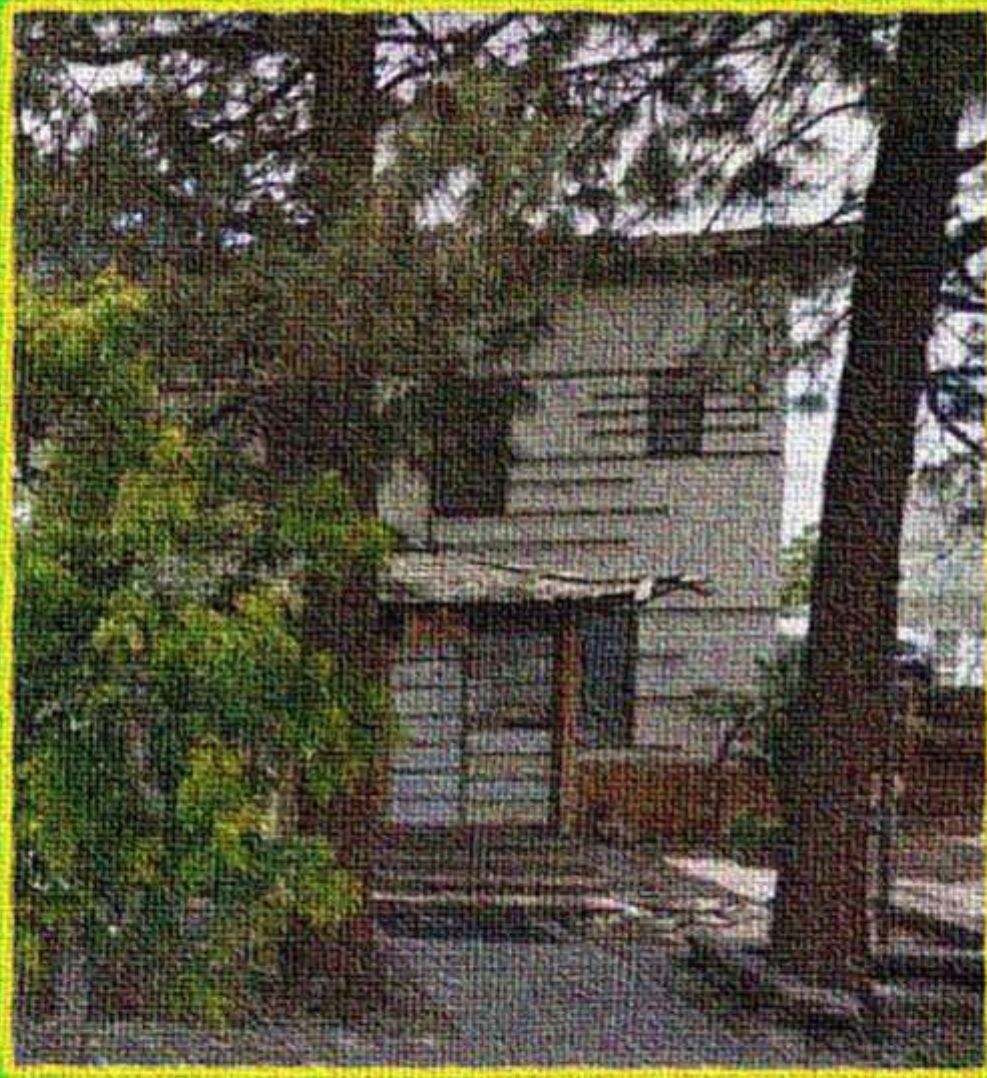


**MARTIAL ARTS
KATA and BEYOND**



**Part 1 White belt to Green belt
Prof. Bob Karnes**

For videos to the Arts rank by rank go to
www.bobasan.net
then to the **GSMA Students Resource page**

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A great teacher and a great friend Burkhard "Bogie" Bohm



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Martial Art Stories, Memories, Myth, and Lessons

Martial Arts: A Pathway to Self-Discovery
Lessons from the Bushidokan
Techniques-Philosophy-Self Defense
Comprehensive Instructors Guide

Martial Arts Kata and Beyond
Part 1 White Belt to Green Belt

Martial Arts Kata and Beyond
Part 1 and Part 2
Journey to Black Belt

Martial Art Kata and Beyond
Part 3
Golden Sage Martial Arts
Nidan to Yodan

Mental Health Workers
Plumbers of the Fountain of Mental Health



Acknowledgments

First my wife, best friend, and sponsor of all my projects Alicia Karnes

Home Dojo and Federation

I am grateful to my home Dojo the Bushidokan Martial Arts Temple and the Bushidokan International Federation for the knowledge and fellowship of the people who make this journey possible.

American Judo and Jujitsu Federation and other DZR Federations

I follow the guidance of and was inspired by many well-qualified instructors and peers as I seek to give back what I was selflessly given by them

Dojo and Kokua Road Trips / Martial Art Hawaii Camps

Herb, Sensei would fire up his 1940 Oakland City Transit magic bus and we would travel to martial art conventions, kata contests, or exams. Sometimes we traveled to build a new school's Dojo mat or provide labor to re-roof an instructor's home. We took many trips with amazing experiences and challenges that forever changed me. The several Hawaii Bushidokan Camps brought me closer to understanding Prof. Okazaki's teachings of Dan Zan Ryu of the Kodenkan.

Friends and Family

To all the people who inspired me to be a better person – which is still a work in progress. To my family and our extended DanZan Ryu (DZR) family, thank you. Mental health coworkers – I do not know how you do it!

Now... Ginny Kitzke, my first Sensei, thank you.

Professor Herb LaGue, Shodai, is my adoptive Sensei who is most responsible for my martial art and healing art skills. You and your students make my world a mysterious and wonderous adventure. Most of all I owe you.

To all Bushidokan Federation Professors, Sensei's, black belts and students, thank you. Special thanks to Professor Burkhard "Bogie" Bohm and Professor Steve McLaughlin. This is all your fault!

To all the Golden Sage Martial Art students it is our honor to serve. You keep Alicia, Sensei and I excited about teaching you and learning from you. Thank you, Steve for allowing the use of your images in arts found within.

Margo thank you for all your enthusiasm and hard-won knowledge and talents. You started on day one and have become our first green belt in Germany!

My Book Editor for my second book, Kira Bee. You had the rough job of keeping my content cohesive and relevant.

Thank you the brilliant and beyond smart Alicia, Jill and Margo who were my Proof Editors.

Part 1 Introduction

If you are new to martial arts or if you are interested in learning DanZan Ryu (DZR), a formal relationship with a qualified Instructor or Sensei is required. I recommend anyone interested in the Kata lists of DanZan Ryu (DZR) Jujitsu purchase as many DVD's, books, and attend as many classes from the many fine instructors as possible. The arts of DanZan Ryu are well documented. I have added my Sensei's DanZan Zenyo Bujutsu to the Kata format of DanZan Ryu. If you already have rank in DZR please study within your rank requirements as per your Sensei's direction. Introducing any variations found in my books should not be introduced into your school without permission of your Sensei.

My DZR Beginning

Starting in 1981 my story involves a privileged place and time that I happened upon. I found myself on the bridge between the comprehensive hybrid martial art system of DZR and Prof. Herb LaGue's addition of DZR Zenyo Bujutsu. DanZan Ryu was founded in the 1930's by Prof. Okazaki. Over the years, the addition of unique and exciting martial arts contributions of the esoteric arts in our DZR system has evolved. While remaining true to the foundation framework set by Prof. Okazaki the combination of DanZan Ryu and with the Tibetan flavor of DZR Zenyo Bujutsu this unique combination of these two styles is worth preserving.

My Goal

By using the framework of DanZan Ryu Jujitsu I will use our school's Golden Sage Martial Arts Kata Manual as a starting point. I will continue to add my understanding of the arts of DZR Zenyo Bujutsu. By referencing my previous book, Martial Arts: A Pathway to Self-Discovery Volume 1, I have added some never before published DZR Zenyo Bujutsu applications of the well-established DanZan Ryu Jujitsu of Professor Okazaki format of "lists" of techniques (earlier called boards as they were painted on long wooden boards).

I recommend anyone interested in the Kata lists of DanZan Ryu (DZR) Jujitsu (as I have) purchase as many DVD's, books and attend as many classes as possible from the many fine instructors that you can. The arts of Dan Zan Ryu is pretty much covered by more qualified and much better writers than me.

A different DZR story

My story involves a privileged place and time that myself and my peers happened upon. We found ourselves on the bridge between the comprehensive hybrid martial art system of DZR and Prof. Herb LaGue's addition of DZR Zenyo Bujutsu. DanZan Ryu was founded in the 1930's by Prof. Okazaki and with the addition of unique and exciting martial arts contributions of the esoteric and highly practical arts of a DZR our system evolved. Prof. Herb LaGue, Shihan is the founder of DanZan Ryu Zenyo Bujutsu, the Bushidokan Martial Arts Temple in Sparks , Nevada USA and the Bushidokan International Federation.

Using the framework of DanZan Ryu Jujitsu I will use my Golden Sage Martial Arts Kata Manual as a starting point. I will continue to add my understanding of the Arts of DZR Zenyo Bujutsu.

This manual is my current best effort to present the basic way that I teach DanZan Ryu and Professor LaGue's DanZan Ryu Zenyo Bujutsu. I call my style of teaching Golden Sage Martial Arts. After 40 years of studying I continue to evaluate my assumptions and look for better ways to transmit the arts of my Sensei, Herb LaGue. Professor Herb LaGue founded DanZan Ryu Zenyo Bujutsu. DZR Zenyo Bujutsu is an enhancement of the highly efficient and effective Martial Art System DanZan Ryu Jujitsu, founded by Professor Okazaki. Together with my life experiences doing conflict resolution in the work place this book will present my current journey on this path with heart.

First Things First

All these arts work from the ground up.

The unification of body movement with our shoulders and hips aligned is found throughout. The footwork and posture used here can be found in traditional Japanese two-handed sword work. Relaxed and centered footwork with exhalation during the Art is needed for maximum efficiency with minimum effort (a Judo maxim).

This is often called a soft style martial art using circular movements. In this style the attacker supplies the momentum that the defender uses to their advantage.

DZR and DZR Zenyo Bujutsu use the Japanese principle of “Ju”, meaning gentleness, to blend or to yield. This is done so that a smaller and physically weaker person can overcome a larger, stronger attacker. For a moment while the attacker is in the committed motion of the attack, the attacker is vulnerable to a blending defensive martial art technique from the defender. Advanced lessons also address preemptive attacks and how to simultaneously attack and defend. These arts in this book are adaptable and blend well with many other martial art systems.

Ideally, if we are unable to avoid or to escape a physical confrontation, these self-defense skills will contribute to a more positive outcome. For legal and ethical self-defense, we seek to follow the local laws and use only what force is needed to preserve our well-being or the well-being of an innocent person. The goal is to use skillful and appropriate action to bring the physical threat to a peaceful conclusion. It is sometimes possible to limit physical and mental damage to both the attacker and to the defender. This is worth training on a weekly basis. For the defender, the goal is to survive a life-threatening attack by using whatever is necessary to ensure their own safety. If outmatched or surprised by an attacker, surrendering your property may be the best defense. In some cases, verbal and psychological interventions are far better than a physical response.

Warning

Beginning students: Do not attempt these techniques unless your Dojo Instructor approves and supervises you! If these techniques help you it was only because my teachers were so patient with me, and I choose to honor them by passing these arts forward to the best of my ability. As instructors we only teach the deadliest techniques to students who demonstrate self-control and a respectful attitude. We strive to rein in the strong and aggressive student and to promote confidence in the weak or passive student.

The next chapter is how I now open class with what I call Dynamic Stretching

Before class Dynamic Stretches Warm up

Professor Bob Karnes 11-10-2020 Golden Sage Martial Arts

If you are clear of injuries the following is for prevention of injuries begin with cardio or some dynamic warm up exercises like those found on this you tube link

<https://www.youtube.com/watch?v=f8knLSFeQ84>

Also included below are some traditional dynamic warm ups used at the Bushidokan Dojo

Dynamic stretching is a form of stretching in which a person goes through their full range of motion until they feel a stretch and quickly returns to a normal position. Do this for several repetitions.

