep  
HARAI GOSHI-sweeping hip  
KATA GATAME- shoulder hold  
TANI-valley  
OTOSHI-drop  
KYU- grade or rank below  
black belt  
DAN- black belt ranks  
BUDO- martial arts  
BUSHIDO-Way of the Warrior  
KA-practitioner, user  
JUDOKA-judo player  
BUDOKA-martial artist

\*\*\*Name two types of Sutemi  
Waza. \*\*\*What does each mean?  
(Ma-sutemi-direct or rear sacrifice,  
Yoko-sutemi-side sacrifice)

\*\*\*Count to ten in Japanese.  
(Ichi, ni, san, chi, go,  
roku, shichi, hachi, ku, ju)

## ● NAGE WAZA:

Defense against: Okuri ashi harai Harai goshi Uki goshi Sasae tsuri komi ashi Ouchi gari Counters for deashi harai Combination: Ouchi to ogoshi



## ● KATAME WAZA

Escapes (Fusagi)  
Legs over escape from kata gatame



Entry Techniques (Maori kesa)

Entry by pushing  
legs to side

● GRIPS AND GRIP  
BREAKING

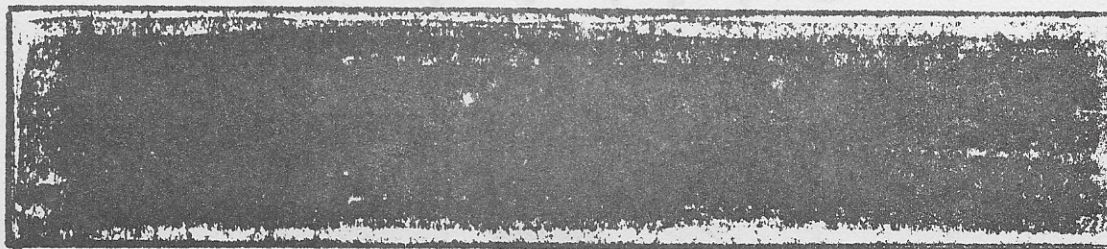
Low lapel grip  
and snap-out  
break through  
for it.





# GOKYU

solid  
green  
belt



## VOGABULARY:

TAI OTOSHI- body drop  
MATA-thigh  
UCHI MATA- inner thigh  
REN RANKU WAZA- combination techniques  
USHIRO-reverse  
USHIRO KESA GATAME- reverse scarf hold  
GI- judo uniform  
UWAGI- jacket of gi  
SODE- sleeves of gi  
ERI- lapel of gi  
OBI- belt  
KIAI- shout ("spirit harmony")

\*\*\* Name the kyu ranks of your ranking system.

(8th rank-Hachikyu,  
7th rank-Shichikyu,  
6th rank-Rokkyu,  
5th rank-Gokyu,  
4th rank-Yonkyu,  
3rd rank-Sankyu,  
2nd rank-Nikyu,  
1st rank-Ikkyu)

\*\*\*Name the dan ranks through fifth degree.

(1st degree black belt-SHODAN,  
2nd degree-NIDAN, 3rd-SANDAN,  
4th-YONDAN, 5th-GODAN)

