



乱取りの形
投の形・固の形

JORMA PAASI

JUDO

RANDORI-NO-KATA

NAGE-NO-KATA · KATAME-NO-KATA

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Dedicated to Päivi and seven others



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FOR THE READER

This book describes nage-no-kata and katame-no-kata. They are collectively called randori-no-kata, because the skills presented by both kata are needed in free practice.

Writing a kata book is not quite straightforward. Although katas have remained the same for a long time, different emphasis has been placed on different things at different times. One should be able to describe the essentials but avoid introducing the last superficial details, strong opinions or preferences as the truth. I have tried to present the kata as they are defined by the IJF (International Judo Federation) and Kodokan at the time of writing the book.

In many countries, judokas are introduced to kata for the first time in the blue belt grading examination and it means learning the nage-no-kata and its first three throws. But this is only a glimpse of what judo katas contain. The number of techniques in the official kata of Kodokan is close to 130. This book covers 30 of them.

Why are kata still required to be presented in grading examination? This question is appropriate if judo is to be understood as a purely competitive sport among other sports. But judo is also much more than that. It has a deeper and broader history and foundation than many other sports. Some of this is only revealed by examining the kata. It is often not seen that the randori and kata are two different sides of judo. They both help to understand a better and more holistic understanding of judo.

When studying the kata, one can only be amazed at how systematically techniques have been studied and taught in jujutsu schools for a long time before the birth of judo. A method that has been used in judo for almost 140 years, kata, can provide many judoka with a good tool for the development of their own judo. At the same time, kata works both as a teaching method and a learning tool.

There are several steps in learning kata. First, you learn by imitation to perform the correct kind of performance according to the teacher's model. Learning the movements, but not the content. The next stage is to better understand why something is done the way it is done. You start to get inside the kata. In the next stage, you already understand the basics, which allows you to start making your own kata. Movements are best done with a technique suited to your own and your partner's physical abilities. At the highest level, kata becomes almost automatic. Actions are made according to the situation. At this level, it does not matter if uke attacks with the wrong technique. For each situation, tori chooses the right technique.

The best way to learn kata is on the tatami with a competent teacher. There must also be other sources to support learning. Videos show for the beginner the visible part and the external shell of kata. A book gives an opportunity to describe the actions of tori and uke more accurately. The text and images can draw the reader's attention to the critical points that matter. The reader can freely explore the techniques and form his own

understanding of the correct performance. After reading the book, the reader can discover new dimensions in the techniques also from videos.

The purpose of the book is to serve as a guide and to help nage-no-kata and katame-no-kata learning. The book first introduces the common features of both kata, then the general features of the kata in question, followed by a detailed description of each technique. Among these, it also presents the principles and lessons that the techniques contain.

The reason I have highlighted the previous practices is that the perception of kata has changed a lot over the last twenty years. In many kata books there are details that are no longer taught today. I have wanted to emphasise this change and the fact that the concept of the right and wrong depends on the principles that are desired to be emphasized at any given time.

Each kata master has his/her own way of doing kata. Flavours are different, but the principles presented in the kata should still remain the same.



SPELLING AND NOTATION

For the spelling of Japanese words, I have followed the convention of separating words with a hyphen, as in harai-goshi. For the names of the kata, I have chosen the form nage-no-kata, because Kodokan uses it on its website and in its textbooks of different kata. I also find it more easy to read. I also use the commonly used forms Kodokan, judo, Jigoro Kano and o-soto-gari, although the more accurate spelling is Kōdōkan, jūdō, Jigorō Kanō and ō-soto-gari. When I have wanted to highlight the Japanese pronunciation or the difference in meaning of similar words, I use the macron (long character). For example, go is different from gō. The first is five and the second is hard.