From Saint Peter's Sports Medicine Group

1. Frankensteins



While stepping forward these are good for back of leg. Kick one leg to the opposite hand with your heel on the ground. Do 10-20 reps.

2. Side lunges



While moving sideways these are good for stretching the groin muscles. Step out to the side shift your weight out onto your leg bend your knee. Keep your back straight. Shift your weight to the opposite leg and repeat.

Part 1 before class Dynamic stretches warm up

3. Knee Huggers



While stepping forward these are good for hip and knee mobility. Pull your knee up towards your chest until you feel a stretch in your gluts, hold this position for one to two seconds. Perform a calf raise with the foot that is on the ground as you raise your knee to your chest. Do 10-20 reps.

4. High knees



This is good for hip flexor and calf muscles. While jogging forward try to raise your knees above your hips. Do 10 -20 reps.

5. Skipping



This is good for stretching the lower extremities. Take off and land on the same leg while lifting the opposite hand in the air, step forward and repeat. Do 10-20 reps.

Therapeutic Stretching
Part 1 before class Dynamic stretches warm up
6. Butt Kickers



This is good for stretching hamstrings. While jogging try to kick your back side with your heels.

7. Lunges



Good for lower extremities. Take a front step and do not let your knee to come over your front toes. Allow your knee to bend while keeping your back straight. Hip knee and ankle should be aligned. Do 10-20 reps.

8. Frankensitz



Good for back of legs and calves. Keep your front knee straight toes up. Hing at your hip not your back. Lean forward and reach for your toes. You should feel a stretch in the back of your leg and in your calf. Do 10-20 reps.

Part 1 before class Dynamic stretches warm up

9. Shoulder shrugs



Use circular shoulder shrug warm up. Up, forward, back then down back then up, then reverse

10. Neck warmups



Check your ROM chin to chest then chin up and back

Do not bring your shoulder up to your ear

Bring your ear to your shoulder

11. head turns



Turn your head side to side

12. Arm circles



Do small circles out to your side then progressing to larger circles crossing in front, then reversing the direction back to small circles

Part 1 before class Dynamic stretches warm up
Cool down

13. Bent Elbow & shoulder stretch



14. Elbow, wrist, and fingers dynamic stretch



Start with several elbow bends. Then wrist flexes, palms up towards you and then away from you, Palms up same movements. Palms away thumbs down and palms to the outside thumbs down. Do the same with fingers opening and closing all directions. Do the Zenyo finger roll. 1st, 2nd, 3rd, 4th finger then turn your palm down and repeat 1,2,3,4. Turn hand palm up repeat.



Before we start

Ethics and Protocol

At my School, a notebook with a daily class journal of what you were taught and at which class is required. It is a formal notebook that you can use to teach at class with and it is used for promotion requirements to higher ranks.

The ethics of Prof. Okazaki's Esoteric Principles is a document to be well studied. For our seat of honor at the head of the mat we use the pictures of Prof. Okazaki, Prof. Estes, and Prof. Herb LaGue. We also have a picture of the US flag (and our host country the German flag). Along with this we use the US Army Values oath **LDRSHIP** Loyalty, Duty, Respect, Selfless service, Honor, Integrity, and Personal Courage. Along with the Esoteric Principles (found at the end of this manual) this is what our teachers and our students strive to follow.

Footwork, Rolls, and Falls

Falling arts are called Sutemi or Ukemi. These words can be defined (respectively) as "self-sacrifice" or "self-abandonment" in order to protect oneself or to gain an advantage. Falling is a way of conditioning our bodies to accept and redirect physical and emotional impact. Overcoming the fear of falling is an important starting point to the systematic elimination of unwarranted fears.

The rolls and falls that I teach are mainly from Professor Herb LaGue, Professor Suki LaGue, Ginny Kitzke, Sensei and Professor Musselman, with many other high ranking DanZan Ryu teachers adding to the mix.

We differ slightly from the other DanZan Ryu Schools in that forward rolls and straight-over flat falls are not from a shoulder roll. Our forward rolls maintain our shoulders facing forward, rolling down the spine and tucking the chin to our chest instead of the head turning to the side. Our flat fall uses this format instead of the Judo straight leg side fall.

Other ways of break-falls are good to learn at a higher rank. The different ways of falling or rolling in Judo or Akido will add to your arts of Sutemi. If a student is unable to do a straight-over by 3rd brown belt the rest of the DanZan Ryu arts will be challenging for this student. The ability to take falls will teach how to do throws.

This martial art can adapt itself to the needs of physically challenged students and falls are not required for everyone. I have taught a person required to use to a wheel chair. He was concerned about being tipped over during an attack, how he could defend himself with his arms and get back into his wheel chair unassisted. His wrist locks and arm bars were very effective using leverage while sitting and by using the metal structure provided by his wheel chair. Many of our other teachers have taught the blind and other people with different mental or mobility challenges. Accommodation to students with physical or age-related challenges have advanced the Ryu (martial art system).

By meeting the student's unique needs, the instructor and their students need to think differently to teach the challenged student. One student earned a black belt in Yawara (hand techniques), coming up with hundreds of variations, and this became another list taught at their Dojo. Yasu Nage was created for low-impact Nage without requiring the hard Judo falls. This list is also low impact for the person doing the throws. As an effective self-defense throwing list a Judo Gi (uniform) is not needed. Self -defense for everyone is the goal.

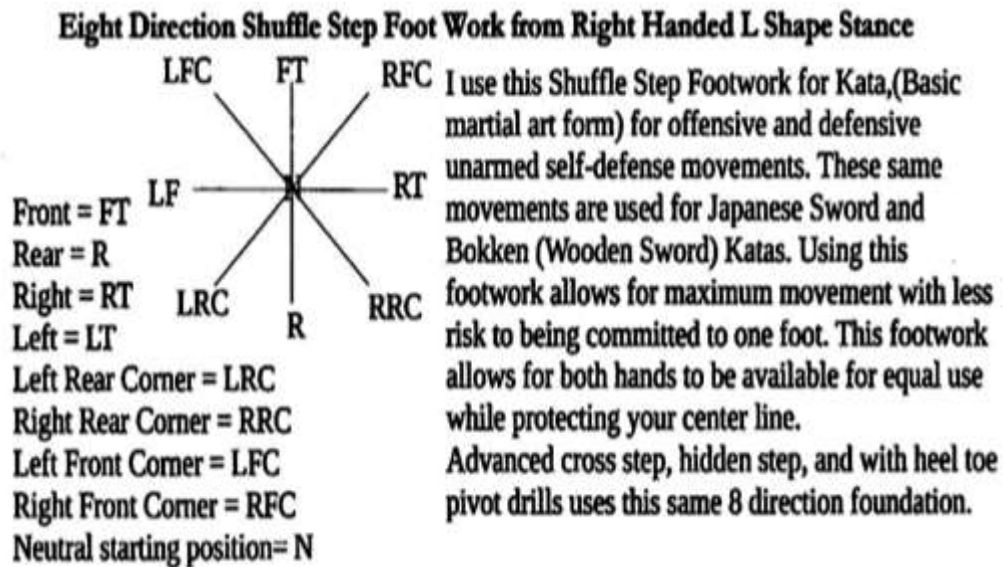
Specialized courses

Due to size difference of potential attackers' women and children have separate courses available to meet their specialized needs. Police, prison guards and mental health workers have other use-of-force guidelines and regulations in which, chokes, some joint locks or throwing arts is not allowed or practicable. To add to their safety and the safety of their people in their custody we can assist their trainers to add less harmful control techniques to their training. It is also important that their employees have a safe way to have monthly practice at work with each other towards the goal of effective and legal conflict resolution.

Footwork Foundations

The following pages shows an unarmed defensive stance, the 8 direction movements, step-step and the shuffle step. The footwork comes from Japanese two-handed sword work. The heel-toe pivot is found in Professor LaGue's DZR Zenyo Bujutsu Martial Art System.

The 8 Directions



8 Direction Shuffle Step

Shuffle step to the left front corner (LFC) with outside mirror block to “close the gap”, then go back to defensive stance.



Shuffle step to the right rear corner (RRC) to maintain two arm's length from the attacker, then go back to beginning position.



For the other 8 directions: (RFC) With your left foot forward to go to the right front corner, cross step with your left foot to the outside of the attackers left foot, then slide your right foot forward to face the attacker (Uke's) left side. To go to the left rear corner (LRC) with your left foot forward, slide your left foot to your left a few inches then slide your right foot behind you to stay out of Uke's reach and to keep your shoulders and hip toward Uke. When moving to your right side slide (RT) your right foot (back foot) first then your left foot to face uke. When stepping to your left side (LF) your left foot (forward foot) then your right foot.

Step-Step Footwork



This footwork is also found in Japanese weapon arts. Step forward with your left foot, pivoting on the ball of your right foot to position #2. From position #2 step with your right foot behind your left foot to position #3. From position #3 step forward to position #4. From position #4 step behind your right foot with your left foot to position #5 while pivoting on the ball of your right foot. The footwork is left, right, right, left or 1, 2, 1, 2. Keeping your hips and shoulders facing the same direction gives you unification of body movement.

Zenyo Bujutsu Footwork

Professor LaGue added more “meat to the bone” of the comprehensive Kata structure of Professor Okazaki’s. DanZan Ryu (DZR) to create DanZan Ryu Zenyo Bujutsu. By adding Professor LaGue’s first instructor’s (his father’s) Tibetan-style footwork of the wave, heel-toe pivot, and the step-step movement, he discovered a new flavor of DZR. Many other advanced Zenyo techniques are available at Bushidokan Federation Dojos.

Zenyo Heel-toe Pivot “Opening the Door”



Pick up the toe in the direction that you want to go (pivoting on the heel). Shoulders and hips move together as you look straight ahead. I am looking down a little in this photo and this will adversely alter the pivot on my north-south axis. Zenyo footwork that uses the heel-toe footwork includes the 8-direction, cross-step, and the heel-toe movement (open door and close door). The heel-toe movement is used in many DZR arts with the Zenyo flavor.

Zenyo Heel-Toe Complete Pivot to the Left



While looking forward in the same that direction as your hips and shoulders face, pick up the toes on your left foot (#1) and turn all the way to the left until you get locked up. (#2) Unlock the movement by lifting your right heel and pivoting on the ball of your right foot until your right knee ends up in your calf muscle as you corkscrew down to your left, facing 180 degrees to your rear (#3). To return, pick up the toe in the direction you want to go. Pivot on the heel of your left foot and the ball of your right foot to middle position (#4).

Zenyo Heel Toe Pivot to the Right



Zenyo Footwork “The Wave”



#2

#3

#5

#7

Shift your weight back and down to your left foot (#2). Pick up your right knee and step back to the same spot (#3). Your left knee moves up and forward like you are doing a knee strike (#5). Circle your left foot up, back, and down to pull you back away from Uke (#7) as you shuffle-step back with your right foot to the L-shape defensive stance

Hidden Step -Cross Step



Rolls and Falls

Prof. Bobasan Video Link Teaching \Rolls and Falls <https://youtu.be/DTAatRRHvpY>

Falling arts are called Sutemi or Ukemi. These words can be defined (respectively) as “self-sacrifice” or “self-abandonment” in order to protect oneself or to gain an advantage. Falling is a way of conditioning our bodies to accept and redirect physical and emotional impact. Overcoming the fear of falling is an important starting point to the systematic elimination of unwarranted fears. Learning Rolls and Falls are first explored as a way to learn to accept and disperse impact without doing harm to ourselves. To be as confident on the ground as we are standing in self-defense is another benefit.

The rolls and falls that I teach are mainly from Professor Herb LaGue, Professor Suki LaGue, Ginny Kitzke, Sensei and Professor Musselman. Many other ranking DanZan Ryu teachers inspired and challenged me to continue to explore other ways to roll or fall. We differ slightly from the other DanZan Ryu schools in that forward rolls and straight-over flat falls are not from a shoulder roll. Our forward rolls maintain our shoulders facing forward, rolling down the spine and tucking the chin to our chest instead of the head turning to the side. Our flat fall uses this format instead of the Judo straight leg side fall. Other ways of break-falls are good to learn at a higher rank. The different ways of falling or rolling in Judo or Akido will add to your arts of Sutemi. If a student is unable to do a straight-over by 3rd brown belt the rest of the DanZan Ryu arts will be challenging for this student. The ability to take falls will teach you how to do throws.