## ● NAGE WAZA:

### Throws

Tai otoshi

Uchimata

### Defenses

Kouchi gari

Koshi guruma

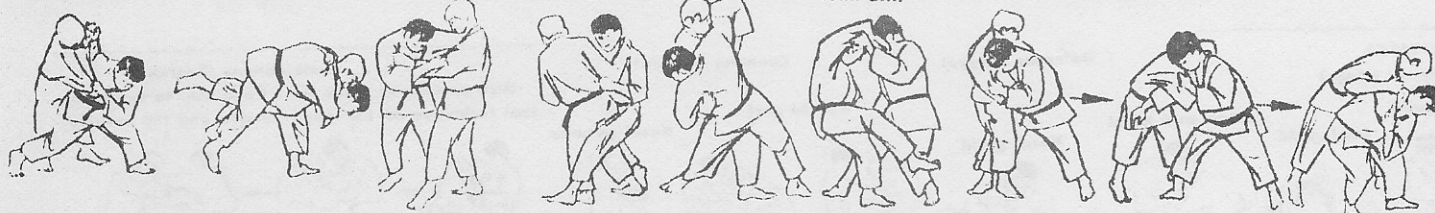
### Counters

Uki goshi

Sasae tsuri  
komi oshi

### Combination

Kouchigari to Seal nage and the reverse



## ● KATAME WAZA:

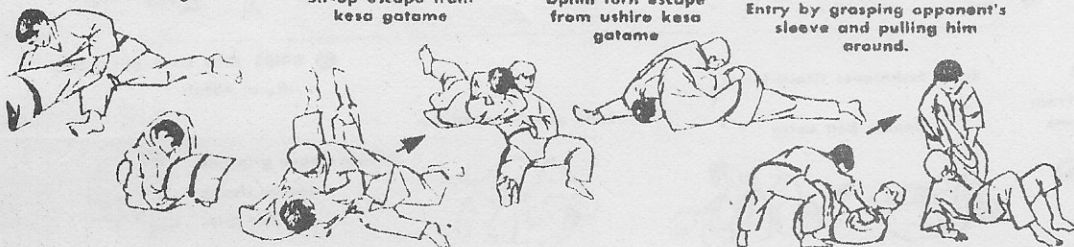
Holds  
Ushiro kesa gatame

Sit-up escape from  
kesa gatame

### Escapes (Fusagiri)

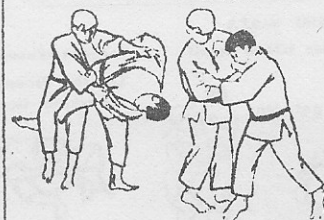
Uphill turn escape  
from ushiro kesa  
gatame

Entry Techniques (hairi kata)  
Entry by grasping opponent's  
sleeve and pulling him  
around.



## ● GRIPS AND GRIP BREAKING:

High lapel grip and inner  
sleeve counter grip for it.





PRE-

## YONKYU

brown  
stripe  
on  
green  
belt



## VOCABULARY:

GAKE- to hook, clip, or dash  
KO SOTO GAKE- minor outer hook

TSURI GOSHI- lifting hip

OSAE- press or pin

OSAEKOMI- holddown

TOKETA!- broken! (holddown  
is broken)

TATE- vertical

TATE SHINO GATANE- vertical 4  
corner holddown

SUMI-corner

GEASHI- reversal, counter

SUMI GAESHI- corner reversal

KAESHI WAZA- countering techniques

YOSHI!-continue!

WAZA ARI AWASETE IPFON!- 2 half-points  
added make a full point!

\*\*\*Name the three divisions of  
Ne-waza. \*\*\* "hat does each mean?  
(Osaekomiwaza-holding techniques,  
Shime waza-strangling techniques,  
Kansetsu waza-joint lock tech-  
niques)

\*\*\*Name at least three other  
oriental martial arts.  
(ju-jutsu, karate, kung-fu,  
tae-kwon-do, muay-tai, pentjak-  
silat, kendo, iaido, kyudo,  
etc.)

## ● NADE WAZA

Throws (Nage)

Kosote gake

Tsuri goshi

Okuri ashi harai

Defenses (Begyol)

Harai goshi

Counters (Kaeshi)

Keuchi gari

Koshi guruma

Combinations (Renraku)

Nise guruma or asae tsuri Komi ashi to sweeping  
foot technique on the opposite side and the reverse.



## ● KATAME WAZA

Holds (Osae komi)

Teshiho gatame

Escapes (Fusagi)

Leg Out Escape From  
Tateshiho Gatame

Entry Techniques (Hairi kata)

Double belt entry

Sumi goshi takedown

## ● GRIPS AND GRIP BREAKING

(Kumi kata):

Double sleeve grip and  
double sleeve  
counter grip.





# YONKYU

brown  
strip  
on  
green  
belt



## VOCABULARY:

HARAI TSURI KOMI ASHI-  
sweeping, lifting,  
pulling foot or  
lift-pull foot sweep  
HANE-springing  
HANE GOSHI-springing hip  
HADAKA-naked  
HADAKA JIME- naked strangle  
(without using the gi)  
KATAHA JIME-single wing  
strangle  
OKURI ERI JIME-sliding  
lapel strangle  
MAITTA!- I give up!  
GACHI- any win in contest  
MAKE- any loss in contest

\*\*\*Name the three parts of  
a throw. \*\*\* What does each  
mean?

(Kuzushi-off-balancing,  
Tsukuri-entry,  
Kake-execution or performance.)

\*\*\*What was the name of the  
5 stages of technique originally  
developed by Dr. Kano?  
(The Go-kyo-no-waza)

SHIMPAN- referee  
SHIHAN- master (usually means  
Dr. Kano within the art of  
judo)  
SHINTAI- body movement

## ● NAGE WAZA: Throws (Nage)

Harai tsuri  
komi ashi



Hane goshi



## Defenses (Bogyo)

Taiotoshi



Uchimata



Okuri ashi harai



## Counters (Kaeshi)

Harai goshi



## Combinations (Renraku)

Harai goshi to osoto gari on  
the opposite side and the reverse.



## ● KATAME WAZA:

Escapes (Fusagi)

Uphill turn escape from  
yokoshiho gatame



Entry Techniques (Hairi Kata)

Somersault entry into newaza



## Shime Waza (Chokes)

Hadaka jime



okuri eri jime



Escape from  
chokes

Kata ha jime



## ● GRIPS AND GRIP BREAKING:

High lapel grip and pull  
down break through for it.