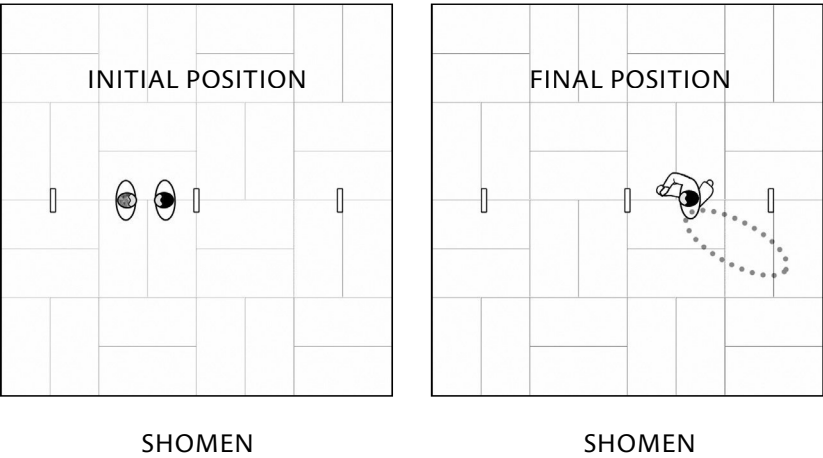
At the beginning of each technique, the principle, teaching, kuzushi (only in nage-no-kata) and important points.

The starting and the ending positions of each technique are illustrated with drawings, and Tori is shown with darker hair. Regarding the ukemi, the area where uke should end up after the throw is shown roughly. In katame-no-kata the movement of tori is shown prior to the initial situation.

! An exclamation mark indicates the text with additional details of the technique.

* An asterisk indicates text with training tips or escapes in katame-no-kata.

The movement directions are always referred to in relation to shomen (place of honoured guests). That which is to the right in the photograph taken from the direction of the shomen, is also on the right in the text. For example, 'tori is on the right and uke on the left'.





JUDO KATAS AND THEIR EVOLUTION

HISTORY OF KATA IN GENERAL

The Japanese word kata (形) means form, pattern or even standard. It can mean both singular and plural. It can be said that there is one nage-no-kata or nage-no-kata contains 15 kata. Kata as a concept is not limited to martial arts of Japanese origin, but for example, the tea ceremony is also a kind of kata.

In Japan, kata were the means by which the samurai's skills were transferred from one generation to the next. In jujutsu schools, the focus was on close combat skills, and they included hundreds of different types of kata, which were taught by the masters to their students. The teachings of different master's, however, were divergent. Additions could be made to them or they could be influenced by other jujutsu schools (ryu). In this case, a new school was established and the new school continued this new doctrine. In this way, new schools were constantly established and by the end of the 19th century there were already hundreds of them. In the same way, Kodokan judo, founded by Jigoro Kano, was born. In the beginning, the name Kodokan judo was used, because in Japan kitō-ryū jujutsu had already in the 18th century used in some contexts, instead of jujutsu, the name judo.

Although many different versions of the different styles of jujutsu have spread, there are few schools that are separated from judo. In Japan, there are some (e.g. Kosen Judo). Brazilian jujutsu can also be counted as a direct descendant of judo. In addition, a few other disciplines, such as the Russian martial art sambo, have taken inspiration from judo. Judo's permanence is largely due to the fact that judo is based not only on different fighting skills, but rather on a broader system created by Kano with a strong philosophical, ethical and educational basis.

When Commodore Perry forced Japan to open its ports in 1854 to the West, Japan established a system of universal conscription army. Initially, military training included, traditional combat skills alongside new weapons. These were taught by many jujutsu schools. The main form of training was kata, but some free practice was also used. Pretty soon it was noted it's not possible to win a modern war with archery or jujitsu skills and their teaching was abolished in 1862. Teaching of all traditional skills (bujutsu) were discontinued in the army in 1866.

The police force continued to teach jujutsu, and it was further developed to make the techniques more suitable for police officers. Old jujutsu schools were having a strong position in this training. To find out the best methods the officials organized matches between jujutsu schools and Kodokan in Tokyo. Judokas succeeded to win these matches, and judo became part of police training.