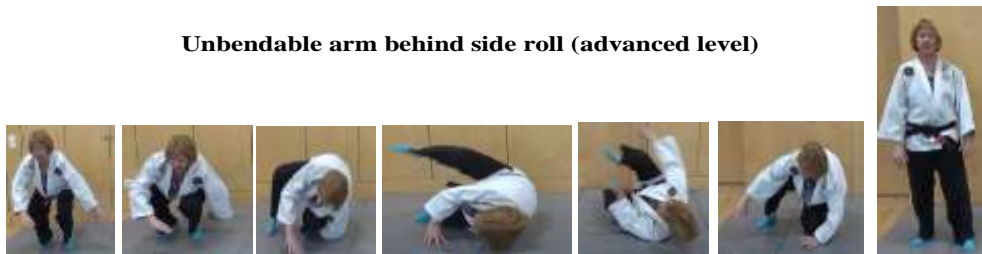
This martial art can adapt itself to the needs of physically challenged students, and falls are not required for everyone. I have taught a person required to use a wheel chair. He was concerned about being tipped over during an attack, how he could defend himself with his arms and get back into his wheel chair unassisted. His wrist locks and arm bars were very effective using leverage while sitting and by using the metal structure provided by his wheel chair. Many of our other teachers have taught the blind and other people with different mental or mobility challenges. Accommodation to students with physical or age-related challenges have advanced the Ryu (martial art system). By meeting the student's unique needs, the instructor and their students need to think differently to teach the challenged student. One student earned a black belt in Yawara (hand techniques), coming up with hundreds of variations, and this became another list taught at their Dojo. Yasu Nage was created for low-impact Nage without requiring the hard Judo falls. This list is also low impact for the person doing the throws. As an effective self-defense throwing list, a Judo Gi (uniform) is not needed. Self-defense for everyone is the goal.

Side roll (beginner level)



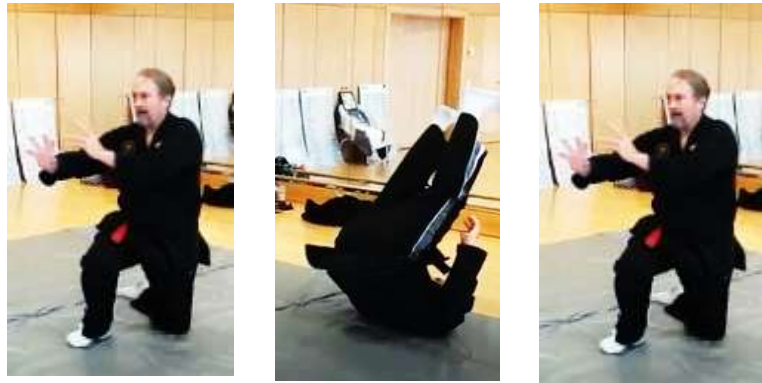
Starting on your hands and knees drop your elbows so your forearms are on the mat. Bring your right knee to your left knee. Roll across your shoulders and hips together back to the beginning position. You may spread your knees slightly at the end for a more stable hands-and-knees ending.

Unbendable arm behind side roll (advanced level)



Rolling from left to right. Use caution by putting your weight on your rolling little finger side of your hand with your weight distributed evenly from your hand, down your left arm and across your shoulders. Do not take your weight on your left shoulder alone.

Right-handed Front Roll Beginning Exercise



Starting in a right-handed half-kneeling stance (Hantachi No Gami), sit back on the mat close to your back leg and roll back on your shoulders, pointing your toes to the ceiling, then bend your left leg and come back to the beginning stance. Keep your shoulders facing forward with your hands in a defensive position.

Right-handed Forward Roll from the above Beginning Exercise



Sit back and then come up to your left knee three times. The third time use your forward momentum to do a right-handed forward roll. Rolling back to right-handed half-kneeling stance Hantachi No Gami. Your right hand is across from your left shoulder, your right fingers pointing to your left. Lift and kick your left foot up as you drop onto your right elbow, so your right forearm is on the mat. Your left hand forms a box with your left fingers pointing forward. Your head tucks through your right forearm with your right bicep next to your right ear, your right arm bent at the right elbow, forming a right angle. Roll down your spine. Bend your left leg while coming up to right-handed kneeling stance.

Right-handed Forward Roll from Kneeling



You can slide your right foot back or turn your right knee to the right to make room for your hands. As you raise your rear end up, drop to your right elbow and at the same time kick your left leg straight and spring off your bent right leg, touching both legs at the top. Point your toes and bend your left leg at the last second, rolling down your spine to come up to the beginning stance. The main point is not to roll with your legs behind you in a folded position.

Right-handed Forward Roll from Standing

Do the same as from kneeling but start with your left leg straight, your left toe pointing up to the ceiling behind you, as you look forward as long as possible and keep your back straight. As you drop to your right elbow, spring off your right foot into the elbow stand position and then roll down your spine to right-handed half-kneeling stance. Stand up with your right foot forward, facing the direction of the roll. For ending of the Zenyo version, leave your feet where they are and pivot to the rear as you swing your hands down and then up into a left foot L-shape defensive stance.

Right-handed Back Roll



Sit back and watch your left knee touch down next to your upper left shoulder on the mat. Go to position (#3) with your hands and your left knee forming a triangle. Bring your left knee through your hands as you end the art in the beginning position.

Left-handed Standing to Standing Back Roll



Sit back on your right heel. Do a left-handed back roll. Leave your ball of your right foot on the mat #4. Your left foot steps back as you stand up in a defensive stance.

Back Roll Fall



This is the beginning way that I teach a DZR back fall. I also use this for AkiJitsu practice and for Yasu Nage. This is what I teach students not flexible enough for the basic DZR back fall. You can also use the Judo version in which you keep your feet together and sit back on your right heel roll back slap the mat and come back up to half-kneeling stance.

Back Fall



Try to lower your knees forward, close to the mat. Tuck your chin into your chest looking at your Obi knot. Stay on the balls of your feet with your heels off the mat. As your knees go forward to the mat, lightly allow your shoulders to move back as you push your one point up, as if someone is pulling you up the center of your belt. Your head does not touch the mat. Do a double arm slap and Kiai. Your shoulders should end up as close to your feet as possible. Return to standing the same as you would from a flat fall. One foot and jumping back falls should be taught by your Sensei.

Uke Exercise



Right-handed Flat Fall and Straight over Exercise “The Floating World”

Ideally this exercise is taught before the new student takes their first hip throw (Ogoshi). Starting hands position (#1). The student's hands are palms up, as if carrying two heavy balls. As you turn your hands palms down, pretend that you are throwing two heavy balls down and behind you. Look up at the ceiling with your straight left leg back while coming up off your right heel onto the ball of your right foot. This practice should cause your right foot to lighten on the mat and slide back a few inches. In picture (#4), The kicking leg is straight, and the toes pointed. As you look up, keep your back straight and kick out the straight left leg with your toes pointed. This provides lift by locking the hip. If you bend at the waist with the kicking leg heel first, your head is closer to the mat and the fall will become more dangerous.

Flat Fall Practice 1



Beginning flat fall, go up to shoulder stand, then at the same time down to Kiai. Slap and fall.

Flat Fall Practice with two 2 people



Have your partner position for your support on their hands and knees. Hook your arm around their waist (from the bottom). Kick over with both legs straight. Tuck your head under Uke and take your flat fall.

Right -Handed Elbow Stand Practice



With your right forearm on the mat, your right bicep next to your right ear, and your left hand pointing in the direction of the roll, look at the wall in front of you as much as possible. Kick your straight left leg upward with your toes pointed. The ball of your right foot is as close as possible to your forearm base. After the left leg kick, spring up with your right leg to meet your straight left leg at the top. Bring the ball of your right foot softly back down to the mat, close to your forearm base of support. Repeat this movement until you can relax during this exercise.

Right-Handed Flat Fall from Elbow Stand



#4



#3



#2



#1

In order right to left This description is for a right-handed flat fall:

Keeping your back arched, exhale all your breath out during the fall and Kiai just before and during impact with the mat. As you land, slap the mat with your left cupped hand. Your left leg should bend, and your right knee should be bent with your right knee pointing up. The ball of your right foot briefly touches a few inches past your bent lower left leg and rebounds back.

Advanced Flat Falls from Hand Stand Flat Fall, One-handed Sutemi, One-finger Sutemi and Straight over Flat Fall should be taught by Sensei or by their designate.

Juno Kata



Juno Kata is a Judo term for a form or Kata to demonstrate pure technique. In this picture Professor LaGue is balancing me at the top of a shoulder throw (Seoi Nage), while I keep my shoulders and legs straight, toes pointed to the ceiling. Professor then places me back down onto my feet without the throw for the art of Juno Kata, or load-up practice without a throw.

Prof. Bobasan Straight over Exercise, Hand Stand to Flat Fall, and Straight over Sutemi Video Link

<https://youtu.be/bIFMBapxxso>

Other straight-over exercises can be done with a training partner holding your right hand to allow you to take a straight-over or with your partner in kneeling position spotting you with Makikomi and Uke Otoshi from the Nage list. When you are ready you kick over into a flat fall. These are usually done before the one-legged or other throws requiring Uke to do a straight-over.

Bridge Fall from a Hand Stand



From a handstand, use the same kicking, springing footwork you used in the elbow stand to the final back fall position. Your fall will take longer to reach the mat. Clapping your hands in front of you before you slap the mat can help with your timing of the fall and slap

Method for getting up
from a Right-handed Defensive Flat Fall Position



After you are thrown, wait until Tori (the person throwing) steps back, allowing you to pivot around feet first while keeping your eyes on Tori (do not turn your back on Tori). (#2) Pivot on your hip, using your left foot and your left hand to aim your feet towards Tori (#3). Slowly sit up, put your left palm on the mat and place your right foot next to the outside of your left thigh.

Keep your right hand up to make sure that Tori does not attack. (#4) To get to right-handed half-kneeling stance, push down on the mat with your left hand and push on top of your right knee with your right hand. Then slide your left knee back to right-handed half kneeling stance. Stand up into an L-shape defensive stance. If you are attacked before you can stand, go back to flat fall defensive position, and repeat the process to return to standing.

Front Fall



(From left to right) Circle your forearms out and around to beside your head. Turn your head to the side as you slap the mat with your cupped hands and forearms. Exhale and Kiai. Push the top of your feet into the mat. Standing and jumping front falls should be taught by your Sensei.

Left-Handed Jujitsu Roll or Spear Roll



Keeping your shoulders square to the wall ahead of you, lift your straight right leg with your right toes pointed up to the ceiling, place the knife-edge of your left hand (little finger down) on the mat pointing towards where your right foot was. Your left arm is slightly bent, forming one half of a non-collapsible hoop shape. Turn your head to the right. Your right hand is on the mat pointing in the direction of the roll. As in the left-handed forward roll, come up on your right knee. Using the momentum of the roll, as you stand pivot on the ball of your left foot as you allow your right foot to swing around behind you, so you are now standing facing the wall that was directly behind you. This roll is used to gain distance. It is also used for falling in Judo and Aikido.



Kata Manual Portion of this book.

DZR Kata descriptions from our Golden Sage Kata Manual, Zenyo Yawara, Goshin Jitsu (AJJF self-defense list), Nage (throwing arts) and Shime (constriction arts) will be demonstrated with text and illustrations.

What is Zenyo Applied in DZR Yawara

Zenyo -: Passive-Neutral-Active

Passive- I was taught that the less obvious, softest, heel first or step-step escape as used in slipping out of Zenyo Katate Hazushi as an example. This is usually seeking to get to the outside but close to Uke. This is without resistance and by using a blending feel without disrupting Uke's balance was a Zenyo art.

