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THIS HAS NOT YET BEEN GENERATED CORRECTLY!

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1. Japanese – English

**A**

Age
Up; above (ex.: daki age).

Ago
Chin.

Ai yotsu
Same grip used by both persons (right or left). See also kenka yotsu.

Anza
Sitting cross legged.

Arigato
Thank you. Arigato, sensei is said at the close of class by the students.

Ashi
Leg, foot (ex.: okuri ashi barai).

Ashi garami
Entangled leg lock.

Ashi guruma
Leg wheel.

Ashi waza
Foot or leg technique(s). One of the nage waza (q.v.).

Ashi yubi
Toe (lit. foot finger).

Atemi
Striking.

Atemi Waza
Striking techniques.

Awase
To join (ex.: waza ari awasete ippon, q.v.).

Awase waza
Combination techniques (see Part 8 – Combinations).

Ayumi Ashi
Walking; course. Ordinary pattern of walking; normal walking (see tsugi ashi).

**B**

Barai (Harai)
Sweeping action with the leg or foot (ex.: de ashi barai).

Batsugun
Exceptional achievement which leads to an instant promotion. At the Kodokan, this used to be given at kohaku shiai (q.v.). It can also be given for service to Judo.

Bu
Military, martial.

**Budo**
Martial way, martial arts.

**Bujutsu**
Martial arts; martial techniques (see jutsu).

**Bushi**
Samurai warrior.

**Bushido**
Way of the warrior.

**C**

Chugaeri
Breaking a forward fall with the forearms; somersault.

Chui
Warning. Referee's call for minor infraction of competition rules; penalty (removed from competition rules in 2008).

**D**

Dai
Ordinal number, for example dai ikkyo (lit. 'group ordinal number one'), first group of the nage waza. Note that this word has multiple meanings in Japanese.

Daki
Embrace; hug (ex.: daki age).

Dan
Black belt rank. The levels are:
1. shodan
2. nidan
3. sandan
4. yodan
5. godan
6. rokudan (white/red belt)
7. shichidan (white/red belt)
8. hachidan (white/red belt)
9. kudan (red belt)
10. judan (red belt)

Jigoro Kana had no dan. He is generally recognized as holding 12th dan, which has a white belt to signify the completion of the circle from rokyu. The 12th dan belt however is double-width, to avoid any confusion...

De
Advance; forward (ex.: de ashi harai).

Debana
Instant of opportunity to break balance as opponent initiates a motion. (lit. 'in front of the nose').
**Deshi**
Student. *Uchi deshi* is a student who lives at the dojo, doing tasks such as cleaning in exchange for tuition.

**Do**
Way; path; principle.

**Do**
Trunk (*ex.:* do jime).

**Do jime**
Body scissors/squeeze (illegal in competition).

**Dojo**
School or training hall for studying the way. Do, way + jo, school.
The different parts of the dojo are:

```
    shomen
   /   \
shimoseki /  joseki
    /    \
   /     \
shimoza
   /     \
kamiza
```

The kamiza (‘seat of honour’) is the central point of the dojo. It is here that Jigoro Kano’s picture is placed. To the right of the kamiza is the joseki (jo, assistant; seki, seat), the side where the sensei sits. Opposite the joseki is the shimoseki where the yudansha (*q.v.*) sit. Mudansha (*q.v.*) sit opposite the kamiza, on the side called shimoza (‘lower seat’). The shomen (*q.v.*) is the wall behind the kamiza where pictures or awards can be hung. The portrait of Jigoro Kano will be placed here, in the middle.

**Dori**
Grab (*ex.:* kata ashi dori).

**E**

**Eishoji Temple**
In February of 1882 Jigoro Kano, then aged 22, founded his first dojo at a hall in the Eishoji temple, situated in the old shitaya district of downtown Tokyo. He started there with nine of his students from the Kito ryu. The photo here is of the garden, with the main entrance. The stone to the left commemorates the founding of judo at this site.

**Eri**
Collar or lapel of the Judo gi (*ex.:* okuri eri jime).

**Eri jime**
Collar choke.

**F**

**Fudoshin**
Immovable spirit.

**Fusegi**
Escapes.

**Fusen gachi**
Win by default (competition).

**G**

Several judo terms may be written with an initial ‘g’ or ‘k’. The rule is: if the word is the first term in a phrase it is written with a ‘k’ (hard sound). Otherwise the sound softens to a ‘g’. *Ex.:* kaeshi waza, sumi gaeshi.

**Gaeshi (Kaeshi)**
Counter or reversal (*ex.:* sumi gaeshi). *See* sukashi.

**Gake**
Hook, action done with the leg (*ex.:* ko soto gake).

**Garami**
Entangle or twist (*ex.:* ude garami). *See* hineri.

**Gari**
Reaping, or sweeping action done with the leg (*ex.:* o soto gari).

**Gatame (Katame)**
Hold-down, (joint) lock (*ex.:* kata gatame or ude gatame).

**Gi (Judogi)**
Judo uniform. Jigoro kano did not introduce the gi as we know it today until 1911. Prior to that, the judoka practiced in kimonos. The word is pronounced with a hard ‘g’, as in ‘get’.

**Go**
Five. *See* Part 3, Counting.

**Godan**
Fifth degree black belt. *See* dan for a complete list.

**Gokyo**
(1) Group five in the Kodokan classification of the nage waza. Go, five + kyo, principle or group.
(2) Five groups. The division of nage waza into five groups of techniques.

*Kyu gokyo no waza* was the first set of definitions. It was created in 1895 and comprised 42 throws.

*Shin gokyo no waza* (or simply “the gokyo”) was defined in 1920 and remained the only throwing
techniques recognized by the Kodokan for 62 years. In this version, eight of the kyu gokyo no waza were eliminated, being deemed too dangerous, and 6 new techniques were added (see shin go kyo no waza). In 1982, the hundredth anniversary of the foundation of the Kodokan, the eight techniques that had been eliminated in 1920 were reinstated. At the same time fifteen more techniques that had become popular in competition were officially condoned (see shinmeisho no waza). Finally in 1997 two further throws were added to the shinmeisho no waza.

Gokyu
Yellow Belt (fifth coloured-belt rank or kyu).

Go no sen
Counter attack executed the instant after uke has attempted to execute their own technique (lit. 'Defensive initiative'). See sen no sen. Also see part 9, Kaeshi Waza.

Gonosen no kata
Forms of counters. This kata was extensively promoted by Mikonosuke Kawaishi in his book 'The Seven Katas of Judo'. It is not recognized by the Kodokan.

Goshi (Koshi)
Waist or hip (ex.: o goshi). When it is not the first word, the 'k' becomes a 'g'.

Goshin
Self defense.

Goshin Jutsu no kata
Forms of self defense. The fourth of the Kodokan kata. See Kodokan goshin jutsu.

Guruma (kuruma)
Wheel (ex.: kata guruma).

Gyaku
Reverse (ex.: gyaku juji jime).

H

Ha
Wing (ex.: kata ha jime).

Habukareta Waza
Preserved techniques. When the Kodokan created the shin gokyō no waza in 1920, eight of the techniques from the former gokyō (see kyu go kyo) were deemed too dangerous and were removed. On the occasion of the hundredth anniversary of the founding of the Kodokan these eight techniques were reinstated as the Habukareta waza. These techniques are

- Daki wakare
- Hikikomi gaeshi
- O soto otoshi
- Obi otoshi
- Seoi otoshi
- Tawara gaeshi
- Uchi makikomi
- Yama arashi

Hachi
Eight. see Part 3, Counting.