# PRE-SANKYU

brown  
stripe  
on  
green  
belt



## VOCABULARY:

YOKO OTOSHI- side drop  
KATA GURUMA- shoulder wheel  
NAMI- normal  
GYAKU- reverse  
JUJI- cross  
JIME- same as SHIME  
(choke)  
NAMI JUJI JIME-normal cross  
choke (palms down)  
GYAKU JUJI JIME- reverse  
cross choke (palms up)  
KATA JUJI JIME- single  
cross choke (one palm up,  
the other down)  
HIKIWAKE!-draw!, tie!  
RANDORI- free style  
SHIAI- contest, tournament

\*\*\*What are the two slogans of  
judo as stated by Dr. Kano?  
(1. maximum efficiency,  
2. mutual welfare and benefit)

\*\*\*What is the ultimate goal  
of judo as defined by Dr.Kano?  
(the development and perfection  
of human character)

## ● NAGE WAZA: Throws (Nage)

Yoko otoshi



Kata guruma



Kosoto gake



Defenses (Bojyo)

Tsuri goshi



Tai otoshi



Counters (Kaeshi)

Uchimata



Combinations (Renraku)

Forward throwing technique followed by a  
forward throwing major technique on the  
opposite side.



## ● KATAME WAZA: Escapes (Uwagi)

Uphill turn escape from  
kami shiko gatame



Entry techniques (Haito kata)

Holding the opponent's  
legs together



Shime waza (Choke)

Nami juji jime  
(palms down)



Kata juji jime  
(one palm up, one palm down)



Gyaku juji jime  
(palms up)

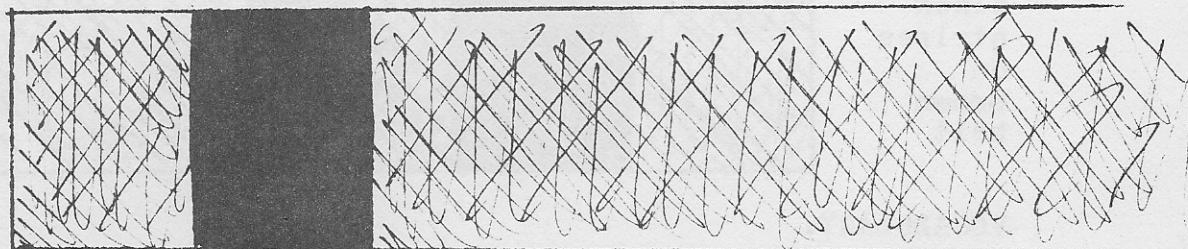
## ● GRIPS AND GRIP BREAKING (Kumi kata)

Jacket End Grip and Circling In-  
Arm Counter for it



# SANKYU

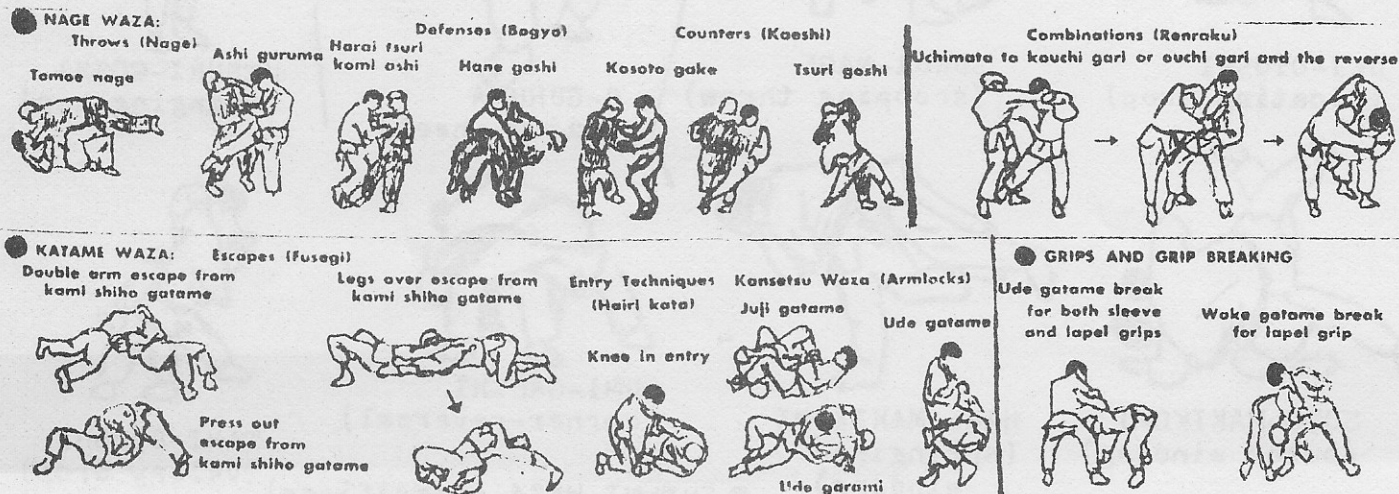
black  
stripe  
on  
brown  
belt



## VOCABULARY:

TOMOE-circle  
TOMOE NAGE- circle throw  
ASHI GURUMA- foot or leg  
wheel  
JUJI GATAME- cross lock  
UDE- arm  
GARAMI- coil  
UDE GARAMI- arm coil  
UDE GATAME- arm lock  
WAKI-armpit  
WAKI GATAME- armpit lock  
HANTEI!-Decision!(call by  
referee to judges)  
YUSEIGACHI!- decision win!