Dai Nippon Butoku Kai was founded to promote the Japanese martial arts in 1895. Jigoro Kano was elected the president of the jujutsu section, and his task was to standardise the katas for all jujutsu schools in the country. As a result of the work nage-no-kata, kata-me-no-kata and kime-no-kata took their current form.

*Samurai, Yokohama,
Felis Beato 1864-65.*

SOURCE: THE METROPOLITAN MUSEUM OF ART.



**JUDO TRAINING IN THE
EARLY YEARS OF KODOKAN**

Jigoro Kano applied to Hachinosuke Fukuda's jujutsu school in 1877. Eleven years earlier, Fukuda had been a teacher in the army. The style of his school was *tenjin shin'yō-ryū*.

Kano practised both *kata* and *randori* at the school. Fukuda died in 1879, after which Masatomo Iso became Kano's teacher. Iso was over 60 years old and taught only *kata*. Kano's task was to take care of the *randori* exercises. When Iso died only a few years later, Kano applied to be a student of Tsunetosi Iikubo, whose style was *kitō-ryū*. Both *kata* and *randori* were practiced at that school.

In *kitō-ryū*, one of the forms of training was *kata-nokori* or *nokori-ai*, which was a more informal form of training than *kata*. This form of training had already been developed in the 18th century, because just learning *kata* you could not be sure how the technique would work in practice.

The problem was the same as it often is with *kata* today. *Uke* may have been too easy to throw or he surrendered too easily. In the *kata-nokori* *tori* would take the grip and try a technique that *uke* would defend against. If *tori*'s technique didn't work, *uke* was allowed to try a counter-technique. From this situation *tori* was again allowed to continue. Another method used was to make *kata* attacks in a random order. *Kata-nokori* training evolved into a free form of training called *randori*. Kano further developed *randori* in Kodokan closer to its current form.

Jigoro Kano at the age of 30 in 1894.

SOURCE: KODOKAN ARCHIVE.

*Tenjin shin'yō-ryū technique
katajuji-shibori.* SOURCE: KODOKAN

ARCHIVE.



In the very early years of Kodokan, judo training was still taking shape and teaching methods were still evolving. There was no syllabus, no teacher training, and no gokyo-no-waza (five groups of techniques). Later, four main teaching methods took shape: kata, randori, presentation (kōgi) and discussion (mondo). Kata taught the principles, and randori, the application of these principles in reality. Kano considered shiai (competition) to be only one form of randori.