Hachidan
Eighth degree black belt. See dan for a complete list. As for sixth and seventh dans, belt colours are alternating red and white panels. See kohaku obi.

Hadaka
Naked (ex.: hadaka jime).

Hai
Yes! (see iie).

Hajime!
Start! or begin! Used in shiai and randori.

Hando no kuzushi
Unbalancing by reaction; uke loses balance as a result of trying to avoid some movement on the part of tori. See happo no kuzushi.

Hane
Springing action, with the leg (ex.: hane goshi).

Hansoku
'You have lost'. See next entry.

Hansoku make
Defeat by referee decision. It is given:
1) to a competitor who has accumulated four shido in a match. This entails losing the match but not disqualification from the competition.
2) for a major infringement of the rules of competitive judo. This entails immediate disqualification from the competition.

Hantei
Decision! Referee's call for judge's decision (vote with flags, majority wins).

Happo no kuzushi
Eight directions of Kuzushi, or unbalancing of uke. (see hando no kuzushi). The directions are:

Hara
Centre, stomach (ex.: hara gatame).

Harai (Barai)
Sweeping action with the leg or foot (ex.: harai goshi).
Hazushi
Escape.

Hidari
Left (ex.: hidari eri dori in goshin jitsu no kata). See also mae, migi.

Hiji
Elbow (ex.: hiji makikomi).

Hiki
Pulling.

Hiki komi gaeshi
Turning an opponent on the ground in order to start ne waza.

Hiki wake
Drawn match (competition; referee's award).

Hikite
Pulling hand – usually the hand gripping a sleeve. hiki, pull + te, hand.

Hineri
Twisting (ex.: kote hineri in goshin jitsu no kata). See garami.

Hishigi
Crush (ex.: ude hishigi wake gatame).

Hiza
Knee (ex.: hiza guruma).

Hon
Basic or fundamental (ex.: Hon Kesa Gatame – but see the entry for kesa gatame).

Hyaku
One hundred. See Part 3, Counting.

I

Ichí (Sho)
One. The form 'ichi' is used for counting; the form 'sho' is used, for example, to indicate first dan black belt rank (shodan). See Part 3, Counting.

Iie
No! See hai.

Ikkyo
Group one. Ik (ichi), one + kyo, principle or group.

Ikkyu
Brown Belt (first coloured-belt rank or kyu).

Ippon
One full point, which scores a victory in shiai. The scores, from least up to to win, are
- koka (no longer used)
- yuko
- waza ari
- waza ari awasete ippon
- ippon
q.v. alphabetically in this vocabulary.

Ippon is signaled in competition by the referee raising the arm vertically above the head.

Itsutsu no kata
'Forms of Five'. The sixth of the Kodokan kata. It was created by Jigoro Kano in 1887 but left unfinished at his death. It expresses the elements of judo in five fundamental principles:
1. Continuous attack, even of lesser power against greater, will bring victory.
2. Energy comes from the opponent. Victory comes from yielding to this energy and turning it against the opponent.
3. The principle of the whirlpool. Objects caught in a vortex will close in towards each other.
4. The tides of the ocean, which will sweep everything from a beach into the depths of the water.
5. One source of energy yields to another in order to avoid mutual destruction. This brings peace and co-existence.
This kata, together with the seventh, koshiki no kata, are grouped as the ri no kata (q.v.).

J

Jigo Hontai (Jigotai)
Fundamental defensive posture. The knees are bent so as to lower the centre of gravity. See shizen hontei.

Jigoku
Hell (ex.: jigoku jime).

Jigoro Kano
See Kano.

Jigotai
Defensive posture. See jigo hontei.

Jikan
Referee call to stop the clock (competition).

Jime (Shime)
Choke or strangle (ex.: hadaka jime).

Jita Kyoei
Principle of mutual benefit and welfare (lit. 'prospering in common for oneself and others'). One of Jigoro Kano's two mottos. See also Seiryoku senyo and Kodokan Bunkakai. Jigoro Kano's calligraphy for jita kyoei is shown here.

Jo
(1) Hall; school (in the sense of a building).
(2) Assistant.

Jogai
Outside of the mat area.

Jonai
Inside the mat area.
Joseki
After the kamiza (q.v.), the most important area of the dojo. The joseki is to the right of the kamiza. The sensei sits here (jo, assistant + seki, seat). See dojo.

Joshi
Women. see next entry.

Joshi goshin ho

Ju
The principle of gentleness, yielding, or giving way; soft, flexible.

Ju

Ju no Kata
Forms of Gentleness. The fifth of the Kodokan kata, created in 1887 (the same year as itsutsu no kata). The three sets of five techniques are intended to demonstrate the principles of gentleness yielding. When Jigoro Kano was asked to explain judo he would demonstrate this kata. See also rentai no kata.

Ju no ri
Principle of flexibility or yielding.

Judan
Tenth degree black belt. See dan for a complete list. As for ninth degree, the belt colour is red.

Judo
The gentle way. The term was coined by Jigoro Kano in order to express the departure from a philosophy of 'martial' (the basis for jujutsu, q.v.). He saw judo as a philosophy extending beyond the study of techniques into all walks of life. This is expressed in the two mottos, jita kyoei and seiryoku renyo (q.v.). The calligraphy to the right is 'judo' written in kanji.

Judo Ichidai
A Judo life—Spending one's life in the diligent pursuit of Judo.

Judogi
Judo Uniform. See gi. It consists of three parts: a jacket, or uwagi, made from heavyweight cotton; pants, or zubon; and a belt, or obi, made from heavy cotton. Jigoro Kano introduced the judogi as we know it today in 1907. Before that judo was practiced in a kimono. In 1997 the International Judo Federation introduced the blue uniform as a way to distinguish between two competitors. The image shows Jigoro Kano wearing a judogi in the 1932.

Judoka
One who studies Judo.

Juji
Cross (ex.: juji gatame).

Jujutsu
Gentle science; gentle art. Jujutsu evolved in Japan several centuries ago as a way of defeating an opponent wearing armour without using weapons. Jigoro Kano used the techniques as the basis for judo.

Jutsu
Technique; method; skill; spell; trick.

K
See G.

Kaeshi (Gaeshi)
Counter; reversal (ex.: sumi gaeshi, kaeshi waza). See also sukashi.

Kaeshi Waza
Counter techniques. See Part 7.

Kake
Completion or execution of a throw. Preceded by kuzushi and tsukuri (q.v.). Lit. 'beginning', 'start'.

Kami
Upper (ex.: kami shiho gatame).

Kamiza
Highest point of honour in a Dojo. It is often raised above the level of the tatami. This is where the picture of Jigoro Kano should be placed. See dojo.

Kani basami
Lobster claw. The Kodokan gives the translation 'scissor throw'. One of the shin meisho no waza (q.v.)

Kan
A meeting place intended for public use, as opposed to a private house (ex.: Kodokan, Ryudokan, q.v.)

Kano, Jigoro
The founder of Judo. Born in Kikage (near Kobe), Japan, October 28 1860. Died on board the ship Hikawa Maru, May 3 1938, while returning from the United States. The portrait shows Kano in 1881 at age 20, at the time when he would found his first dojo in the Eishoji Temple (q.v.).

Kansetsu
Joint.

Kansetsu Waza
Joint locking techniques.

Kappo
Resuscitation techniques. (It can happen that uke loses consciousness as a result of one of the choke techniques that restrict the flow of blood to the head). See katsu.