Neutral- As in DZR basic Kata using Katate Hazushi as an example. This is an obvious art using a lever with a clear objective to escape and to gain a safe distance. This does not affect Uke's balance.

Active- This is a Zenyo strategy of closing the gap often using the passive feel inside or outside the line of attack. The goal is to take the center moving Uke with your entire mind, body and spirit. This can be used with pivots, hidden steps, multiple strikes, throws and constrictions.

A Short History of the DZR Yawara that I was taught

Yawara as a way to test new students

Yawara was taught by some as a simple list of hand arts and the lists that followed were the reward for learning Yawara. Some DZR schools taught Yawara or hand techniques of gentleness as an introductory DZR list to test the student's dedication and commitment. To test the new student, they may only see a few Yawara techniques during the first few months along with rolls and falls. If the new student showed the proper respect, dedication and they continued to come to class, the student would pass the probationary period more techniques would be taught.

Why defense against a wrist grab?

All the arts that are from a wrist grab is a common starting point. This is a way to teach a connected sensitivity to the attacker. This is done to read their intentions and to know which way the attacker resists so you can flow to the next art. This starting point can lead to unlimited defense from all type's attacks.

Yawara as a martial art list

Yawara was sometimes not treated as a standalone martial art list and other Sensei or other DZR Organizations added Karate to Yawara to make it work as an effective martial art list. While the student may not know it Yawara teaches movements and strategy's, and it is the foundation necessary for application of all the following lists.

Dan Zan Ryu Kata, Zenyo and Yawara

Prof. Herb LaGue's first Sensei was his Dad, Bert LaGue. Later Sensei duties to teach Herb was transferred to Prof. Bud Estes. Prof. Estes encouraged Herb to share Herb's dad's footwork to his teachers and his peers. In the late 1980's we experienced the introduction of Prof. Herb LaGue's DZR Zenyo Bujutsu being added to Yawara with the intent to demonstrate the footwork using the DZR lists that Prof. Herb's first Sensei's taught.

Prof. Herb taught his style of footwork at Yawara classes at the national convention and his classes were well received. In the 1990's Yawara classes at national DZR conventions were for beginners. Mostly white and blue belts youth and a few beginner adults showed up for the Yawara convention classes. The upper kyu ranks (colored belts) and black belts took notice and the word got out that Herb, Sensei's Yawara class was alive with new concepts and new effectiveness. These Yawara arts will be included with descriptions and illustrations in



List of Yawara (Shoden Beginning Level)



1. **Katate Hazushi Ichi**Single hand escape one / from outside grab
2. **Katate Hazushi Ni**Single hand escape two/ from inside grab
3. **Ryote Hazushi** Double hand escape
4. **Morote Hazushi** Two hands on one escape
5. **Yubi Tori Hazushi**Finger hold escape
6. **Momiji Hazushi** Red maple tree escape from choke
7. **Ryoeri Hazushi** Double lapel escape
8. **Yubi Tori**Finger hold
9. **Moro Yubi Tori** Multiple finger hold
10. **Katate Tori**Single hand hold
11. **Ryote Tori** Double hand hold
12. **Tekubi Tori Ichi**..... Wrist hold one / wrist hold from outside grab
13. **Tekubi Tori Ni**..... Wrist hold two / thumb wrist hold from inside grab
14. **Imon Tori**..... Lapel crossing hold / from a chest push
15. **Ryoeri Tori** Double lapel hold/escape lapel hold to wrist hold
16. **Akushu Kote Tori**..... Thumb grip from handshake
17. **Akushu Ude Tori** Armbar from handshake
18. **Akushu Kotemaki Tori** Hand grip from handshake winding hold
19. **Kubi Nuki Shime** Neck withdrawal constriction
20. **Hagai Shime** Wing pinion constriction

DZR and Zenyo Arts of Yawara

1. Katate Hazushi Ichi “Single hand escape one”

DanZan Ryu Kata- From a right outside wrist grab you slide your right foot to ukes left front corner turn your right palm down (optional to make a fist). Push your right elbow to Uke’s outside left forearm using the lever action to escape the grip. Pick up your left foot and do two shuffle steps straight back to a defensive stance.

DanZan Ryu Waza (off the line of attack) from left outside hand grab applied to self defense



To do a more DZR street defense-style art as above illustrations, step to the outside left corner off the line of attack with your left foot. Then lever the elbow to the attacker's right forearm at the same time as you slide your right foot back to your left rear corner behind your left foot. This engages your hip in the escape. Glance over either shoulder for other attackers or obstacles and take two shuffle-steps back to your left rear corner to complete the escape.

DZR Zenyo Bujutsu THE WAVE footwork



Slide back a little with your right foot. Bend your knees, dropping your center while turning captured hand from the inside of Uke’s hand palm up over Uke’s wrist. Then turn palm down and bring your left knee up then step down. Your back knee moves up and forward at the same time your captured hand push your elbow to ukes elbow your escaping hand is at your same side ear or at the outside of ukes elbow as DZR Kata. Your moving knee withdraws you back two shuffle steps to defensive stance

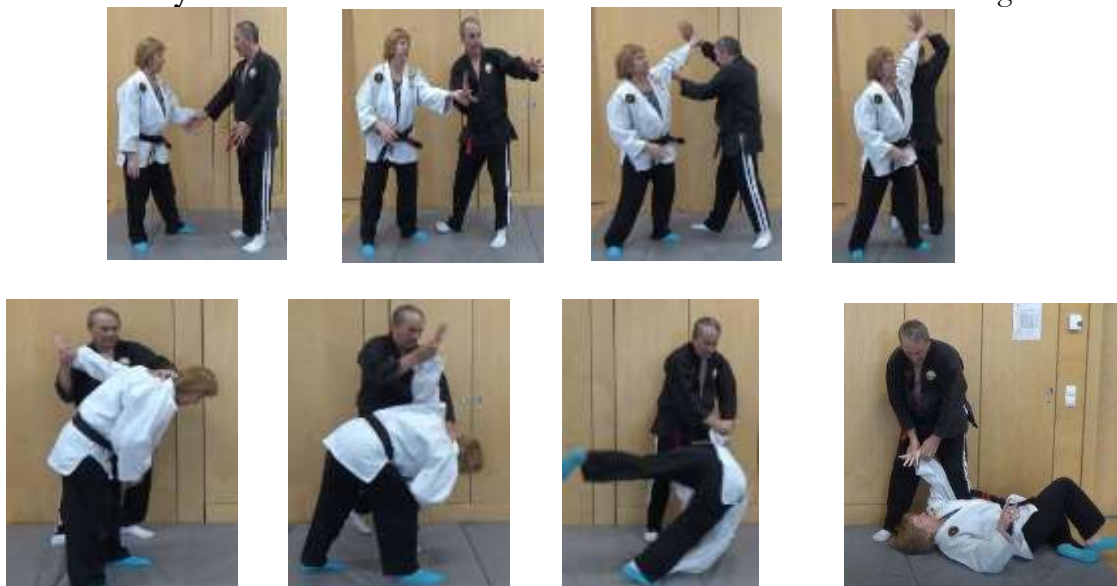
Yawara continued

Zenyo step-step push for Katate Hazushi Ichi



Your outside right wrist is grabbed as in the second row of illustrations. Your right foot steps under captured wrist with your toes pointed in the same direction as Uke's toes. Turn your right hand and your left-hand palm up. Pivot on the ball of your right foot around stepping with your left foot behind in line to your right foot. You are now behind and facing the same direction as Uke. Project unbendable right and left arm up (serving tray) in front of you palms up. Step into a deep horse stance with right foot close to ukes rear right foot. Taking Uke's center push from low too high to the right taking ukes center.

Zenyo Katate Hazushi Ichi Variation faint and raise the bridge



As you faint and look to the left, turn your right toes to your right. Raise Uke's left arm up and step under it (with optional strikes are available). Do left right step-step foot work. Catch Uke's right hand in the web of your right thumb and first finger into Katate Tori ichi with a sword cut like movement. Hold Uke's wrist as you push down on Uke's head. As you push Uke into forward roll cross step with your right foot then step forward as Uke rolls. Then open door to the right and take an elbow pin with your left knee and apply the wrist lock.

Yawara continued

2. Katate Hazushi Ni “Single hand escape two”

DanZan Ryu- from a right inside wrist grab you step with your right foot to ukes right front corner turn your right palm up (like you are hitch hiking) optional to make a fist as you step back behind your right foot shoulder width apart you right elbow pushes to the outside with a horizontal path of ukes left elbow effecting the escape. Shuffle step back into defensive stance.

DZR Zenyo Bujutsu Katate Hazushi Ni use **THE WAVE** footwork the same as **Yawara #1**



From a right hand inside grip. Slide back a little with your left foot. Bend your knees, dropping your center while turning your right-hand palm up. Raise your right knee up then step down to the left front outside corner to Uke's right side. Your left knee moves up and forward at the same time your right elbow pushes to the outside of ukes right arm. Your right hand is either at your right ear or at Uke's outside right forearm as in DZR Kata. Above illustrates you right hand at the side of your right ear. Your right elbow can end up to the outside of ukes elbow as DZR Kata. Your moving knee withdraws you back two shuffle steps to defensive stance.

Katate Hazushi Ni with Zenyo step-step heel toe foot work to Katate Tori



Katate Hazushi Ni into rear throw



Pull back and push down

Take down to rear

Yawara continued

3. Ryote Hazushi “Double hand escape”

DanZan Ryu- Step forward into wide stance with right foot under wrists bending your knees. Your elbows go away from the body causing uke to bring your hands together. Grab your hands with C clamp without interlocking fingers. Bring your elbows together push your elbows up hands over you're the shoulder in the direction of which thumb is on top of your grip. Bringing your back foot to your front foot shuffle step as you push your elbows up Uke's center line. Pick up your back foot and take two shuffle steps to your rear. Return to a defensive stance.

Ryote Hazushi DZR Zenyo Bujutsu using Sliding back foot and The Wave Footwork



Ending #1 slide back foot

Ending #2 Wave knee

Prof. LaGue would use elbow down push with one point as above or the elbow lever or as in Basic Kata as shown below for both Zenyo Ryote and Morote Hazushi.



Zenyo Gathering Variation



“Gather unto you what is yours and say a prayer” slide back with one foot. Shift your weight back to one foot. Bring your fingers with the back of your hand together fingers to your one point. Rotate your hands together palm to palm. Slide your back foot to your front foot as you push Uke away. You then slide back with two shuffle steps to defensive stance

Yawara continued

4. Morote Hazushi “Two hands on one escape”

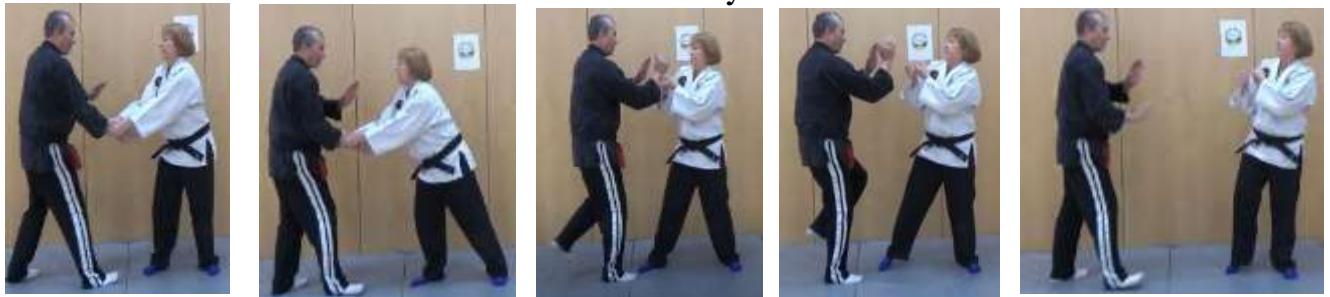
DanZan Ryu-Step forward with right foot into low horse stance slap left hip and bring left hand over your head simulating an eye attack. Make a fist with your right fist grab your right fist with your left hand. Push your elbow up ukes center line to escape then shuffle step back into a defensive stance.