ZEMPO-forward.  
KOHO-backward  
KAITEN-circular  
ZEMPO KAITEN UKEMI-forward  
rolling falls  
KAI- organization or club





# PRE- NIKYU

black  
stripes  
on  
brown  
belt



## VOCABULARY:

all names of throws listed below

YUDANSHA- black belt holders

MUDANSHA- holders of ranks below  
black belt

YUDANSHAKAI- organization of black belts

JOSEKI- side of dojo where dignitaries or officials sit

DAI-YOKUJO (4th Principle of Throws)

### ● TE-WAZA (hand techniques)



UKI-OTOSHI  
(floating drop)



SUKUI-NAGE  
(scooping throw)



SOTO-MAKIKOMI  
(outer winding)



HANE-MAKIKOMI  
(springing-  
winding)

### ● ASHI-WAZA (leg or foot technique)



O-GURUMA  
(major wheel)



SUMI-GAESHI  
(corner-reversal)

### ● KOSHI-WAZA (hip technique)



UTSURI-GOSHI  
(changing hip)



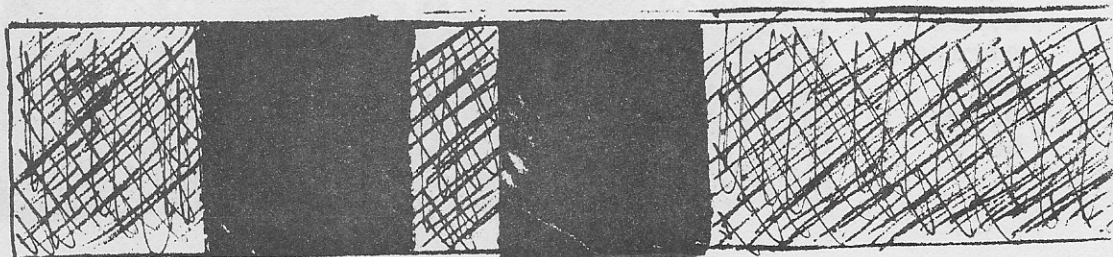
TANI-OTOSHI  
(valley drop)

### ● SUTEMI-WAZA (sacrifices)



# NIKYU

black  
stripes  
on  
brown  
belt



## VOCABULARY:

know the names in Japanese and their English translations for the throws of the first three sets of the NAGE-NO-KATA as listed below

NAGE NO KATA- forms of throwing

FIRST SET: TE WAZA (hand techniques)

UKI OTOSHI-(floating drop)

IPPON SEONAGE-(one point shoulder throw)

KATA GURUMA-(shoulder wheel)

SECOND SET: KOSHI WAZA (hip techniques)

UKI GOSHI (floating hip)

HARAI GOSHI (sweeping hip)

TSURI KOMI GOSHI (lift-pull hip)

THIRD SET: ASHI WAZA (leg or foot techniques)

OKURI ASHI BARAI-(sliding foot sweep)

SASAE TSURI KOMI ASHI-(lift-pull foot prop)

UCHI MATA-(inner thigh)

KATA REQUIREMENT: the candidate must perform EITHER Uke's OR  
Tori's part of the first three sets of NAGE-NO-KATA.

# PRE- IKKYU

black  
stripes  
on  
brown  
belt



VOCABULARY: no new vocabulary

KATA REQUIREMENT: the candidate must perform BOTH Uke's AND  
Tori's part of the first three sets of NAGE-NO-KATA.

UKE's attacks:

FIRST SET:

for UKI GOSHI - upright tsugi ashi, regular lapel grip  
for IPPON SEOINAGE- overhead strike, step left foot and then  
bring right foot up to it  
for KATA GURUMA- upright tsugi ashi, regular lapel grip

SECOND SET:

for UKI GOSHI- side head strike, left step, then right  
for HARAI GOSHI- upright tsugi ashi, regular lapel grip  
for TSURI KOMI GOSHI- upright tsugi ashi, regular grip,  
when Tori lowers for throw, stiffen slightly

THIRD SET:

for OKURI ASHI BARAI- make 90 degree turn stepping with left  
foot first, attack Tori with regular grip, sliding  
to your left  
for SASAE TSURI KOMI ASHI- upright tsugi ashi, regular grip  
for UCHI MATA- take circular step around Tori with left foot,  
follow with right, then repeat twice more; slide  
left arm around Tori's back