Kata
Fundamental form. The seven Kodokan kata are:
• Nage no kata
• Katame no kata
• Kime no kata
• Kodokan goshin jutsu
• Ju no kata
• Itsutsu no kata
• Koshiki no kata

*(q.v. alphabetically in this vocabulary)*

**Kata**

(1) Single; one of a pair *(ex.: kata juji jime).*
(2) shoulder *(ex.: kata gatame).*

**Kataha**

A half; single wing *(kata, single + ha, wing).*

**Katame (gatame)**

Hold-down, lock. The 'k' changes to a 'g' if this is not the first word.

**Katame no kata**

Forms of grappling. The second of the Kodokan kata. Often referred to as one of the randori no kata *(see also nage no kata).*

**Katame waza**

Grappling Techniques.

**Katate**

Single hand *(kata, single + te, hand).*

**Katsu**

Resuscitation. *See kappo.*

**Keiko**

Practice in general.

**Keikoku**

Serious warning. Referee's call for severe penalty in competition. The term was dropped from the International Judo Federation competition rules in 2003...

**Kenka Yotsu**

Opposite grips used by each judoka, one right, one left. *See also ai yotsu.*

**Kesa**

Scarf *(ex.: kesa gatame)*

**Kesa gatame**

Scarf hold. Also known as hon gesa gatame, however the Kodokan no longer uses 'hon' for this hold.

The word 'scarf' comes from a type of samurai sword cut. The warrior would kill an opponent with a diagonal cut, starting at the side of the neck and descending. Kesa gatame controls that same part of the body.

**Ki**

Internal force or spiritual energy.

**Kiotsuke!**

*(come to) Attention!*" come to" Attention!*

**Kito ryu no kata**

*See koshiki no kata.*

**Ko**

Small or minor *(ex.: ko soto gari).* It also has the meanings of study, or lecture *(ex.: Kodokan).*

**Kodansha**

High ranking judoka *(5th dan and above).*

**Kodokan**

Judo institute in Tokyo where Judo was founded.

Ko, study + do, the way + kan, public place, i.e. "The house which shows the way".

**Kodokan Bunkakai**

Kodokan Cultural Association, founded by Jigoro Kano in 1922. The mottos associated with judo were first presented at the foundation of this association: seiryoko zenyo and jita kyoei *(q.v.)*.

**Kodokan goshin jutsu**

The fourth of the Kodokan kata, created in 1958, twenty years after the death of Jigoro Kano. This is a self defence kata consisting of twenty one techniques divided into two groups, twelve techniques for use against an unarmed opponent and nine for use against an opponent with a knife, a stick or a pistol. *See also shobu no kata.*

**Kogeki Seyo**

Order for judoka to attack.

**Kohaku**

"Winner stays up” form of shiai.

**Kohaku obi**

Belt of alternating white and red panels, worn by rokudan, shichidan and hachidan. White signifies purity and simplicity, red signifies a string drive to...
train and achieve success. Jigoro Kano introduced this belt in 1930.

**Koho ukemi**
Falling methods to the rear.

**Koka**
Score less than a yuko (competition). This score was added to the International Judo Federation competition rules in 1974, then removed in December 2008. See yuko, waza ari, ippon.

**Komi**
Pull (ex.: tsuri komi goshi).

**Koshi (Goshi)**
Hip (ex.: koshi guruma). If is is not the first word, the 'k' becomes a 'g'.

**Koshi waza**
Waist or hip techniques. One of the nage waza (q.v.).

**Koshiki no kata**
Also known as the Kito ryu no Kata. Jigoro Kano created this kata in order to preserve the techniques of the Kito ryu, which were the source for judo. The twenty one techniques were developed originally for warriors wearing armour. It consists of two parts: omote (front) and ura (back). The seventh of the Kodokan kata.

**Kote**
Wrist (ex.: kote gaeshi in goshin jitsu no kata). ko, small + te, hand. See also tekubi.

**Ku**
Nine. See Part 3, Counting.

**Kubi**
Neck. Also see tekubi.

**Kudan**
Ninth degree black belt. See dan for a complete list. As for judan, kudan belt colour is red.

**Kumi**
Grip.

**Kumi Kata**
Methods of gripping an opponent. The commonest is migi kumi kata. The left equivalent is hidari kumi kata. See also ai yotsu and kenka yotsu.

**Kuzure**
Modified hold, variation (ex.: kuzure kesa gatame)

**Kuzushi**
Unbalancing the opponent; off balance. This could be achieved (1) by tori pushing or pulling uke to unbalance them; (2) by uke moving, thus creating a momentary unbalance. See tsukuri and kake.

**Kyoshi**
Instructor. (See sensei, shihan; also see next entry).

**Kyo**
Group, principle. See gokyo, kyoshi.

**Kyu**
Class of belt ranks in judo below black belt. See also mudansha, dan, yudansha.

**Kyu**
Former. See next entry.

**Kyu go kyo**
The first classification of throws by Jigoro Kano, created in 1895. It consists of 42 techniques divided into 5 groups. Eight of the techniques were removed in the 1920 classification but then reinstated in 1982.

**L**

**Maai**
Distance required between two people to effectively enter a tachi waza.

**Mae**
Forward, front. See also hidari, migi.

**Mae Sabaki**
Frontal escape.

**Mae sutemi waza**
Back sacrifice throws. One of the nage waza (q.v.).

**Mae Ukeni**
Front breakfall.

**Maki**
Wind; the action of winding.

**Makikomi**
Winding pull; winding within. There are 6 recognized makikomi techniques: uchi (1895 kyu gokyo, now part of the habukareta no waza), hane and soto (1920 gokyo), o soto, harai and uchi mata (shinmeisho no waza, q.v.).

**Makura**
Pillow (ex.: makura kesa gatame). The Kodokan no longer uses this term. Instead, the hold is called kuzure kesa gatame, a variation of scarf hold.

**Mata**
Thigh (ex.: uchi mata).

**Matte!**
Stop! (whatever you are doing).

**Mi**
Body. See tai.

**Migi**
Right (ex.: migi eri dori in goshin jitsu no kata). See also hidari, mae.

**Moro**
Double.
Morote
Two-handed (ex.: morote gari). Moro, double + te, hand.

Mudansha
Holder of any rank below black belt (lit. 'one without dan'). The opposite is yudansha, 'one with dan'. See also kyu, dan.

Mune
Chest (ex.: mune gatame).

N

Nage
Throw (noun).

Nage komi
Repetitive throwing practice. See uchi komi.

Nage no Kata
Forms of throwing. The first of the Kodokan kata. Often referred to as one of the randori no kata (see also katame no kata).

Nage Waza
Throwing techniques. The Kodokan recognizes 67 techniques:
- Gokyo: 40 techniques
- Habukareta: 8 techniques
- Shinmeisho: 19 techniques
See each term in this vocabulary.

Nage waza is divided into 5 sub-groups:
Tachi Waza
- Te waza
- Koshi waza
- Ashi waza
Sutemi Waza
- Mae sutemi waza
- Yoko sutemi waza

Nami
Normal (ex.: nami juji jime).

Ne
Lie down.

Ne waza
Techniques on the ground, grappling techniques.

Ni
(1) Two. See Part 3, Counting.
(2) used as a grammatical particle to indicate direction. For example, Sensei ni rei, bow towards the sensei.

Nidan
Second degree black belt. See dan for a complete list.

Niju
Twenty. See Part 3, Counting.

Nikyo
Group two in the Kodokan classification of the nage waza. Ni, two + kyo, principle or group.

Nikkyu
Blue belt (second coloured-belt rank or kyu).

O

O
Large or major (ex.: o goshi).

O goshi
Major hip throw.

O soto gari
Major outer reaping throw.