DZR Morote Hazushi variation



An older Kata is with your right foot forward your right arm grabbed by both of Uke's hands pivot on your right foot, so your left foot is between Uke's feet and you are facing to your left. Your left foot is now forward. Reach over and grab your right fist. Pivot back to your left so your right foot is again forward. At the same time push your right elbow up and use the pivot to escape.

Morote Hazushi Zenyo-The Wave footwork



Your escape can be done without grabbing your captured hand. Your right elbow is at your one point as your back-foot slides to your front foot your elbow is on your hip pushing Uke up and away. Like Ryote Hazushi you can use your elbow lever and opposite knee as in the Prof. LaGue Picture on the previous page Wave footwork.

5. Yubi Tori Hazushi “Finger hold escape”

DanZan Ryu- escape from multiple finger hold. Your right fingers are grabbed by Uke's left hand and step slightly to the right with your right foot. Slide your left foot back behind your right foot slide back and pull your hand down. Using the C shape hand motion to escape draw your knuckles down, back to you and then up towards Uke. Push your palm as your knuckles draw back to you. Your palm goes to Uke's right forearm to escape or to the inside of Uke's arm towards the right shoulder to escape. Shuffle step back to defensive stance.

Yubi Tori Hazushi Zenyo- The Wave footwork



Yawara continued

6. Momiji Hazushi “Red maple tree escape”

DanZan Ryu-Step forward with right foot bending your knees. Bring hands and elbows together. Push arms up using your arms to slip through as your shoulders break the choke. Your hands come down sliding down ukes arms to push them away. Shuffle step back to defensive stance



Zenyo Momiji Hazushi -The Wave



As you slide back a little with your left foot bend your knees and put the back of your hands together at your chest thumbs away from you (Not shown). This helps keep elbows together. As your hands go up your right knee goes up. With your elbows together your hands rotate like hands in a prayer position now up to your eye level. When your biceps are touching your ears rotate your palms, so they are back to back little fingers towards you. This pushes your upper arms back breaking Uke's grip as your left knee comes forward. Starting at Uke's shoulders slide your hands palms straight down Uke's arms as you use your right foot wave to withdraw you back.

Zenyo Momiji Hazushi



Your right foot is forward in a cat stance. Your left hand is down guarding from knee strike. Your right hand is in front of your nose little finger at your nose as in Momiji Hazushi Zenyo the Wave above. Rotate hand counter clockwise. Slap Uke on forehead. Then your right-hand strikes scooping shuto to Uke's right inside forearm. Both of your hands hook inside Uke's right arm. Push Uke's arm down to the right with right foot open door heel as you pivot to right at the same time. Hook over Uke's right inside wrist with your right hand. As you pull your right hand back you straighten your left arm to break Uke's elbow. Open door to the left. Your right arm goes across Uke's neck your left hand on ukes right rear hip doing #11 Ushiro Goshi on the Nage list or do #21 O Soto Gari from the Nage list to a rear take down.

Yawara continued

7. Ryoeiri Hazushi “Double lapel escape”

DanZan Ryu- Step slightly to the right as you hook the inside of Uke’s inside left wrist with the back of your right hand. Your right thumb is touching your chest. Raise your right elbow up and from below hook your fingers together in a clamp closed finger grip with your left arm over the top of Uke’s right arm . You step with back and stomp with your left foot into a horse stance to your right rear corner. At the same time strike down over ukes left arm to strike ukes bottom right forearm. Pulling your left elbow up behind you to help the strike down to escape.

Safety point when lifting your right elbow to twist ukes arms so they are above each other make sure the hooked Uke’s left wrist is turned little finger up before the strike escape.



Ryoeiri Hazushi Zenyo Open Door

Hook Ukes left wrist with the back of your right hand your right thumb is against your chest. Open the door right heel pivot to your right. As you close the door heel pivot back to your left with your right heel lift your right elbow up turning Uke’s left hand little finger up. Reach over the top of Uke’s right arm and grip your fingers in a closed finger grip. You do an open door heel pivot to your left as your right elbow in now at the top above Uke’s stacked arms. Stomp back with your left foot into an into a horse stance to your right rear corner. At the same time strike down over ukes left arm to strike ukes bottom right forearm. Pulling your left elbow up behind you to help the strike down to escape.

Ryoeiri Hazushi Zenyo prayer-open door



Your left hand goes over Uke’s right arm and hooks the inside of ukes left hand with the back of your left hand. Open the door with right heel pivot to your right. Turn ukes left hand little finger up. Put your hands together as if in prayer. You close the door with your right heel pivot. Open door with left heel pivot turning to your left. Uke’s arms are now stacked above each other. Step back with your left foot stomp down to your right rear corner. At the same time your right elbow and your hands push Uke’s hands down into each other. Go to a defense stance.

Yawara continued

8. Yubi Tori

“finger hold”

take a finger hold (scissors)



DanZan Ryu- Uke reaches with their left hand. Step to the right with your right foot then back behind your right foot with your left foot so you are at your right rear corner. Spread your right index and right second finger to scissor down ukes palm of his right hand. As you turn ukes palm up hook Ukes 3rd right fingertip with your right thumb, transition 1 index finger from ukes palm to Uke's back of hand. Your fingers are bent under ukes fingers. Your right hand looks like you are holding a pistol with your thumb pulling back the trigger. Keep pressure on ukes thumb without pressing down too much pull thumb for lock turning ukes palm up and to you. variation-do katate tori as Basic DanZan Ryu below and do thumb lock with your left hand.

Yubi Tori Zenyo



Do open door to your left. Do Zenyo Katate Tori and take a bent 3rd finger lock on Uke with your thumb. Apply at your one point with your right elbow on the outside of ukes elbow. Do a release and go to defensive stance.

Yawara continued

9. Moro Yubi Tori “Multiple finger hold”

DanZan Ryu- From Ukes right hand reach. Step to your left with your left foot while grabbing the tips of Uke’s right hand with your left hand your thumb and palm is up. Step back behind your left foot shoulder width with your right foot so you are at your left front corner beside and facing the same direction as Uke. Hook your left hand behind ukes right elbow from the front. Squeeze ukes fingers pulling up as you turn ukes palm down like you are putting a gun in your holster on your right hip and turn Uke’s fingers toward Uke. This is a come along hold.

Moro Yubi Tori Zenyo



Do the DZR Moro Yubi Tori Kata but with left foot open door as shown from Uke reaching with their left hand.

10. Katate Tori “Single hand hold”

DanZan Ryu-uke reaches with his left hand/ step to the right with your right foot/ step back behind your right foot shoulder width with your left foot so you are at ukes left front corner/your right hand slides down the outside of ukes left arm hooking at ukes left wrist/your right thumb is on the back of ukes left hand between his middle and 3rd finger/ you hook around hand around the lower thumb pad/pull down slightly then push with your thumb pull with your fingers for wrist break/go to defensive stance

Katate Tori Zenyo Open Door



Do the above with left foot open door pull down on ukes wrist with a sliding hook capture. This causes ukes left shoulder to move in front of their right shoulder. Then do left foot open door heel pivot to your right keeping Uke’s wrist at your one point. lock at your one point. Go slow this wrist lock is quick. Be ready to react to possible strike from Ukes right hand.

Yawara continued

11. Ryote Tori “Double hand hold”

DanZan Ryu-Step back with your right foot while reaching over ukes hands take a katate tori on both hands pulling them to your one point then bring them up, out then apart. This forms a heart shape with ukes elbows forming the bottom of the heart to twist Uke’s wrists to the outside to apply the double wrist lock.

Ryote Tori Zenyo



Do the same as DZR Kata but with **The Wave** footwork to careful step down with your left foot as Uke’s locked wrists are in risk of being damage.

12. Tekubi Tori Ichi “Wrist hold one”

DanZan Ryu-Circle your captured right hand down to the right as you step to the right with your right foot. This hand movement is a faint to get Uke to pull your hand back to your left. Step back behind your right foot shoulder width with your left foot so you are at Uke’s left front corner. Circle your hand back up to the left your right palm to your face. Hook your left fingers under and around base of ukes thumb pad your thumb is on the back of Uke’s hand. Escape wrist grab with Katate Hazushi Ichi lever and take Katate Tori with your left hand. Release to a defensive stance.

Tekubi Tori Ichi Zenyo



Do a quick left open door to the left as you drop your left hand down fainting to your left (not shown). Open door to right. Bring your left palm to your face and hook your right fingers into Uke’s right palm. Finish with a Katate Tori Ni hold with your right hand.

Yawara continued

13. Tekubi Tori Ni “Wrist hold two”

DanZan Ryu- Uke grabs the inside your right wrist with their right hand. You grab Uke’s inside wrist with your right hand. Step to the left with your left foot. Step back behind your left foot shoulder width with your right foot so you are at your left rear corner. As you scoop down on Uke’s right forearm with your left forearm bringing ukes hand to your one point. With your fingers ukes thumb into itself for a thumb lock. Peel ukes grip off your wrist keeping thumb lock like you are turning a water faucet to the left push uke away.

Tekubi Tori Ni Zenyo open door to lock to takedown



14. Imon Tori “Lapel crossing hold”

DanZan Ryu-Uke pushes your chest with their right hand. Place the knife edge of your left hand on the finger side of ukes knuckles. Hook your right fingers over your little finger side of your left hand pressing like a knife into ukes captured right hand, Step back with your right foot and bow to apply lock.

Imon Tori Zenyo



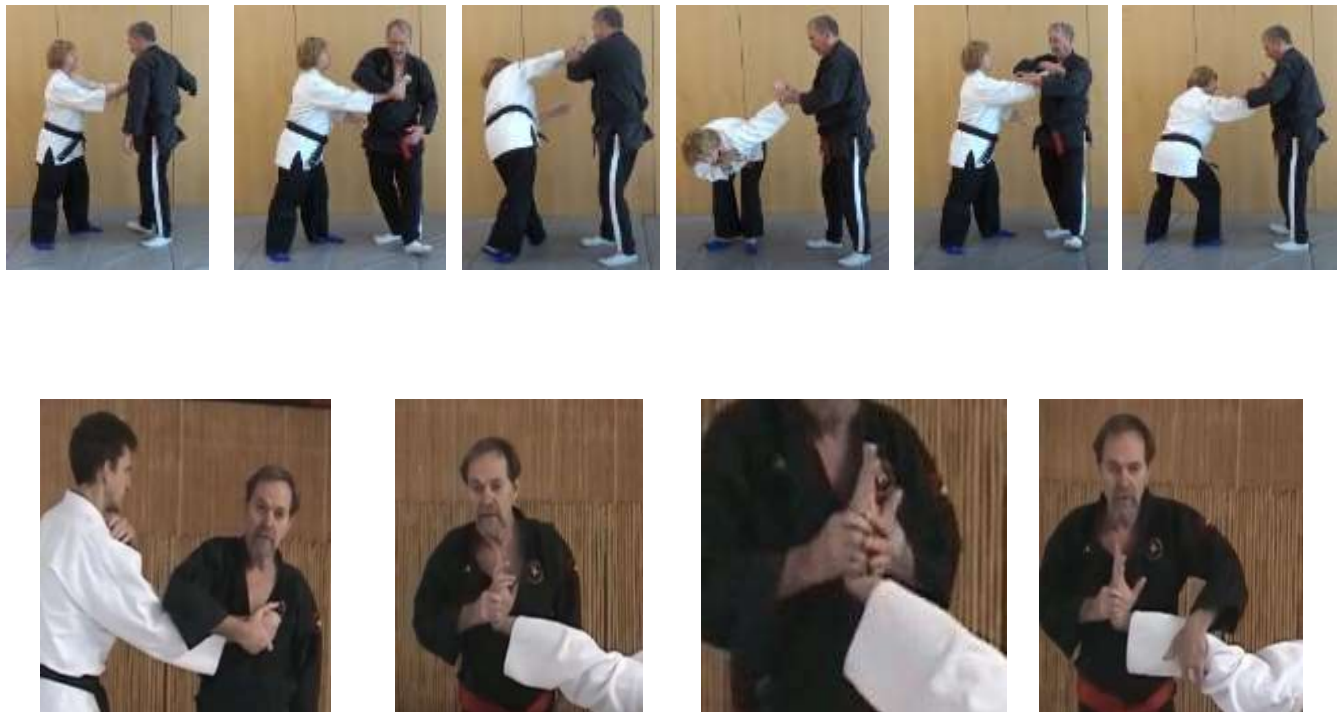
Do the same DZR Imon Tori after lock against your chest grab Uke’s arm above. Use your right hand to block a left punch or do an elbow strike as above. Hook Uke’s right elbow with either hand stand up pressing Ukes’ wrist into your chest. Press Uke’s right elbow up then pull Uke’s elbow down as you bow to drop Uke down.