HINTS FOR UKE:

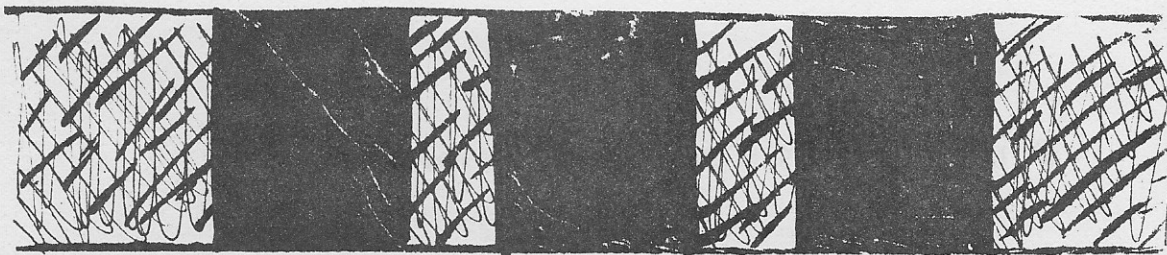
--always strike with the hand toward joseki first  
--all falls are breakfalls--there is no standing up  
after rolling in the first three sets



# IKKYU

(continued overleaf)

black  
stripes  
on  
brown  
belt



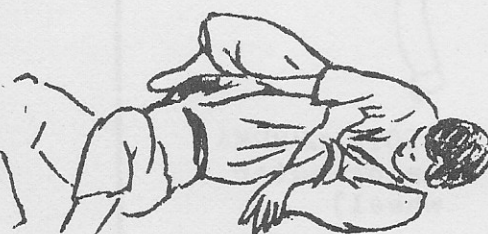
VOCABULARY: Names of techniques as listed below



TSUKIKOMI-JIME (thrust-pull or poking choke)



SODE-GURUMA (sleeve wheel)



JIGOKU-JIME (hell strangle)



RYOTE JIME (2 hand choke)

● SHIME WAZA



HIZA-GATAME (knee armlock)

● KANSETSU WAZA



...IKKYU continued.

## ▶ DAI-GOKYO (5th Principle of Throws)

SUMI-OTOSHI  
(corner drop)

● TE-WAZA

O-SOTO-GURUMA  
(major outer wheel)

● ASHI-WAZA

USHIRO  
GOSHI  
(reverse hip)

● KOSHI-WAZA

URA-NAGE  
(rear throw)YOKO-  
GURUMA

(side wheel)

YOKO-WAKARE  
(side separation)UKI-WAZA  
(floating technique)YOKO-CAKE  
(side clip or hook)

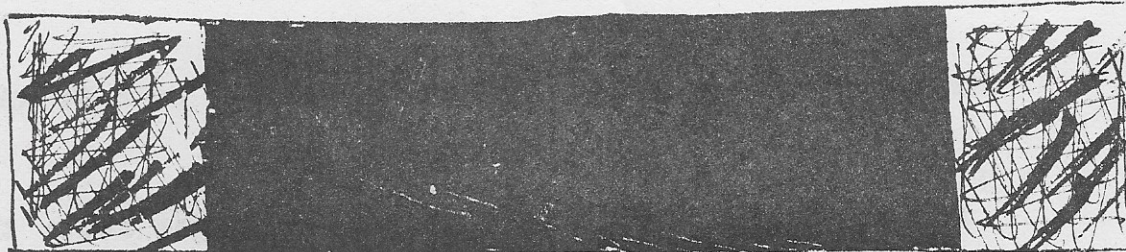
● SUTEMI-WAZA (sacrifice techniques)



# PRE - SHODAN

(continued  
overleaf)

black  
stripe  
on  
brown  
belt



## VOCABULARY:

know the names in Japanese and their English translations for the throws of the first five sets of the NAGE-NO-KATA--the last two sets are listed below

### FOURTH SET: MA SUTEMI WAZA (back sacrifice techniques)

TOMOE NAGE (circle throw)  
URA NAGE (rear throw)  
SUMI GAESHI (corner reversal)

### FIFTH SET: YOKO SUTEMI WAZA (side sacrifice techniques)

YOKO GAKE (side clip or dash)  
YOKO GURUMA (side wheel)  
UKI WAZA (floating technique)

## HINTS FOR TORI:

--make sure you release your grip early for all throws in which Uke must come to a stand--the lead arm grip usually follows Uke through and gives a mild upward pull before releasing to insure Uke of a smooth roll.  
--there are soft and hard versions of both Ura Nage and Yoko Gake--make sure both you and Uke know which is to be performed.  
--In Yoko Gake, lift Uke's elbow between your bodies so that he can slap cleanly on his far side, thus preventing his taking a flat fall.