Obi
Judo belt; sash (ex.: obi goshi). When Jigoro Kano founded judo there was no distinction of rank by belt colour. Even when he awarded the first shodan ranks to two of his students in 1883 (Saigo and Tomita) there was no belt to go with the award. Three years later, in 1886, he created the black belt as an outward sign of achievement, but it was still just a kimono belt. In 1907, when he devised the judogi (in the form that we still use it today) he introduced the concept of white and black belts. There were no other colours – remember that this was Japan, where the concept was 'you don't know it' or 'you do know it'! The educational value of degrees of learning had not yet been recognized. White represented the unwritten page, and black was the opposite. The idea of coloured belt did not appear until 1935, in Paris, France. It was Mikonosuke Kawaishi who realized that western cultural attitudes required a more overt sign of progress, and he devised the system of colours in the order white, yellow, orange, green, blue brown, that has been universally recognized and used since that time. See also Kohaku obi.

Okuden
Secret teachings.

Okuri
Slide; chase, pursue (ex.: okuri eri jime).

Onegai shimasu
Please.

Osaekomi
Pin, referee call to begin timing (competition).

Osaekomi waza
Holding techniques.

Osaekomi Toketa
Escape, stop timing of hold. More usually this is just 'toketa'.

Otoshi
Drop (ex.: tani otoshi).
Randori
Free practice.

Randori no Kata
The katas based on throws (nage no kata) and hold-downs (katame no kata), so-called because these are the elements of randori.

Randori Waza
Techniques for free practice.

Rei!
Bow! (lit. 'expression of gratitude').

Reiho
Forms of respect, manners, etiquette.

Reishiki
Etiquette, or mat manners (see http://judoinfo.com/dalien2.htm).

Renraku
Combination, contact.

Renraku Waza
Combination techniques. See Part 6.

Renshu
Practice.

Rentai no Kata
Forms of physical education. This is not in itself on of the kata, but groups the ju no kata and the seiryoku zenyo kokumin taiiku (q.v.).

Ri
Theory (ex.: ri no kata).

Ri no kata
Forms of theory. This is not an independent kata but groups itsutsu no kata and koshiki no kata (q.v.). Their aim is to develop a deeper understanding of the central purpose of judo.

Ritsu rei (ritsurei)
Standing bow.

Roku
Six. See Part 3, Counting.

Rokudan
Sixth degree black belt. See dan for a complete list. As for seventh and eighth dans, belt colours are red/white. See Kohaku obi.

Rokyu (rokkyu)
White belt. Sixth class (kyu) judo coloured-belt rank.

Ryo
Double; both.

Ryote
Two-handed (ex.: ryote jime).

Ryu
School.

Ryudokan
Judo club in Keswick, Ontario. Ryu, school + do, the way + kan, study or lecture.

Sabaki
The action of turning the body (ex.: tai sabaki, q.v.). Lit. 'management' or 'judgement'.

San
Three. See Part 3, Counting.

Sandan
Third degree black belt. See dan for a complete list.

Sankaku (Sangaku)
Triangle (ex.: Sankaku Gatame).

Sankyo
Group three in the Kodokan classification of the nage waza. San, three + kyo, principle or group.

Sankyuu
Green Belt (third coloured-belt rank or kyu).

Sasae
Prop up; support (ex.: Sasae Tsuri Komi Ashi)

Seika Tanden
A point in the abdomen that is the centre of gravity.

Seiryoku zensho
Principle of maximum efficiency with minimum effort (lit. 'good use of spiritual and physical strength'). The motto was introduced at the conference inaugurating the Kodokan Bukakai (q.v.). Jigoro Kano's calligraphy for seiryoku zenyo is shown here.

Seiryoku zensho kokumin taiiku no kata
Maximum efficiency national physical education kata. One of the Kodokan kata. Kokumin = national; Taiiku = physical education. See also rentai no kata.

Seiza
Formal kneeling posture.

Sen
Attack initiative; predecessor; one thousand.

Sen no sen
Counter attack while uke is still in the process of executing a technique. (lit. 'initiative of initiative'). See go no sen. Also see part 9, Kaeshi Waza.
Sensei
Teacher, instructor. Sen, predecessor + sei, person.

Sensei ni rei!
Bow to Sensei.

Seoi
Back; shoulder (for example, 'backpack' in Japanese is 'seoi kago'). In judo the word is usually translated as shoulder (ex. seoi nage).

Shi (Yo/Yon)
Four (See shiho). 'Shi' contains the Japanese sound for 'death', so there is an alternative pronunciation. See Part 3, Counting.

Shiai
Contest, tournament. The word is derived from 'shi ni ai', a symbolic reference to death.

Shiaijo
Competition area.

Shichi (nana)
Seven. Either word can be used. See Part 3, Counting.

Shichidan
Seventh degree black belt. See dan for a complete list. As for sixth and eighth dans, belt colours are red/white. See Kohaku obi.

Shido
Minor penalty, equal to koka score (Referee's call for a minor infringement). It became a part of competition rules in 1974. If four shido (equivalent to hansoku make) are given to a competitor in one match, the opponent wins the match. (lit. 'guidance'). See hansoku make.

Shihan
Title for an exemplary teacher or Judo Ichidai. The title is usually reserved for Jigoro Kano (Kano shihan).

Shiko
Four quarters or corners of the body (ex.: kami shiho gatame).

Shiki
Style or ceremony (See reishiki).

Shime (Jime)
Choke or strangle (ex.: shime waza).

Shime Waza
Choking techniques.

Shimoseki
The side of the dojo where the lower ranked black belts sit (see dojo).

Shimozu
The side of the dojo where the non-black belt students sit (see dojo).

Shin go kyo no waza
The forty throws of Kodokan judo, defined in 1920. The throws are pedagogically divided into five groups of eight throws. See Part 4, Nage Waza.

Shin meisho no waza
Fifteen techniques that the Kodokan added to the official list in 1982, together with a further two that were added in 1997. The techniques are:

- Morote gari
- Kuchiki taoshi
- Kibisu gaeshi
- Uchi mata sukashi
- Daki age
- Tsubame gaeshi
- Ko uchi gaeshi
- O uchi gaeshi
- O soto gaeshi
- Harai goshi gaeshi
- Uchi mata gaeshi
- Hane goshi gaeshi
- Kani basami
- O soto makikomi
- Kawazu gake
- Ippon seoi nage
- Uchi mata makikomi
- Sode tsurikomi goshi *
- Harai makikomi *

* Added in 1997.

Shimpan
Referee.

Shintai
Moving forwards, sideways & backwards (lit. 'advance' or 'retreat').

Shisei
Posture.

Shizen hontai
Fundamental natural posture. See jigo hontai.

Shizentai
Natural standing posture. See shizen hontai.

Shobu no kata (shinken shobu no kata)
Forms of self defence. The term groups two of the kata, kime no kata and Kodokan goshin jutsu, and also the women's kata, joshi goshin ho.

Shodan
First degree black belt. See dan for a complete list.

Shomen
The front wall of the dojo. This is where any photos will be placed, and of course the image of Kano shihan. It is the wall behind the kamiza. Sho, true + men, face. See dojo.

Sode
Sleeve (ex.: sode tsuri komi goshi).

Sode guruma jime
Nami juji jime (q.v.) applied from behind.

Soke
Founder of a martial art or ryu

Sono Mama!
Freeze! (hold your position in Ne Waza – referee's call).
**Sore Made**  
Finished, time is up, end of match (referee's call).