Yawara continued

15. Ryoeiri Tori “Double lapel hold”

DanZan Ryu-Uke grabs both of your lapels. Do a right judo knuckle on the back of Uke's left hand as you open the door pivoting to the left. Reach over and hook your right fingers around the little finger side of Uke's right hand. Grab Uke's right wrist with your right and left hand and drop your right elbow quickly to your right side turning Uke's as you open the door to the right. Your fingers are in Uke's palms up both your thumbs on the back of his hand. This movement pushes Uke's left shoulder into his chin. Pull towards yourself with your fingers in Uke's palm as you press your thumbs into the back of Uke's hand. Flex Uke's wrist so Uke bends over and you are at a right angle to Uke pushing Uke down for a straight arm flexed wrist lock.

Ryoeiri Tori Zenyo open door with wrist flex into Katate Tori Ni



Do the Zenyo as above but do DZR wrist flex ending Uke grabs both of your lapels. Open the door to the right. Do a right judo knuckle on the back of Uke's left hand as you open the door pivoting to the left. Reach over and hook your right fingers around the little finger side of Uke's right hand. Grab Uke's right wrist with your right and left hand and drop your right elbow quickly to your right side turning Uke's as you open the door to the right. Your fingers are in Uke's palms up both your thumbs on the back of his hand. This movement pushes Uke's left shoulder into his chin. Pull towards yourself with your fingers in Uke's palm as you press your thumbs into the back of Uke's hand. Flex Uke's wrist so they bend over you are at a right angle pushing Uke down for a straight arm flexed wrist lock then your right hand hooks and pull ukes elbow to bend it towards you. Turn Ukes little finger towards Uke to apply Katate Tori Ni wrist break.

Yawara continued

16. Akushu Kote Tori “Hand grip forearm hold”

DanZan Ryu- From a right handshake. Step to the left with your left foot. Step back behind your left foot shoulder width with your right foot so you are at your left rear corner. Scoop down on Uke’s right forearm with your left forearm bringing ukes hand to your one point. With your fingers ukes thumb into itself. Peel ukes grip off your wrist keeping thumb lock like you are turning a water faucet to the left push uke away.

Akushu Kote Tori Zenyo open door



Scoop down on ukes right arm open door to the right or step back into horse stance with your right foot. Keep your left elbow on the outside of ukes right elbow. Take thumb lock by squeezing Uke’s thumb into itself. Open door to the left use thumb lock to release grip as you flex Uke’s fingers back with right hand. Optional release: Put Uke’s bent wrist against your right bicep. Pull Uke’s arm into a flexed wrist hold with both hands on the back of their upper arm.

17. Akushu Ude Tori “Hand grip arm hold”

Basic DanZan Ryu- From a right handshake Step to the left with your left foot. Step back behind your left foot shoulder width with your right foot so you are at your left rear front. Simulate a left handed palm strike to Uke’s right side of their chin pulling them into the strike with your right handshake grip (or scoop down to you like Akushu Kote Tori). Your right arm goes over Uke’s right shoulder and you wrap your left arm around Uke’s triceps with your palm up. You can grip high on your left lapel. Drop your right shoulder to the left push Uke’s straight arm down and away for submission. Do a controlled release and go into a defensive position.

Akushu Ude Tori Zenyo



Scoop entry



Strike entry option



Yawara continued

18. Akushu Kotemaki Tori “Hand grip forearm winding hold”

DanZan Ryu- from a right handshake. Do Akushu Kote Tori. Step to the left with your left foot. Step back behind your left foot shoulder width with your right foot in a horse stance facing to you right.. As you push down on Uke’s right forearm with your left forearm bringing Uke’s hand to your one point. With your right hand use your fingers to squeeze Uke’s thumb into itself. Peel their grip off your wrist keeping thumb lock like you are turning a water faucet to the left. Take their captured hand over the top of their right shoulder. Reach under Uke’s arm with your right hand and grab their wrist placing their right elbow in your right armpit. You release the thumb hold. Turn to the right and place your left hand on the side of ukes chin.

Akushu Kotemaki Tori Zenyo



Open door to the right as you turn ukes little finger up as you look behind yourself raising ukes hand up. With your left fingers hook from the inside the little finger side of ukes captured right hand. Push your left elbow push up on ukes right arm. As uke pulls back open door to the left looking behind yourself. Snake your right hand up hooking ukes right wrist from below place your left hand on ukes right shoulder or Uke’s head to keep uke from straightening or pulling his arm away. Step up with right foot and a right foot stomp with destroy the arm

Yawara continued

19. Kubi Nuki Shime “Neck withdrawal constriction”



DanZan Ryu-Uke puts you into a side head lock with their right arm at your left side. Use a right judo knuckle to the back of ukes left hand to get Uke to release the grip. Your left hand grabs ukes obi at the rear middle of ukes back your palm down. Grab the back of Uke’s right hand with your right hand. Your left knee comes up to the outside of ukes right leg the step back with left foot pulling your head out of grip as you push Uke’s hip forward your left knuckles. With your right hand push ukes arm up his back in a hammerlock bending Uke over and walking them forward. Variation: Use the motion like you are curling a weigh with your right hand pushing Uke’s arm up their back and away for lock.

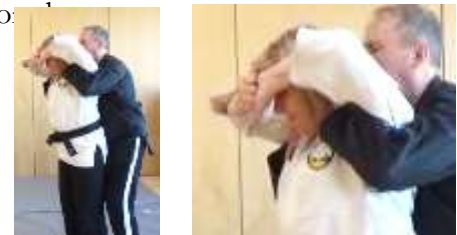
Kubi Nuki Shime Zenyo



After judo knuckle grab Uke’s right wrist palm to palm with your thumb up. Turn Uke’s towards you. Push Uke’s hips away as you bring your left knee up then back stand behind Uke with Katate Tori Shi wrist lock.

20. Hagai Shime “Wing pinion constriction”

DanZan Ryu- Full nelson- Uke does a right punch. Step to your left and use a left handed outside soft parry. Your right hand goes to ukes right side of Uke’s neck. Step to the right side of Uke with your right foot. Then step to the rear of Uke hooking under their left arm and around the back of Uke’s neck for full nelson hold. Keep your elbows together against Uke’s side pulling them down and to the rear a little. Raising your elbows and applying pressure on Uke’s neck for submission //safety Uke hooks their hands against their forehead to counter pressure on neck and pats out with their foot o



To counter this art do not let Tori to raise your elbows up for a deep set lock. Push your right arm down towards the ground pushing Tori’s right hand off your neck. Grab Tori’s fingers for a lock as you turn to your right

Yawara continued Hagai Shime Zenyo



Prof. Miller demonstrating single wing

Uke does a right punch. Step to the left with a Tibetan cross step toes to the right just behind ukes right heel. Use a left handed outside soft parry. Your right hand goes around behind the right side to the left side of Uke's neck. Pulling Uke with your right hand gets you behind Uke. Hook Ukes left arm with your left arm around his elbow your left hand is straight up pointing to up as you pull ukes neck to the right ukes shoulder blades are pinched up and together for submission.

Counter to Zenyo DanZan Ryu single wing version above



Counter to Zenyo DanZan Ryu Hagai Shime version above. Drop your right hand down this will take the pressure off you neck. grab ukes right wrist with your right thumb is toward you like you are drinking out of a mug. Step behind ukes feet with your left foot in a deep horse stance. Extend your left arm up and look over your left shoulder throwing uke back to your left into an easy flat fall. Keep Uke's right wrist then turn back to the right into a wrist lock and armbar while steeping toward Ukes head with your left foot (not shown).

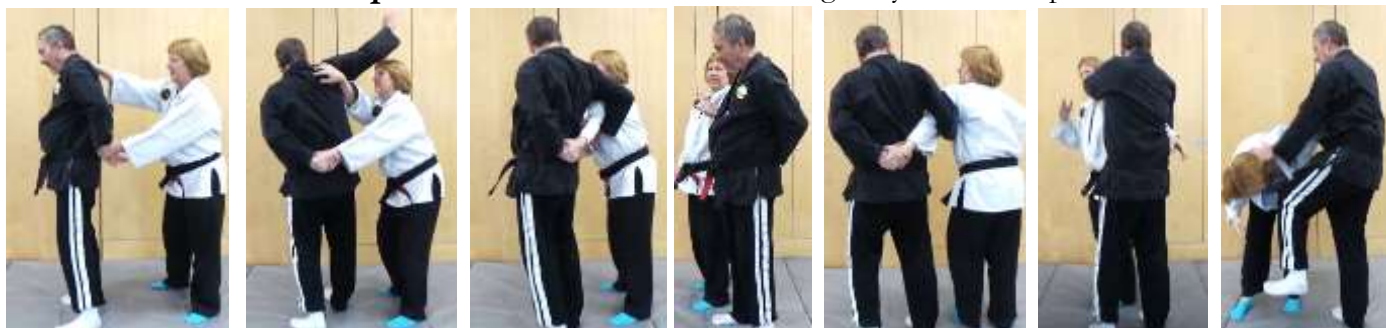
Yawara Variations

Choke Escape first art from Prof. Palo Tioli's Jujitsu System



Go into a right cat stance your right foot forward. Place your left hand to the right side of your face and your left-hand down blocking to check a knee strike. Your right hand does a shuto to Ukes right short ribs. Use your right hand to hook ukes right elbow into your chest. Your left-hand pushes ukes right side of his chin to the left as you turn to the left pushing uke to your feet. Slide your right hand to push ukes right elbow behind his back as he is on his left side your right knee pinning Ukes right elbow. Your right hand can punch right side of ukes neck while continuing the pin on Uke's right elbow and the pressure on ukes chin with your left hand.

Escape from a hammer lock turning away one arm captured arm bar



View from the rear

Apply pressure to Uke's Elbow to move to a knee strike

Escape from a hammer lock to an armbar turning in both arms captured arm bar



In the above two escapes from a hammerlock to an armbar, grab Uke's wrist with your hand that is in a hammerlock. After your arm wraps around Uke's arm slowly push Uke away to apply the armbar.

Escape hammer lock to a hammerlock turning away



Yawara Variations

Escape from a head lock nose push



Southern Jujitsu Escape from head lock with groin and knee strikes



Lock flow from Ryote Hazushi



Circle your hands around to the top with your palms out your thumbs are pointing down. This causes the back of Uke's hands to strike together. Circle your hands around into Ryote Tori wrist lock. Rotate your hands your thumbs inside sliding down to a double Katate Tori San flexing hold. Cross Uke's right arm under their left arm as you step to Ike's left side ducking under Uke's arms. Tai Otoshi throw to be done with caution so you do not harm your partner (The throw is for upper black belts). With practice you can end up with an armbar and a kotemaki hold.

Yawara Variations

Tekubi Tori Ni release variation



"Faucet hold"
Squeeze Uke's
thumb into itself
with your fingers.



Or "Bic lighter
hold" Hook your
fingers into Uke's
thumb pad with
your thumb on
top.



This is the same takedown as in #18 Akushu Kote Tori Zenyo open door on the Yawara list.

Zenyo Arm and Headlock



This takedown can be a simple takedown to the rear without the head lock or arm bar by taking an extra step forward with your right foot and bending your knees so Uke's elbow drops down towards the center point between Uke's heels. A follow up after the last illustration can be you step back and kneel on your left knee in a right handed Hantachi No Gami half kneeling stance. Uke's right elbow is broken across the top of your right knee.