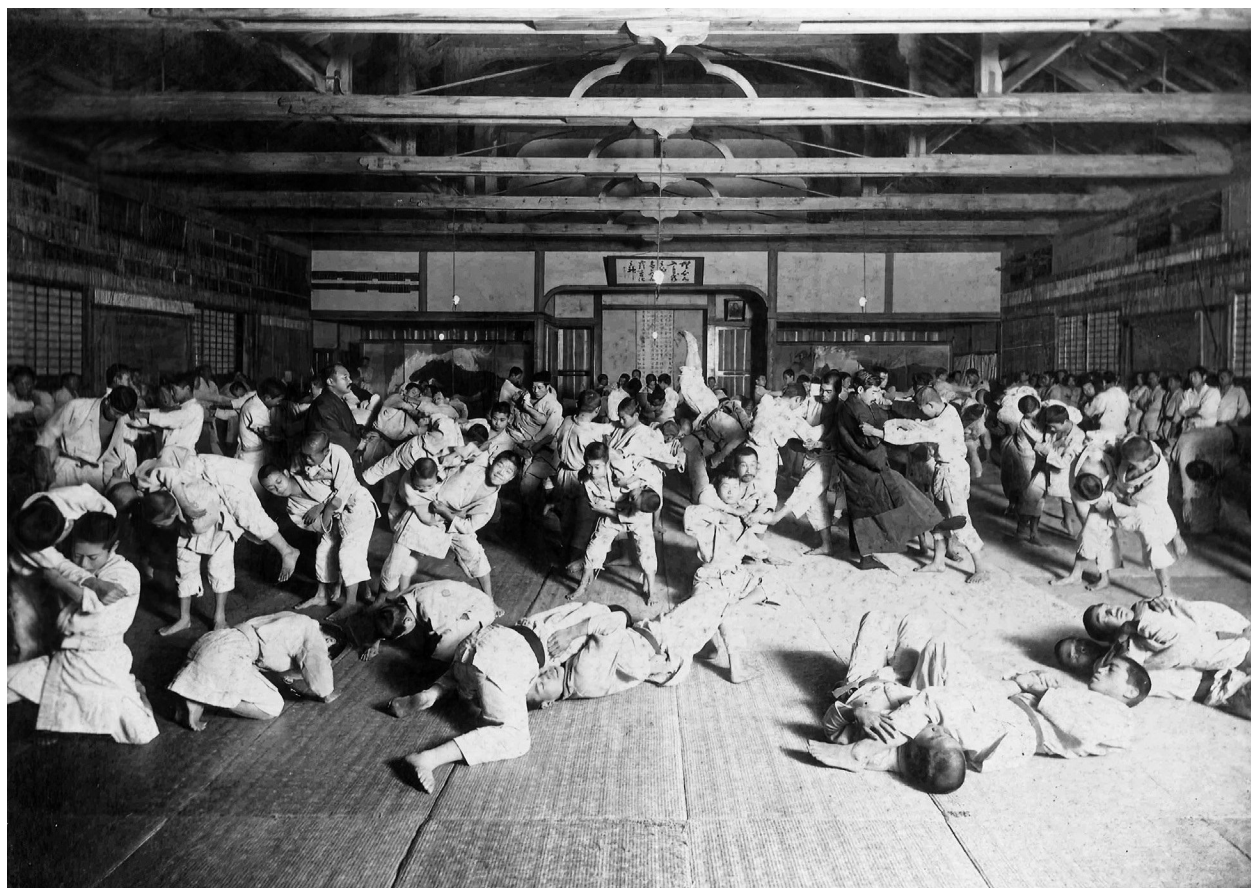
In the beginning, the tenjin shin'yō-ryū and kitō-ryū school kata were used. As the number of trainees increased, Kano realized that he had to develop his own katas for judo. With the new katas, Kano was able to explain and demonstrate the most important principles of judo to a larger number of students. The kata were the first teaching tools of judo. There are no precise descriptions of the contents of the first kata preserved.

Due to his work and long trips abroad, Kano was often absent. The kata enabled Kano to get his closest students to teach precisely the techniques and in the way he wanted. By learning kata students were better and faster able to adopt and utilize the presented principles in the randori.

It was also easier to spread judo to other places when there was a model for doing it. As the number of practitioners began to rise the fundamentals of judo were passed on to new students everywhere in the same form.

Judo training at the Shimotomizaka Dojo. In the picture, Sakujiro Yokoyama on the left, Kyuzo Mifune on the right, and Jigoro Kano in the background, all wearing dark uniforms. Early 1900s.

SOURCE: KODOKAN ARCHIVE.



"I taught the principles [of judo], not the application of the principles... If something goes wrong with the application [technique], be it technical or mental, then return to the basic principles and test how closely they are reflected in the application."

Jigoro Kano, 1934, as quoted in
Judo Kata: Practice, Competition, Purpose



Randori-no-kata is a comprehensive work on the basic judo kata: nage-no-kata and katame-no-kata. Jigoro Kano designed these kata, collectively known as randori-no-kata, to enhance the judo practitioner's combat skills and understanding of judo. Nage-no-kata teaches the fundamental principles of throws, while katame-no-kata covers the basics of control techniques.

This book presents detailed instructions following the latest performance guidelines of the Kodokan and the IJF. Photographs and illustrations help readers grasp the correct execution of each technique. In addition, the book explains the principles behind the techniques and provides practical tips for training and teaching.

Randori-no-kata serves as both a guidebook and a source of knowledge for those learning judo kata for the first time, as well as for experienced judo instructors and kata competitors.



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