**Sotai renshu**  
Practice in pairs.

**Soto**  
Outer or outside (ex: soto makikomi).

**Sukashi**  
Counter or evasion (ex: uchi mata sukashi). See gaeshi.

**Sukui**  
Scoop (ex: suki nage).

**Sumi**  
Corner (ex: sumi otoshi).

**Sute**  
Throw away; sacrifice.

**Sute geiko**  
Throwing practice without resistance done with a partner.

**Sutemi**  
To throw away; to throw the opponent by first throwing oneself (sute, sacrifice + mi, body).

**Sutemi Waza**  
Sacrifice techniques. See nage waza.

**T**

**Tachi**  
To stand.

**Tachi Waza**  
Standing techniques. See nage waza.

**Tai**  
Body (ex: tai otoshi). See mi.

**Tai sabaki**  
Body control. Pivoting or turning the body in response to the actions of the opponent so as to keep one's own equilibrium. See sabaki.

**Taiso**  
Warm up exercises.

**Tandoku renshu**  
Solo practice.

**Tani**  
Valley (ex: tani otoshi).

**Tatami**  
Mat. A traditional flooring in Japanese homes, made of rice straw with a cover. They are always twice as long as wide, with a standard size of 1 metre by 2 metres.

Typically, tatamis are arranged in a square. Thus, the smallest possible area is 4 square metres, formed by placing two mats with one contiguous long side:

Larger squares are then created by placing tatamis around this basic shape, always starting with a long side against a short side:

Areas will be the square of the even numbers, $2^2$, $4^2$, $6^2$, $8^2$, and so forth. The standard olympic area is $64m^2$ for the combat surface, with a 1 metre danger zone surround and a 3 metre safety area.

The arrangement of the tatamis goes back to the Edo period of Japanese history (1603-1868). Arranging the tatamis in a grid pattern (where four corners meet and form the shape of a plus sign, +) was considered to bring bad luck to a household:

The mats were usually arranged so that two corners met in the middle of the long side of a third tatami:

**Tate**  
Vertical; straddle; standing (ex: tate shiho gatame).

**Tawara**  
Straw bag; rice bail (ex: tawara gaeshi).

**Te**  
Hand (ex: Te Guruma).

**Te waza (tewaza)**  
Hand techniques. One of the nage waza (q.v.).

**Tekubi**  
Wrist. te, hand + kubi, neck. See also kote.

**Tentori**  
Elimination form of shiai.

**Toketa**  
Hold down broken! Referee's call in competition.

**Tokui Waza**  
Favorite or best technique.

**Tomoe**  
Shaped like a comma; circle (ex: tomoe nage).

**Tori**  
Person performing a technique.

**Tsubame**  
Swallow (the bird!). (ex: tsubame gaeshi).

**Tsugi ashi**  
Walking by bringing one foot up to another; sliding foot walking (kata technique).

**Tsuki**  
Thrusting (ex: tsuki komi jime).

**Tsukkomi**  
Thrust and pull (dagger thrust at the stomach).
Tsukuri
Positioning for a throw; entry into a technique (lit. 'make', 'construction', 'workmanship'). See also kuzushi and kake

Tsuru
Lift (ex.: harai tsuri komi ashi).

Tsurite
Lifting hand.

U

Uchi
Inner (ex.: o uchi gar).

Uchi komi
Repetition attack practice without throwing done with a partner. See nage komi.

Ude
Arm (ex.: ude gatami).

Uke
The one who submits; the person receiving a judo technique. Uke may execute their own technique, but in that case they are stopped by tori, who successfully completes a counter technique. Several of the techniques of the gokyo are counters which require uke to attempt an initial throw (ex.: utsuri goshi, ushiro goshi, sukui nage)

Ukemi
Breakfall Techniques, falling practice (side, back, forward). See koho ukemi; mae ukemi; yoko kaiten ukemi; yoko ukemi; zempo kaiten ukemi.

Uki
Float (ex.: uki goshi).

Ura
Towards the back (ex.: ura nage).

Ushiro
Reverse, rear position (ex.: ushiro kesa gatame).

Ushiro Sabaki
Back movement control.

Ushiro Ukemi
Falling backward.

Utsuri
Change; switch; transfer (ex.: utsuri goshi).

Uwagi
Jacket. See judogi.

W

Wakare
To separate; to divide (ex.: yoko wakare).

Wake (waki)
Armpit (ex.: wake gatame).

Waza
Technique.

Waza ari (wazari)
Half point score (numerical score) from a single throw, a pin longer than 20 seconds, or an opponent's 3rd shido. See koka, yuko, ippon. The referee will signal a waza ari by holding the arm straight out to the side.

Waza ari awase te ippon!
A second half-point score added to a first is counted as an ippon, which wins the match. The referee will call this out (lit. 'half point joins half point for one point'), and at the same time execute first the gesture for a waza ari, then the gesture for an ippon. Waza Ari + Waza Ari = Ippon (full point score wins match).

X

Y

Yakusoku Geiko (renshu)
Pre-arranged free practice.

Yama
Mountain.

Yama arashi
Mountain storm (one of the forbidden throws in competition).

Yodan
Fourth degree black belt. See dan for a complete list.

Yoko
Side or lateral (ex.: Yoko Shiho Gatame).

Yoko Kaiten Ukemi
Sideways rolling break fall.

Yoko Sutemi Waza
Side sacrifice throws. See nage waza.

Yoko wakare
Side separation.

Yoko ukemi
Sideways breakfall.

Yon (yo)
Four. See Part 3, Counting.
Yonkyo
Group four in the Kodokan classification of the nage waza. Yon, four + kyo, principle or group.

Yonkyu
Orange Belt (fourth coloured-belt rank or kyu).

Yoshi
Resume action, continue (referee's call in competition).

Yotsu
Hold, grip. See ai jotsu and kenka yotsu.

Yubi
Finger. (See ashi yubi).

Yudansha
Holder of any black belt rank (lit. 'one with dan'). The opposite is mudansha, 'one without dan'. See also dan, kyu.

Yudanshakai
Black belt association

Yuko
Score less than a waza ari (referee's award in competition). It was added to competition rules in 1974. The referee signals this score by holding the arm out at an angle of 45°. See koka, waza ari, ippon.

Yusei Gachi
Win by judge's decision.

Z

Za
Seat, position.

Za rei (zarei)
Kneeling salutation.

Zanshin
Awareness.

Zempo kaiten ukemi
Forward rolling falling.

Zenshin
The whole body.

Zubon
Pants. See judogi.
2. English – Japanese

The terminology here is simply a reversal of the Japanese–English section, with the definitions promoted to an alphabetical list. The choice of words for a definition is often arbitrary, and therefore you should use this list more for perusal.