Yawara Lock flow sequence #1



#10 Katate Tori
Ichi
Yawara



Release lock by pushing Uke's hand counter
clock wise



#2 Katate Tori
Ni
Goshin Jitsu



Take Katate Tori Ni with your left
hand. Hook and pull Uke's bent elbow
to you with your right hand



#3 Katate Tori San
Goshin Jitsu



Slide your right hand down
so you thumb is on the
back of Uke's hand. Rotate
your left fingers down and
re grip so both hands
fingers are hooking Uke's
palm and both thumbs are
of back of Uke's hand. Pull
with fingers push with
palm.



Yawara Lock flow sequence #1 continued



Katate Tori Shi
Goshin Jitsu #4



Katate Tori Ni #2



Police hold (chicken wing)

Yawara Lock flow sequence #1- Start with **Katate Tori Ichi** off the Yawara list. Follow the flow to **Katate Tori Ni** off the Goshin Jitsu list and also from Ryo Eri Tori lock on the Yawara list. Go to **Katate Tori San** off the Goshin Jitsu list. Go to **Katate Tori Shi** off the Goshin Jitsu list. Go to **Katate Tori Ni** (fingers up) off the Goshin Jitsu list and also part of Ryo Eri Tori on the Yawara list. Transition to **police hold** by grabbing Uke's left thumb with your right hand you use your left hand to help bend Uke's left arm. Your right fingers circle around Uke's left wrist to bend it and fold Uke's wrist into your wrist.. Uke's palm up fingers turn to your left to a wrist press as their elbow is pressed into your body.



List of Goshin Jitsu

List of Self Defense

AJJF Professors list/GSMA Included Lock flows/Police Arts

Professor Bob Karnes

Golden Sage Martial Arts Kata Manual



1. **Kata Eri Hazushi** Single lapel escape
2. **Katate Tori Ni**..... Single hand hold two
3. **Katate Tori San** Single hand hold three
4. **Katate Tori Shi** Single hand hold four
5. **Imon Tori Ni** 2nd hold from chest push
6. **Kata Mune Tori**..... Single chest hold
7. **Ude Tori**..... Arm bar
8. **Genkotsu Ude Tori**Fist arm hold
9. **Ude Gyaku Ichi**.....Arm reverse one
10. **Ude Gyaku Ni**.....Arm reverse two
11. **Ninin Yubi Tori** Two person finger hold
12. **Kata Eri Tori** Single lapel hold
13. **Ushiro Gyaku** Behind reverse
14. **Kata Hagai** Single wing pinion
15. **Tekubi Shigarami** Wrist arm capture
16. **Genkotsu Otoshi** Fist drop
17. **Hon Gyaku Ichi** Basic reverse one
18. **Hon Gyaku Ni** Basic reverse two
19. **Ushiro Daki Nage**..... Throw from rear embrace
20. **Mae Daki Nage Ichi** ... Throw from front embrace one
21. **Mae Daki Nage Ni** Throw from front embrace two
22. **Kata Guruma**.....Shoulder wheel
23. **Hiza Garami** Knee lock
24. **Mae Osaegami Nage**Front holding hair throw
25. **Ushiro Osaegami Nage Rear**holding hair throw
26. **Kesa Nage**..... Scarf throw
27. **Ashi Karami** Foot capture
28. **Sannin Nage** Three person throw

Arts of Goshin Jitsu

List of Self Defense

Professor Bob Karnes notes

Golden Sage Martial Arts Kata Manual

1-2014 edited plus illustrations 8-2019

1. Kata Eri Hazushi “Single lapel escape”



Uke grabs your left lapel with their right hand. Step to your left with your left foot. Cup your left hand under the bottom of ukes right hand. At the same time grip your lower left lapel with your right hand. and bunch it up to the bottom of Uke's right hand. Turn Uke's right hand thumb down. Step back with your right foot stomp into a horse stance as you pull down on lapel grip to a snap. Move into a defensive stance.

Variation-Thumb lock to escape. Grab your lapel below Uke's grip push your left palm down against Uke's thumb into itself to push their hand off your lapel.

2. Katate Tori Ni “Single hand hold two”



Uke grabs your Gi on the outside of your right shoulder with their left hand. Step to your right with your right foot. Raise your right arm up. Grab Uke's left hand with their little finger up. With a C clamp hand hold with your left hand thumb down (See close up). Hook Uke's left elbow with your right hand. At the same time step back with your left foot in line with your right foot. After Uke submits release the wrist lock and move back into defensive stance.

See #15 Ryoeri Tori on list for Yawara the fingers up Katate Tori Ni variations.

Goshin Jitsu continued

List of Self Defense

3. Katate Tori San “Single hand hold three”



Uke reaches towards you with their right hand as you step back with one foot block down on ukes right hand with a butterfly block. Your thumbs on the back of Ukes right hand and your fingers hook around the side of ukes right hand. Pull with your fingers push with your palm up so ukes flexed wrist ukes right elbow rises up as you step forward or you can bring your hands to your right shoulder the for a faster lock. Step back into defensive stance

Variation-Uke reaches towards you with his right hand. Step your left with your left foot and do a right hand outside clockwise parry. With your right hand hook around the top of ukes right hand and do Katate Tori San as above

4. Katate Tori Shi “Single hand hold four”



From a right handshake. Your thumb and your first finger circle around where the wrist begins. Step back with your right foot (not shown) and pull down causing Uke to pull back. Step forward with your right foot to the outside of Uke's right foot. Push Uke's elbow up and twist to the left as you step under Uke's right arm with a step-step pivot right left foot work. You are now facing the same direction as Uke at Uke's right side. Keep ukes captured forearm (wrist) on your chest with your right hand keep ukes wrist straight. Turn ukes wrist to the left for submission as your left elbow is behind ukes right side. Do a controlled release and step back into a defensive stance.

Goshin Jitsu continued

List of Self Defense

5. Imon Tori Ni “Hold from chest push two”



Uke pushes your chest with their right hand. Grab the back of Uke's right hand with your left hand with C clamp grip. Step back with your right foot keeping Uke's wrist to your chest this turns ukes captured right hand little finger up in Katate Tori Ni position (Goshin Jitsu #2). Your left arm goes over ukes right arm your hands together on your chest. Use your left elbow pushes away on Uke's elbow to bend his arm as your drop your left shoulder to apply the lock. Use a controlled a release and step back into a defensive stance
Zenyo-use a right open heel pivot to your right. Take the above hold as you turn back.

6. Kata Mune Tori “Single chest hold”



Uke grabs your left lapel with his right hand and punches you with his left hand. Take a Katate Tori Ichi (Yawara # 10) hold on Uke's right hand with your left hand. Block Uke's left punch with a right inside Shuto block. Rebound from block to strike with the same hand Shuto strike to the bend of Uke's right wrist causing Uke to release grip. Take Katate Tori to your left to the ground. Release and step back to a defensive stance.
Variation-Strike Uke's inside right forearm and slide into the bend of Uke's wrist to release Uke's grip to the take down. **Variation**-Do a judo knuckle to the middle inside of Uke's right forearm as you use Katate Tori to peel Uke's hand away from your lapel taking Uke to the ground.

Goshin Jitsu continued
List of Self Defense
7. Ude Tori “Arm hold” Arm bar (A,B,C)



Ude Tori (A)-Uke punches or reaches towards you with their right arm. Step to your left with your left foot. Do a right hand clockwise outside parry. Reach over with your right hand to Uke's right palm side grabbing Uke's wrist. At the same time simulate a left hand palm strike pushing your left arm past Ukes chin as you pull Uke's right arm down to you. Your left arm pit is against the right side of Uke's neck. Your elbow is at Uke's lower front neck your left hand pointing down. Drop your left shoulder breaking Uke's balance. Arch your body for arm bar against your chest.



Ude Tori (B)Variation- Behind the neck with same beginning as (A). Your right hand grabs Uke's right wrist palm side to palm side. Your left hand goes under Uke's right arm and cups behind Uke's neck. Straighten your left arm to apply armbar.



Ude Tori (C)Variation arm in front-Same beginning your left arm goes to Uke's abdomen your left palm on Uke's abdomen. Armbar Uke's right arm against your left forearm.

Goshin Jitsu continued
List of Self Defense
Ude Tori continued



Ude Tori Zenyo Variation-Step to your left with your left foot. Open the door to the right while do a right hand outside parry. Hook your right fingers over Uke's right wrist. As you pull Uke's arm to your belly do a heel toe pivot to the right. Your left arm straightens for the arm break.

8. Genkotsu Ude Tori “Fist arm hold”



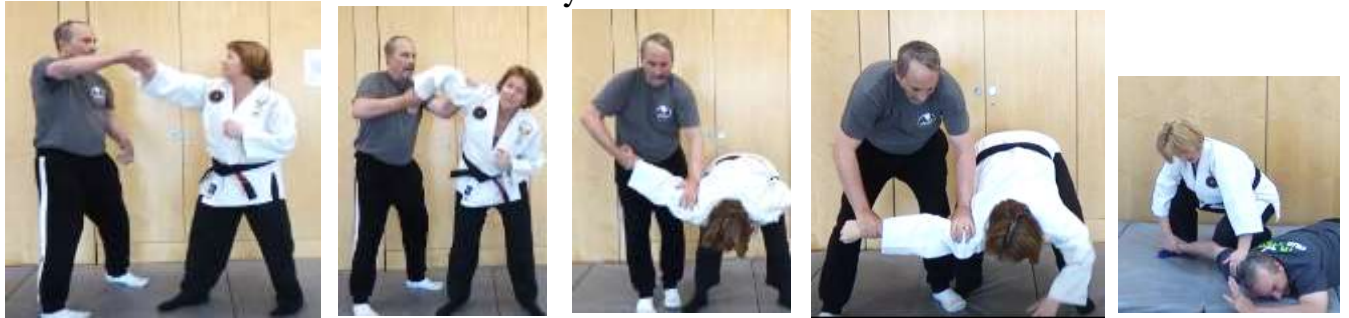
Uke does a right hand punch. You step deep to your left with your left foot. Capture Uke's right arm with your right bent arm your right hand pulling Uke's arm to your right shoulder. Turn your hips to the right simulate an arm break with your left forearm. Release and step back into a defensive stance.

9. Ude Gyaku Ichi “Arm reverse one”



Uke does a right hand punch. Step deep to your left with your left foot. Capture Uke's right arm with your right hand palm side of Uke's wrist. Turn your hips to the right simulate an arm break with your left forearm. Release and step back into a defensive stance.

Goshin Jitsu continued
List of Self Defense
10. Ude Gyaku Ni “Arm reverse two”



Alicia doing elbow lock

Uke does a right hand punch. Uke does a right hand punch. Step forward with left foot facing Uke's right side. Capture Uke's right upper wrist with your right hand. Your left palm is pushed up into Uke's right armpit with your left hand. Push Uke's right shoulder up into the right side of their chin. With your left hand push Uke's shoulder down in front of you. Pull up on Uke's right hand with your right hand. Push Uke to their knees and then on his abdomen. With their wrist resting on top of you right foot kneel on Uke's elbow for arm lock. **Variation-** Use your ulnar bone side of your right arm to scoop and slide down to Uke's right elbow to turn Uke over and down and bar the arm.

Ude Gyaku Ni Zenyo crank



Open door to the left grabbing Uke's left wrist with your left hand. As uke pulls their hand back close the door to the right with your right hand on Uke's left elbow. Push Uke's elbow bumping Uke's shoulder into their chin. Open the door to the left. Take Uke down to his abdomen at your feet. Place Uke's right hand on top of your right foot and kneel on ukes elbow with your left knee for lock as shown above this art.

Zenyo Ulnar Press



This is on the elbow. As you lever your left hand down flip your right elbow .Be very careful as this art comes on quickly.

Goshin Jitsu continued

List of Self Defense

11. Ninin Yubi Tori

“Two person finger hold” Moro Yubi Tori on two people



From two Ukes facing away from you, step up in between the Ukes and grab the back of Uke's fingers as in Moro Yubi Tori on Yawara. Do the same with the Uke on your left. Raise Ukes palms up as you squeeze Uke's fingers your bent elbows are under and bracing both Ukes straight arms. Apply the finger lock by pulling back on Uke's fingers. For safety do one Uke then the other to pat out. Swing Ukes into each other to stomach bump to release.