...pre-SHODAN continued.

UKE's part of the fourth and fifth sets of NAGE NO KATA:

FOURTH SET:

for TOMOENAGE- step into jigotai with right foot; then, still in jigotai walk back with an ayumi-ashi-like movement right, left, right; then walk forward again into jigotai as in the first step; make sure to put your right arm around Tori's back and your head to the left. Roll to stand.

for URA NAGE- attack with overhead strike as in Seoinage, when Tori embraces your waist stiffen slightly.

SUMI GAESHI- attack as you did in Tomoenage, but simply walk forward three step in jigotai, right, left, right. Roll to stand.

FIFTH SET:

for YOKO GAKE-upright tsugi ashi attack as in first three sets, regular lapel grip.

for YOKO GURUMA- attack exactly as in Ura Nage, but when Tori embraces your waist, wrap your right arm around his shoulders as if attempting a headlock as a counter. Roll to stand.

UKI WAZA- upright tsugi ashi, regular grip. Roll to stand.

NOTE: The only two techniques in which Uke should NOT roll to a standing position are Ura Nage and Yoko Gake.

KATA REQUIREMENT FOR pre-SHODAN: Candidate must perform all five sets of NAGE-NO-KATA EITHER as Uke OR as TORI.



# SHODAN

solid  
black  
belt



## REQUIREMENTS:

As in any examination the candidate for shodan must be able to demonstrate any previously required technique, or item of knowledge.

- \*\*\* THE CANDIDATE MUST BE OF GOOD CHARACTER.
- \*\*\* THE CANDIDATE MUST HAVE DEMONSTRATED GOOD RANDORI ABILITY IN TESTING FOR PREVIOUS RANKS.
- \*\*\* PERFORM VARIOUS THROWS against a straight-line continuous attack by non-resisting uke or ukes (10 walking normally, 10 running moderately).
- \*\*\* DEMONSTRATE SUTE-GEIKO (exchange throwing) ABILITY (2 minutes).
- \*\*\*KATA: The candidate should be able to demonstrate the entire NAGE-NO-KATA as BOTH Uke AND Tori.

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REMINDER: By Kamishin-kai International Regulations, no junior may be awarded shodan until he or she is part of an adult training class. If no adult training class is available for judo at BUSHIDO-KAI, the suggested minimum age for adult participation (13) will be the acceptable age for the awarding of shodan, however this is a temporary rank since the candidate must re-examine for shodan at age 18.

SUGGESTED TIME between IKKYU and SHODAN is six months; between the junior rank of pre-SHODAN and SHODAN, the SUGGESTED TIME is at least three months.



# ADVANCED DAN-RANKS

SUGGESTED MINIMUM TIME BETWEEN EACH DAN-RANK IS TWO YEARS

0 N I D A N (2nd degree Black Belt)

study of advanced mat work including modifications, escapes, combinations and mat work strategy

KATA: KATAME-NO-KATA (forms of grappling)

0 S A N D A N (3rd degree Black Belt)

study of advanced throwing including modifications, unclassified techniques, counters, blocks, combinations, and throwing strategy in randori

KATA: GONOSSEN-NO-KATA (form of the counters)

0 Y O N D A N (4th degree Black Belt)

study of advanced kata

KATA: any two of the following kata: KIME-NO-KATA (Forms of decision)  
ITSUTSU-NO-KATA (form of the principles)  
JU-NO-KATA (form of gentleness)  
KOSHIKI-NO-KATA (antique forms)

0 G O D A N (5th degree Black Belt)

study of advanced kata

KATA: the remaining two kata of those listed above  
knowledge of judo history



## APPENDIX ONE: JUDO CONTEST RULES

At BUSHIDO-KAI, no one is required to enter judo contests. Our rules for randori, therefore, are based on fairly simple regulations as practiced before judo became an Olympic sport. However since an individual judoka may wish to enter tournaments, we offer condensations of both sets of rules.

### BUSHIDO-KAI RANDORI RULES:

- No chokes or armlocks for persons under 13, unless specifically called for by the referee before the match.
- Controlled chokes and armlocks as well as standing chokes and armlocks will be legal for seniors. It is expected that higher ranks will limit their chokes or armlocks if they are working with a beginner.
- to win one must get an Ippon (full point) or waza-ari (if no ippon is scored) or a referee's decision which should be based on technique first and then aggressiveness.
- a near-perfect throw, a 30 second holddown, or a submission will garner an IPPON.
- an 80% perfect throw will garner a WAZA-ARI. If the thrower proceeds immediately into mat-work after that waza-ari, he need only hold his opponent down for 25 seconds (roughly 80% of 30 secs.) to garner the other half-point.