A

Arm
Ude
Armpit
Wake (waki)
Art of self defense
Goshin Jutsu no kata
Attack initiative
Sen
Attention!
Kiotsuke!
Awareness
Zanshin

B

Back - direction
Ura
Back movement control
Ushiro Sabaki
Back sacrifice throws
Ma sutemi waza
Back; shoulder
Seoi
Balance - break balance as opponent initiates a motion.
Debana
Basic; fundamental
Hon
Begin!
Hajime!
Belt - alternating white and red panels
Kohaku obi
Belt colours
white.........................rokyu (rokkyu)
yellow.......................gokyo
orange........................yonkyu
green........................sankyu
blue............................nikyu
brown..........................ikkyu
Belt ranks below black belt
Kyu
Black belt association
Yudanshakai
Black belt level
Dan
Black belt rank
Yudansha
Black belt
first degree .............Shodan
second degree ..........Nidan
third degree ..............Sandan
fourth degree ..........Yodan
fifth degree ............Godan
sixth degree ...........Rokudan
seventh degree .........Shichidan
eighth degree ..........Hachidan
ninth degree ..........Kudan
tenth degree ............Judan
Blocking
Sasae
Blue belt
Nikkyu
Body
Tai
Body control
Tai sabaki
Body scissors/squeeze
Do jime
Bow
Rei!
Bow - kneeling
Zarei (zag rei)
Bow - standing
Ritsu rein
Bow to Sensei
Sensei ni rei!
Breakfall Techniques
Ukemi
Brown Belt
Ikkyu

C

Centre
Hara. Also stomach.
Centre of gravity
   Seika Tanden
Ceremony, style
   Shiki
Change, transfer
   Utsuri
Chest
   Mane
Chin
   Ago
Choke; strangle
   Jime (Shime)
Choking techniques
   Shime Waza
Circle
   Tomoe
Classification of throws created in 1895
   Kyu go kyo
Classification of throws created in 1920
   gokyo
Classification of throws created in 1982
   Shinmeisho no waza
Collar choke
   Eri jime
Collar; lapel
   Eri
Coloured belt holder
   Mudansha
Combination techniques
   Awase waza, renraku waza
Combination; contact
   Renzaku
Competition area
   Shiaijo
Completion, execution of technique
   Kake
Contest, tournament
   Shiai
Corner
   Sumi
Counter or evasion
   Sukashi
Counter techniques
   Kaeshi Waza
Counter; reversal
   Kaeshi (Gaeshi)
Cross
   Juji
Crush
   Hishigi

D

Decision
   Kime
Decision - forms of decision
   Kime no Kata
Decision (competition)
   Hantei
Defeat by referee decision
   Hansoku make
Defensive posture
   Jigo Hontai (Jigotai)
Defensive posture
   Jigotai
Distance between two combatants
   Maai
Dojo - highest point of honour
   Kamiza
Dojo - place for the sensei
   Joseki
Dojo - the front wall of the dojo
   Shomen
Dojo - where the lower ranked black belts sit
   Shimoseki
Dojo - where the non-black belt students sit
   Shimoza
Double
   Moro
Drawn match
   Hiki wake
Drop
   Otoshi

E

Eight
   Hachi
Elbow
   Hiji
Elimination form of shiai
   Tentori
Entangle; twist
   Garami
Entangled leg lock
   Ashi garami
Escapes
   Fusegi
Etiquette, or mat manners
   Reishiki
F

Falling backward
Ushiro Ukemi

Falling methods to the rear
Koho ukemi

Favorite or best technique
Tokui Waza

Finger
Yubi

Finished, time is up, end of match
Sore Made

Five
Go

Floating
Uki

Foot or leg technique(s)
Ashi waza

Foot; leg
Ashi

Formal kneeling posture
Seiza

Former
Kyu

Forms of counters
Gonosen no kata

Forms of Five'. The sixth of the Kodokan kata.
Itsutsu no kata

Forms of Gentleness. The fifth of the Kodokan kata.
Ju no Kata

Forms of grappling
Katame no kata

Forms of throwing
Nage no Kata

Forward fall; somersault
Chugaeri

Forward rolling falling
Zempo kaiten ukemi

Forward; front
Mae

Founder of a martial art or ryu
Soke

Four
Shi (Yo/Yon)

Four quarters or corners of the body
Shiho

Free practice
Randori

Freeze
Sono Mama!

Front breakfall
Mae Ukemi

Front; forward
Mae

Frontal escape
Mae Sabaki

Fundamental form
Kata

Fundamental natural posture
Shizen hontai

Fundamental; basic
Hon

G

Gentle method
Jujitsu

Gentle way
Judo

Grab
Dori

Grappling Techniques
Katame waza, Ne waza

Green Belt
Sankyu

Grip
Kumi

Gripping an opponent
Kumi Kata

H

Half point joins half point for one point
Waza ari awase te ippon!

Half point score
Waza ari (wazari)

Half; single wing
Kataha

Hall; school
Jo

Hand
Te

Hand techniques
Te waza (tewaza)

Heel
Kibisu

Hell
Jigoku

Hip; waist
Goshi (Koshi)

Hold down broken
Toketa

Hold, grip
Yotsu

Hold-down starts
Osaekomi
Hold-down; lock
Gatame (katame)

Holding techniques
Osae-komi waza

Hook
Gake

Immovable spirit
Fudoshin

Inner
Uchi

Instructor
Kyoshi

Internal force or spiritual energy
Ki

Join
Awase

Joint
Kansetsu

Joint locking techniques
Kansetsu Waza

Judo - one who practices judo
Judoka

Judo belt
Obi

Judo institute in Tokyo
Kodokan

Judo life—Spending one's life in the diligent pursuit of Judo
Judo Ichidai

Judo Uniform
Judogi (gi)

Judoka of black belt rank
Kodansha

Kata which preserves the techniques of the Kito ryu
Koshiki no kata

Katas based on throws
Randori no Kata

Knee
Hiza

Kuzushi - Eight directions
Happo no kuzushi

Large; major
O

Left
Hidari

Leg wheel
Ashi guruma

Leg, foot
Ashi

Lie down
Ne

Lift
Tsurite

Lobster claw (scissor throw)
Kani basami

Lock; hold-down
Katame (gatame)

Lost - ‘you have lost’
Hansoku

Major hip throw
O goshi

Major outer reaping throw
O soto gari

Major; large
O

Martial arts
Bujutsu

Martial way, martial arts.
Budo

Mat
Tatami

Mat area - inside
Jonai

Mat area - outside
Jogai

Maximum efficiency national physical education kata
Seiryoku zenyo kokumin taiiku no kata

Military, martial
Bu

Minor penalty
Shido

Minor; small
Ko

Modified hold; variation
Kuzure

Mountain
Yama
Mountain storm
  Yama arashi
Moving forwards, sideways & backwards
  Shintai
Mutual benefit and welfare
  Jita Kyoei
N

Naked
  Hadaka
Nami juji jime
  Sode guruma jime
Natural standing posture
  Shintai
Neck
  Kubi
Nine
  Ku
No
  Iie
Normal
  Nami

O

One
  Ichi (Sho)
One full point
  Ippon
One hundred
  Hyaku
Opposite grips used by each judoka
  Kenka Yotsu
Orange Belt
  Yonkyu
Order for judoka to attack
  Kogeki Seyo
Outer or outside
  Soto

P

Path; way; principle
  Do
Person performing a technique
  Tori
Person who submits
  Uke
Pillow
  Makura
Pin (hold-down) starts
  Osaekomi
Please
  Onegai shimasu
Positioning for a throw
  Tsukuri
Posture
  Shisei
Practice
  Renshu
Practice - repetitive throwing
  Nage komi
Practice in general
  Keiko
Practice in pairs
  Sotai renshu
Pre-arranged free practice
  Yakusoku Geiko (renshu)
Principle maximum efficiency
  Seiryoku zenyo
Principle of flexibility or yielding
  Ju no ri
Principle of gentleness, yielding
  Ju
Principle; path; way
  Do
Promotion through exceptional achievement
  Batsugun
Pull
  Komi
Pulling
  Hiki
Pulling hand
  Hikite

Q

R

Reaping; sweeping action
  Gari
Referee
  Shinpan
Repetitive attack practice
  Uchi komi
Respect, manners, etiquette.
  Reiho
Resume action
  Yoshi
Resuscitation
  Katsu
Resuscitation techniques
  Kappo
Reversal; counter
Kaeshi (Gaeshi)
Reverse
Gyaku
Reverse or rear (position)
Ushiro
Right
Migi

S

Sacrifice
Sutemi
Sacrifice techniques
Sutemi Waza
Same grip used by both persons
Ai yotsu
Samurai - way of the warrior
Bushido
Samurai warrior
Bushi
Scarf
Kesa
Scarf hold
Kesa gatame
School
Ryu
School; hall
Jo
School; training hall
Dojo
Scissor throw (Lobster claw)
Kani basami
Scoop
Sukui
Score less than a waza ari
Yuko
Score less than a yuko
Koka
Secret teachings
Okuden
Self defense
Goshin
Self-defence kata for women
Joshi goshin ho
Separate
Wakare
Serious warning (competition)
Keikoku
Seven
Shichi (nana)
Shoulder; back
Seoi

Shoulder; single
Kata
Shout from tori during kake
Kiai
Side or lateral
Yoko
Side sacrifice throws
Yoko Sutemi Waza
Side separation
Yoko wakare
Sideways breakfall
Yoko Ukemi
Sideways rolling break fall
Yoko Kaiten Ukemi
Single hand
Katate
Single wing
Kataha
Single; shoulder
Kata
Sitting cross legged
Anza
Six
Roku
Sleeve
Sode
Sliding
Okuri
Small; minor
Ko
Solo practice
Tandoku renshu
Spiritual energy or internal force
Ki
Springing action
Hane
Stand
Tachi
Standing techniques
Tachi Waza
Start!
Hajime!
Stomach
Hara. Also centre.
Stop
Matte!
Stop the clock (referee call)
Jikan
Stop timing of a hold-down
Osaekomi Toketa
Straddle; vertical
Tate
Strangle, choke
Jime (Shime)
Striking
Atemi

Striking techniques
Atemi Waza

Student
Deshi

Style or ceremony
Shiki

Sweep with the leg or foot
Harai (Barai)

Sweeping action; reaping
Gari

Training hall; school
Dojo

Triangle
Sankaku (Sangaku)

Trunk
Do

Turning an opponent on the ground
Hiki komi gaeshi

Twenty
Niju

Twist or entangle
Garami

Twisting
Hineri

Two
Ni

Two hands
Morote

Two-handed
Ryote

Unbalancing by reaction
Hando no kuzushi

Unbalancing the opponent
Kuzushi. The eight directions of unbalance are called
happo no kuzushi.

Upper
Kami

Valley
Tani

Variation; modified hold
Kuzure

Vertical; straddle
Tate

Waist or hip techniques
Koshi waza

Waist; hip
Goshi (Koshi)

Walking - natural
Ayumi Ashi
Walking by bringing one foot up to another
  Tsugi ashi

Warm up exercises
  Taiso

Warning
  Chui

Way; path; principle
  Do

Wheel
  Guruma

White belt
  Rokyu (rokkyu)

Whole body
  Zenshin

Win by default
  Fusen gachi

Win by judge's decision
  Yusei Gachi

Winding
  Makikomi

Wing
  Ha

Winner stays up form of shiai
  Kohaku

Women
  Joshi

Wrist
  Kote; tekubi

X

Y

Yellow Belt
  Gokyu

Yes
  Hai

Z
3. Counting

Typically, you will only need to know the numbers from 1 to 10 for judo. The other numbers are given for interest. Several of the numbers have different forms. Thus, although you would count ichi for 1, a first degree black belt will be shodan and not ichidan. Shi (four) contains the Japanese sound for death, and it will often get replaced with yon or yo (for example, yodan, 4th degree black belt). You will usually count shichi, but nana, the traditional way to count 7 in Japanese, is a common alternative.

Numbers from 10 to 99 are formed by combining a single digit number with ju (ten). Forty four is therefore yon ju shi (four tens + four). The same simple logic holds for numbers beyond 100.

The traditional Japanese numbers from 1 to 9 all terminate with ‘tsu’:

<table>
<thead>
<tr>
<th>Number</th>
<th>Traditional Form</th>
<th>Standard Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>hitotsu</td>
<td>ichi (sho)</td>
</tr>
<tr>
<td>2</td>
<td>futatsu</td>
<td>ni</td>
</tr>
<tr>
<td>3</td>
<td>mittsu</td>
<td>san</td>
</tr>
<tr>
<td>4</td>
<td>yottsui</td>
<td>shi (yon, yo)</td>
</tr>
<tr>
<td>5</td>
<td>itsutsu</td>
<td>go</td>
</tr>
<tr>
<td>6</td>
<td>nanatsu</td>
<td>ju</td>
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<tr>
<td>7</td>
<td>yattsu</td>
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<td>8</td>
<td>kokonotsu</td>
<td>ju ku</td>
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</table>

The traditional Japanese '4' is used in several judo terms (yodan, for example). The traditional '5' is found in the sixth of the Kodokan kata, Itsutsu no Kata.

Here are the numbers as you will hear and use them in the dojo. The standard form of these numbers is based on a Chinese dialect.

<table>
<thead>
<tr>
<th>Number</th>
<th>Traditional Form</th>
<th>Standard Form</th>
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<tbody>
<tr>
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<td>san</td>
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<td>4</td>
<td>shi (yon, yo)</td>
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</table>

The traditional Japanese numbers are used in several judo terms (yodan, for example). The traditional '5' is found in the sixth of the Kodokan kata, Itsutsu no Kata.
4. Nage Waza

The throws of Kodokan judo are divided into several different groups. The five principle groups were set out in 1920 as the shin go kyo ne waza (better known as gokyo, 'five groups'). See also kyu go kyo, habukareta waza and shin meisho ne waza in the Japanese-English terminology.

The Japanese word kyo can be translated variously as “principle” or “group.” The idea for dividing techniques into five groups came from the Takeuchi Ryu. Four of the judoka who helped in the development of the first syllabus of techniques for the Kodokan were initially trained in this school.

The Gokyo was first formulated in 1895 (known now as the kyu go kyo). The 1920 revision eliminated eight of the throws that were deemed to be more dangerous and added six new throws: hane makikomi, ko soto gake, o guruma, o uchi gari, sukui nage and sumi otoshi.

4.1 Shin Gokyo No Waza

The 1920 revision (shin gokyo no waza) was the definitive collection of techniques for sixty two years. In 1982 a further seventeen techniques were officially condoned and named the shinmeisho no waza (See part 1). Since the pedagogy of Mikonosuke Kawashita — he devised the system of coloured belts that virtually all occidental countries now use — it has become usual to associate the five groups of eight judo throws with the belt colour:

<table>
<thead>
<tr>
<th>GOKYU — yellow belt</th>
<th>5. Hane goshi ............... Spring hip</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. De ashi harai .......... Advanced foot sweep</td>
<td></td>
</tr>
<tr>
<td>2. Hiza guruma .......... Knee wheel</td>
<td></td>
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<tr>
<td>3. Sasae tsuri komi ashi .. Propping drawing foot</td>
<td></td>
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<tr>
<td>4. Uki goshi .......... Floating hip</td>
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<tr>
<td>5. O soto gari .......... Major outer reaping</td>
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<td>6. O goshi .......... Major hip</td>
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<td>7. O uchi gari .......... Major inner reaping</td>
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<td>8. Seoi nage .......... Shoulder throw</td>
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<thead>
<tr>
<th>YONKU — orange belt</th>
<th>6. Harai tsuri komi ashi .. Sweeping drawing foot</th>
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</thead>
<tbody>
<tr>
<td>1. Ko soto gari .......... Minor outer reaping</td>
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<tr>
<td>2. Ko uchi gari .......... Minor inner reaping</td>
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<tr>
<td>3. Koshi guruma .......... Hip wheel</td>
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<td>4. Tsuri komi goshi ...... Lift pull interior hip</td>
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<tr>
<td>5. Okuri ashi harai ...... Sweeping foot</td>
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<tr>
<td>6. Tai otoshi .......... Body drop</td>
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<tr>
<td>7. Harai goshi .......... Sweeping hip</td>
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<tr>
<td>8. Uchi mata .......... Inner thigh</td>
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<thead>
<tr>
<th>SANKYU — green belt</th>
<th>7. Tomoe nage .......... Stomach throw</th>
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<tbody>
<tr>
<td>1. Ko soto gake .......... Minor outer hooking</td>
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<tr>
<td>2. Tsuri goshi .......... Lifting hip</td>
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<td>3. Yoko otoshi .......... Side drop</td>
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<td>4. Ashi guruma .......... Leg wheel</td>
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<tr>
<td>5. Hane goshi .......... Spring hip</td>
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<td>6. Harai tsuri komi ashi .. Sweeping drawing foot</td>
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<td>7. Tomoe nage .......... Stomach throw</td>
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<td>8. Kata guruma .......... Shoulder wheel</td>
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<tr>
<th>NIKYU — blue belt</th>
<th>8. Kata guruma .......... Shoulder wheel</th>
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<tbody>
<tr>
<td>1. Sumi gaeshi .......... Corner counter</td>
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<td>2. Tani otoshi .......... Valley drop</td>
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<td>3. Hane makikomi ........ Outer winding spring hip</td>
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<td>4. Sukui nage .......... Scooping throw</td>
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<td>5. Utsuri goshi .......... Changing hip</td>
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<td>7. Soto makikomi .......... Outer winding</td>
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<tr>
<th>IKKYU — brown belt</th>
<th>9. Uchi mata .......... Inner thigh</th>
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<tbody>
<tr>
<td>1. O soto guruma .......... Major outer wheel</td>
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<td>7. Sumi otoshi .......... Corner drop</td>
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<td>8. Yoko gake .......... Side hooking</td>
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Each throw of the shin gokyo is described here in a fundamental form. Throws are divided into three stages:

1. **Kuzushi**: uke must move into an unbalanced position.
2. **Tsukuri**: tori must move into the correct position to execute the throw.
3. **Kake**: tori executes the throw with force.

Note that placing kuzushi before tsukuri is arbitrary. In randori these two stages are often impossible to differentiate. The following explanations are built on a fundamental pattern that must be modified to suit randori situations as well as the personal preferences of tori.
Some points to note:
- All throws are described with migi kumi kata.
- Each technique is explained statically at first, as if tori were engaging the throw from a stationary position.
- Each explanation finishes with a section “How to Engage”, which describes preliminary steps for tori and uke to move more dynamically into position.
- Start by practicing kuzushi-tsukuri-kake. When you can execute a fluid static throw, practice engage-kuzushi-tsukuri-kake.

4.1 Yellow Belt

1. De ashi barai.......................Advanced foot sweep
gokyu, waza 1
Classification: tachi waza – ashi waza

Kuzushi:
Step back with the right foot in a quarter circle while pulling uke forward with the right hand. You are now at 90º to uke.

Tsukuri:
Continue to pull uke forward. Uke tries to regain balance by stepping forward with the right foot.

Kake:
At the moment uke is placing weight on the right foot, sweep with the sole of the left foot while ‘turning a wheel’ left with the hands.

Important points:
- Timing is essential here. Sweep the foot just at the moment when it touches the tatami. Too soon, and you will simply push the leg into the air. Too late, and uke will have weight on it.

How to Engage:
This throw cannot be executed statically! Step forward with the right foot while pushing uke backwards with the right hand. Uke reacts first by stepping backwards with the left foot, then tries to regain balance by stepping forward again with the left foot → kuzushi.

2. Hiza guruma.............................Knee wheel
gokyu, waza 2
Classification: tachi waza – ashi waza

Kuzushi:
Uke steps forward with the left foot. Step to the right, turn the right foot 90º left, and get balance on the right foot.

Tsukuri:
As uke begins to step forward with the right foot block just below uke's right knee with the sole of the left foot. At the same time, accentuate uke's forward movement by pulling with the left hand and pushing with the right hand (circular movement).

Kake:
Turn the whole body to the left while blocking uke's right knee. Pull uke in a large circle. Uke falls over your left foot.

Important points:
- Look over the left shoulder to where uke will be thrown.
- You should lean backwards slightly during the kake.
- Your right foot is the pivot in the centre of the circle.

How to Engage:
Step forward with the right foot while uke moves backwards with the left foot. Pull uke forward with the right hand → kuzushi.
3. Sasae tsuri komi ashi................Propping drawing foot
gokyu, waza 3
Classification: tachi waza – ashi waza

Kuzushi:
Uke advances the left foot. You react by moving the right foot to the right and turning the foot and the body 90° to the left. Get balance on the right foot.

Tsukuri:
As uke advances the right foot, block uke's ankle with the sole of the left foot while pulling upwards with the right hand and forwards with the left.

Kake:
Continues the movement of the hands while turning the body left and blocking the ankle. Uke is thrown in a vertical circle.

Important points:
• Turn the whole body in the direction of the throw.
• Do not confuse this throw with hiza guruma! Here, the hands execute a vertical circle.
• The key to success is to coordinate the hand action with the turning of the body.

How to Engage:
Step forward with the right foot while uke retreats the left foot, then pull uke forward with the right hand → kuzushi.

4. Uki goshi...........................................Floating hip
gokyu, waza 4
Classification: tachi waza – koshi waza

Kuzushi:
Uke advances the right foot. Pull on uke's right arm in order to accentuate the movement.

Tsukuri:
Place the ball of the right foot between uke's feet and pivots left, bending the knees somewhat. Releases uke's collar and slides the hand under uke's left arm. The hand is on uke's back at the level of the belt.

Kake:
Pull uke's right arm towards the left hip while continuing to pivot left.

Important points:
• Your hip should contact uke's abdomen. Do not turn in too far.
• Uke 'floats' horizontally around Tori.
• Do not bend forward.

How to Engage:
Uke's advances the left foot as you retreat the right foot. Step back with the left foot so that uke has to advance further → kuzushi.

5. O soto gari ............................Major outer reaping
gokyu, waza 5
Classification: tachi waza – ashi waza

Kuzushi:
Move your left foot to a position beside uke's right foot. At the same time pull down on uke's right arm and push up with the right hand. Your balance should be on the left leg. Uke must have most of their weight on the right leg. The left leg should begin to float.
Tsukuri:
In order to stop uke leaning forward against your attack, your right elbow pushes into uke's chest and your right shoulder pushes against uke's right shoulder. Bring your right leg up behind uke.

Kake:
With a strong sweeping movement throw your right leg backwards, reaping uke's right leg. At the moment your leg is vertical, your support leg acts as a fulcrum—your leg moves backwards as your head and upper body move forwards (your head plunges towards the tatami). Maintain the action of the hands throughout the throw.

Important points:
- You must push your shoulder and right arm firmly into uke's chest, otherwise uke can reverse the throw.
- Turn your left foot slightly towards uke's right heel.
- Keep your elbows close to your body.
- As soon as uke begins to fall (the right foot leaves the tatami) reverse your movement and stand upright with the knees slightly bent in order to control the fall.

How to Engage:
1. Uke steps forward with the right foot. Instead of you stepping backwards → kuzushi.
2. Uke steps to the side with the right foot → kuzushi.

THE REST WILL FOLLOW...