### SCORING IN INTERNATIONAL TOURNAMENTS:

- to get an Ippon: full force throw when Uke lands mostly on his back; or a 30 second holddown; or a submission.
- to get a Waza-ari: nearly successful throw; a 25-29 second holddown; when you are awarded a keikoku penalty.
- to get a Yuko (almost Waza-ari): somewhat foreful but not good enough throw for waza-ari; 20-24 second holddown; when you are awarded a chui penalty.
- to get a Koka (almost Yuko): throwing with some force on Uke's side or stomach, but not enough for a Yuko; a 10-19 second holddown; when you are awarded a shido penalty.
- Yuko's and Koka's are not  $1/4$  and  $1/8$  points. If, at the end of the match, the score is tied, the person with the most Yuko's wins. If Yuko's are tied, the person with the most Koka's wins.

International judo has been made more like wrestling to keep the players from waiting for one big throw, but it has also encouraged them to "chip away" at their opponent with less than perfect techniques. There are advantages and disadvantages which can only be judged by the individual judoka.



## APPENDIX TWO: A Summary of Referee's Calls

KIYOTSUKE- attention  
 REI-bow  
 HAJIME-begin  
 MATTE-wait, stop  
 SONOMAMA-freeze (when there  
 is a holddown which goes  
 out of bounds)  
 YOSHI-continue  
 JIKAN-time!  
 SOREMADE- it's all over  
 IPPON- one point  
 WAZA-ARI-half-point  
 YUKO- almost waza-ari  
 KOKA- almost yuko  
 OSAEKOMI- holddown (time begins)  
 TOKETA- broken (time stops)  
 HANTEI- make a decision  
 (note to judges)  
 YUSEIGACHI- decision win  
 HANSOKUGACHI- win by opponent's  
 violation  
 KIKEN GACHI-win by opponent's  
 withdrawal during contest  
 FUSEN GACHI-win by opponent's  
 withdrawal before contest  
 GACHI- any win  
 MAKE- any loss, as in HANSOKUMAKE  
 (loss by violation)  
 HIKI WAKE- draw, tie  
 KINSA- slight superiority  
 SHIDO- slight warning  
 CHUI-moderate warning  
 KEIKOKU-severe warning



IPPON



WAZA ARI



YUKO



CHUI



HIKI WAKE



## APPENDIX THREE: ADDITIONAL VOCABULARY

In this edition of BUSHIDO-KAI JUDO we have purposely cut out the little used words so that the student will not be memorizing words he or she will never hear. However, if an advanced vocabulary is desired, we offer the following.

TAISO- exercise or calis- thenics	YOWAI- weak
UNDO- exercises	TSUYOI- strong
JUNBI UNDO- warm-up exercises	SHOSHINSHA- beginner
SHUMATSU UNDO- cooling off exercises	SEN-I- fighting spirit
SUTE GEIKO- exchange throwing (alternate throwing prac- tice)	SEISHIN- mind, soul, spirit
KEIKO- practice in general	SAIKA TANDEN- lower abdomen (the seat of power)
SHISEI- posture	NANAME-NI- at an angle
TANDOKU RENSHU- solo practice	MONTEI- student, disciple
UCHIKOMI- fit-ins	JUSHIN- center of gravity
SOTAI RENSHU- partner practice	JOZU- skill
ZAREI- kneeling bow	JISHIN- self-confidence
RITSUREI- standing bow }	HAZUMI- momentum
TACHIREI- standing bow }	GENKI- vigor, energy
TOKUI WAZA- favorite technique	DOSA- action, movement
BATSUGUN- instantaneous promo- tion (usually for contest)	TE- hand
KATSU- resuscitation	UDE- arm
SUKASHI- evasive action	KOTE- wrist
SUKOSHI- a little, or a little more	WAN- forearm
KOHAKU SHIAI- "winner stays up" contest	YUBI- fingers
TSUBAMI GAESHI- Swallow reversal (de-ashi barai vs. de-ashi-barai)	KUBI- neck
TENTORI SHIAI-elimination contest	TEKUBI- wrist (lower forearm)
SHIAIJO- contest area	ASHIKUBI- ankle
SEIRYOKU ZENYO- maximum efficiency	DO- trunk of body
JITA KYOEI- mutual welfare and benefit	KAO- face
KI- internal energy	MEN- head
	ARIGATO- thanks
	DOMO ARIGATO GOZAI MASHITEH- thank you very much
	DOITASHI MASHITEH- your welcome



## APPENDIX FOUR: Concerning DR. JIGORO KANO

PRIMARY SOURCE: Adams, Andy, Black Belt magazine, Feb.-March, 1970. Reprinted in 20thCENTURY WARRIORS, Ohara Books, 1971.

America was battling with itself on October 28, 1860 when Jigoro Kano was born. It seemed to some that as Japan was drawing out of its feudal age, America was entering into one. Ironically Jigoro Kano was a little Japanese who lived a typically "American" success story.

Physically small and weak, Jigoro was constantly being bullied. When his father, both a Shinto priest and a government official, sent him to Tokyo to enroll in the university, Jigoro anxiously left, ready to take advantage of Tokyo's numerous ju-jutsu dojo.

Kano had started his training at 17 under Ryuji Katagiri who thought him too young and gave him only some basic kata to practice. Not to be discouraged however, Kano found himself at the dojo of Hachinosuke Fukuda, a master of the Tenjin-Shinyo School. Fukuda preferred individual techniques to formal kata and emphasized randori. Young Kano engulfed this teaching happily, but only a year later his sensei passed away, so Kano joined another Tenjin-Shinyo dojo under Masatomo Iso. Iso, unlike his predecessor emphasized kata, but like Kano he was a small man, only 5 feet tall.

At 21 years old, after only 4 years of hard training, Kano had become a master of Tenjin Shinyo. When Iso became ill, Jigoro moved on to another school and another style: Kito Ryu under Tsunetoshi Iikubo, a man who once again stressed free-fighting.

As a youth Kano weighed only 100 pounds and even in the dojo he was often tossed about by larger men --in order to defeat one 200 pound giant, Kano studied everything he could find and finally put together some new throwing variants. He defeated the bruiser with kata-guruma. Other throws he invented were uki-goshi and tsuri-komi-goshi.

But Kano was not inventing so much as reforming. He tried to change ju-jutsu to make it more scientific. In February of 1882, Kano took 9 of his private Kito-ryu students to his own dojo at Eisho-ji (Eisho temple). At first Master Iikubo came to this dojo a few times a week to aid in teaching. Kano was not able to defeat his mentor in randori until he had been on his own for a while, then, during one session he threw Iikubo three times and Iikubo said he could teach him no more, that now Kano was the teacher.



A year earlier, Kano had graduated from Tokyo Imperial University and became literature instructor at a exclusive private school. This laid the foundation for Kano's achievements in education. He was known for his discipline and his kindliness, which for Jigoro Kano were not opposites. He refused to believe that upper class youth were inherently brighter than lower class youngsters, so when he became headmaster of the school, he opened it up for all classes. This liberal attitude was reflected in his opening judo up for women once the Kodokan, the first school of judo, began to grow. But at first, like other martial arts in Japan, judo was solely for men. Some of the notables which Kano trained were Kazuzo Mifune, the genius of judo, Yoshitsugi Yamashita, who later trained Theodore Roosevelt, Tsunejiro Tomita the author of "SUGATA SANSHIRO" which is known in this country by its film version called "THE JUDO SAGA". This story was said to have been based on some incidents in the life of Shiro Saigo, another Kano disciple who was known as the greatest of judo competitors.

In the early development of the Kodokan there was much rivalry between it and other ju-jutsu schools. In order to keep this rivalry peaceful and to once and for all show the superiority of Kano's scientific system, a competition was arranged with a prime rival school. Of the 15 matches, two were ties. Judoka had won the 13 others.

In 1911, Jigoro Kano founded the Japan Athletic Association and for 11 years served as its president. He was also named as first member of the International Olympic Committee and from 1912 until his death attended every Olympic games. Through his effort judo was to become an Olympic sport in the 1940 Olympics. Having negotiated this final triumph in Cairo, Kano died during the return voyage to Japan in 1938. War prevented the Olympics and delayed judo's entrance into the games until 1964. During the time between Kano's death and judo's Olympic debut the sport has changed a great deal. In his final years Kano concentrated on the spiritual aspect of his art and desired that through judo people could perfect their own character and thus better the world around them. Whether modern sport judo actually aspires to this ideal is dubious. But it is important to keep in mind that the founder of the art, the great educator and sportsman, considered character development and judo as closely linked as student and teacher.



## APPENDIX FIVE: SUGGESTED BOOKS ON JUDO

for classic photos and a complete overview:  
ILLUSTRATED KODOKAN JUDO, Kodansha Publications.

for well illustrated texts on throws:  
DYNAMIC JUDO, Kuzuzo Kudo, Japan Publications (Vol. 1)  
\*JUDO IN ACTION, Kudo, Japan Publications (paperback  
version of DYNAMIC JUDO) (Vol.1)  
VITAL JUDO, Okano, Japan Publications.

for well illustrated texts on matwork:  
DYNAMIC JUDO (Vol.2)  
\*JUDO IN ACTION (Vol.2)  
VITAL JUDO (Vol.2)

single volume texts for beginners:  
\*HANDBOOK OF JUDO, LaBell and Coughran, Cornerstone  
\*THE SPORT OF JUDO, Kobayashi and Sharp, Tuttle  
\*THE TECHNIQUES OF JUDO, Takagaki and Sharp, Tuttle.

philosophy and fiction:  
\*THE JUDOKA, Norwood, Knopf Pub.

\*available in paperback