Ninin Yubi Tori Variation-Prof Bud Estes



Ukes are facing each other. Hook both Ukes thumbs with your thumbs and your palms are up. Your fingers go to the inside bend of Ukes wrist from the outside. Bend Ukes wrists into the bend of your wrist so their fingers are up in a police “chicken wing” wrist hold as in Yawara Lock flow sequence #1 continued in the previous list.

Jitsu continued
List of Self Defense

12. Kata Eri Tori “Single lapel hold”



Uke grabs your left lapel with his right hand. Step to your left with your left foot. Take a Katate Tori Ni hold with your right hand. Step back to your left rear corner with your right foot. Bring your left arm over the top of Uke's right arm and hold your hands on Uke's captured wrist with their little finger up. Your left elbow is on top of ukes bent elbow or on the inside of elbow. Drop your left shoulder to uke to apply lock.

Zenyo- As in Yawara #15 Ryo Eri Tori-Uke grabs your left lapel with his right hand. Open the door to your left with your left foot heel pivot. Reach over with your right hand grabbing the back of ukes right wrist you thumb is up. Close the door to the right as you snap your right elbow down to your side to fingers up hold or gently into a little finger wrist lock while grabbing ukes right for arm with your left hand.

13. Ushiro Gyaku “Behind reverse”



Uke does a right hand pinch. Step to your left as you block with your right hand with an outside parry. Grab Uke's right arm and push Uke's captured arm in front of Uke. This turns Uke around swinging their left arm around their back. Hook both of Uke's forearms from behind. Slide your hands down to hook ukes wrist pulling them down to a point between ukes heels (not shown). Lift up as uke sits so you slow Uke's decent as to protect his tailbone. Do not pull up too hard as to hyper extend Uke's shoulders. Lift up on the side in the direction that you want to go to turn Uke over on their abdomen. Place a foot in the middle of Uke's back then push Uke's hands together and towards their head to lock Uke's shoulders.

Goshin Jitsu continued

List of Self Defense

14. Kata Hagai “Single wing pinion”



Uke punches with their right hand. Do a left hand parry as you step to your left with your left foot next to ukes outside right foot. Step back behind your left foot in line with your left foot. Hook your right foot around the front of ukes inside right foot. Your right knee is on the outside of ukes right knee. Reach behind ukes neck and grab your left arm your right arm goes under ukes right arm and across ukes left side of his neck. Grasp your hands together. Pull Uke to you as you push your right shoulder into the right side of Uke's neck. Release with Osoto Gari (Nage #21) throw. Step back into a defensive stance.

15. Tekubi Shigarami “Wrist arm capture”



Uke does a right punch. Step back in line with your left foot with your right foot. you are now facing to your right as you do an outside parry with your right hand grabbing ukes outside right wrist/bend ukes right arm from the top with your left forearm and then your left hand reach under ukes right arm and grab your right wrist to form a figure 4 arm hold/keeping ukes captured right arm in front of you swing your left foot in line behind your right foot you are looking to your left/this causes uke be dragged down to your feet/keep uke up on his left side/keep the arm hold pull up on ukes wrist into itself your right knee against ukes right side and your left knee against the right side of ukes neck/sit next to your heels and arch for lock/use hammer lock or a different controlled release then step back into a defensive stance

Zenyo-Do the above art with open door to the right then to the left to squat hold without sitting down.

Goshin Jitsu continued

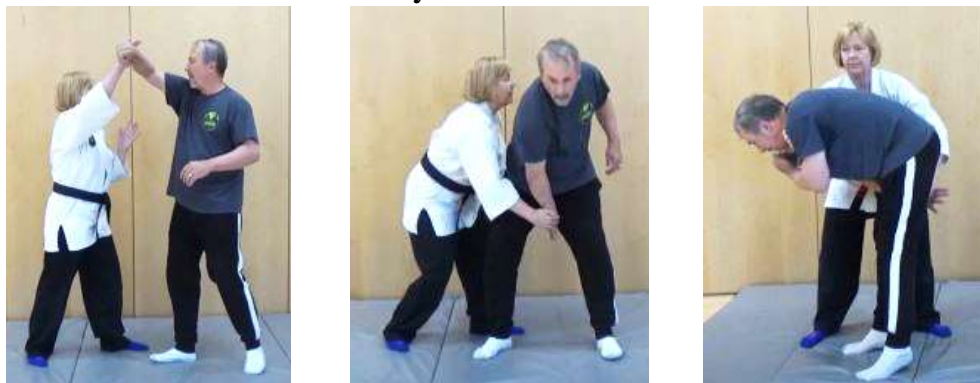
List of Self Defense

16. Genkotsu Otoshi “Fist drop”



Uke does a right round house punch you block it with a left inside shuto block. Do the same with Uke's left round house punch with your right shuto block. With your hands grip Uke's lapels and simulate a head butt and then do a right knee strike to groin. Twist Uke's shoulders to the left do Osoto Gari (Nage #21). Punch Uke to the right ribs after Uke is thrown. Step back into a defensive stance.

17. Hon Gyaku Ichi “Basic reverse one”

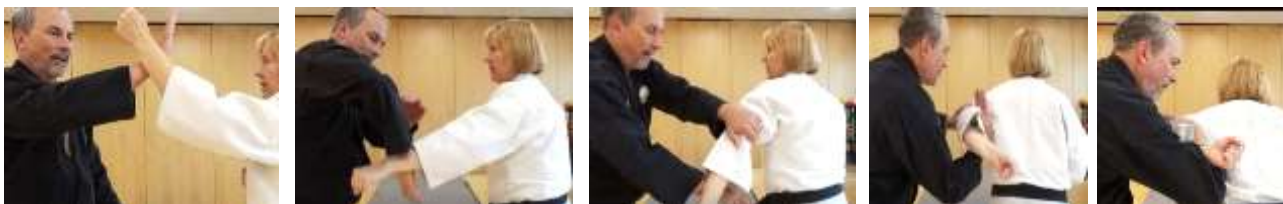


Uke does a right hand overhead strike. Step to your left with your left foot. Use a right hand outside parry circling down on ukes right hand you push it between Uke's legs under his groin. Grab Uke's right wrist from behind Uke with your left hand. Grip ukes left lapel in front of his neck with your right hand thumb in. Pull Uke's right hand up and pull down with your right hand as you walk beside Uke's right side. **Release variation**-Stand with both your feet in between Uke's feet from behind Uke. Grasp Uke's right arm with both of your hands pull up on Uke's arm causing Uke to unwind into a flat fall.

Goshin Jitsu continued

List of Self Defense

18. Hon Gyaku Ni “Basic reverse two” (from an inside block)



Block Ukes left punch with an inside right Shuto block. Push Uke's arm down and pivot your right hand down. Hook Uke's left elbow with your left hand bending Uke's elbow. Pivot your right arm down palm to you, and pushing ukes elbow into your abdomen. Reach around ukes neck with your left arm pull uke to your as hammer lock is applied.



Hon Gyaku Ni (from an outside block) Block down on a right punch with a left hand outside block. Hook the outside of Uke's elbow with your right hand. Pull Uke's elbow towards you as your push with your left forearm on their wrist for the hammerlock. **Variation:** You can do this with your opposite hand, but you end up directly behind Uke. They have will more counters available to them.

Hon Gyaku Ni from Ulnar press



Do #10 Ude Gyaku Ni on the Goshin Jitsu list. Place your right hand little finger down into the bend of Uke's left elbow. Place their left hand on top of your right forearm. Scoop Uke's bent arm down into your belly for one armed hammer lock. Your left arm pulls Uke to your chest to secure the hold..

Hon Gyaku Ni Zenyo



Zenyo-Block from the outside with your left forearm using a bird beak left hand position attack the underside of Uke's right elbow pushing it (on the Ulnar nerve) up then down into your abdomen. Hook Uke's right front shoulder nerve pulling uke to you

Goshin Jitsu continued

List of Self Defense

19. Ushiro Daki Nage “Rear embrace throw”

Uke does a bear hug hold pinning your arms from behind. Squat into a deep horse stance and bring your arms back and roll your shoulders forward as you straighten your arms as in the illustrations below. Control Uke’s right arm and throw #12 Seoi Nage from the Nage list. If Uke picks you up before you escape hug wrap a leg around their leg and strike it with your other heel until Uke drops you to your feet.

Ushiro Daki Nage Zenyo



Step deep with your left foot in between Uke’s feet at the same time your elbows and hips move back towards to create space as you step back you create kazushi. Roll your shoulders forward throw Seoi Nage to your left. Alicia is shown throwing an advanced Zenyo Seio Nage with an armbar.

20. Mae Daki Nage Ichi “Front embrace throw one”



Uke grabs you around your waist your arms are free. Press into nerves below Uke’s ears with your thumbs to get Uke to arch back. Throw Osoto Gari (21 Nage). If you knee to Uke’s groin pivot around and throw #21 Ogoshi (Variation) on the Nage list with your right arm goes around the back of Uke’s neck instead of around their waist. If Uke picks you up wrap one leg around one of his legs and elbow Uke’s head.

Goshin Jitsu continued

List of Self Defense

21. Mae Daki Nage Ni “Front embrace throw two”



Press your thumbs into Uke's upper inside of their thighs making them move their hip back. Do a right knee strike to Uke's groin. Step in front of Uke's right foot with your right foot. Slide your right arm around Uke's waist and do a left hidden step to a horse stance to throw #8 Ogoshi from the Nage list. Before throwing other strikes are available like head butts, inside groin pinch, and shin kicks.

22. Kata Guruma “Shoulder wheel”



Grab Uke's left wrist with your right hand your thumb towards you. With your left hand simulate a right hand Shuto strike to the back of Uke's neck. This pushes Uke's body down and bent at the waist. Uke's left captured hand is straight up in the air above their shoulder. Knee Uke in the face. Uke blocks it with their left hand. Step back behind your left foot. You are facing the same direction as Uke. Your left forearm goes behind Uke's left arm just below their elbow grab your right forearm with your left hand for figure 4 armlock as you press Uke's wrist down into lock.

Kata Guruma Palm up grab



Block down on Uke's right hand with the back of your right hand palm up thumb to your right. Push Uke's left hand back and up as you grab Uke's outside wrist. Do the above art Kata Guruma.

Goshin Jitsu continued
List of Self Defense
23. Hiza Garami “Knee lock”



Drop to a left hantachi no gami kneeling posture after fainting to Uke's eyes. You are in front of and just to the outside of Uke's right foot. Place your left forearm just above Uke's right knee and hook your right hand around Uke's heel from the inside. Slide Uke's right foot along the mat so Uke goes back into a sitting back fall. Keep hold of ukes right heel with your right hand grab the top of ukes right foot with your left hand. Turn Uke over to his face down position by turning to your right keeping Uke's foot at your center. Twist Uke's foot to the right. This exposes the bend of Uke's right knee. Step forward with your right foot to the inside of Uke's left knee. Strike the bend of Uke's knee with your left ankle as you pull Uke's right foot towards you. Follow Uke's knee to the mat. The ball of your left foot on the inside of Uke's right knee. Kneel with your left knee to the outside of Uke's right knee. Keeping the back of Uke's right foot in your abdomen (or off slightly to your right side for a less painful Uke lock). Wrap your right foot around to the front of your left knee while facing Uke, grab Uke's collar and lean into Uke for hold.

24. Mae Osaegami Nage
“Front holding hair throw”



Pin hand, elbow break, to shoulder throw. Uke grabs your hair at the top of your head with their right hand. Pin Uke's hand to your head with your right hand. Step back with your right foot. Simulate a right elbow break with your left forearm. Grab Uke's right arm with both of your hands. Step in front of Uke's left foot with your left foot. Step back towards Uke's left foot with your left foot. Do another arm break over your right shoulder. Throw #15 Shigarami from the Oku list or move Uke's arm over your head throw right handed #10 Seoi Nage from the Nage list with their palm down for safety. Uke's hand on your left hip to help their fall for safety.

Goshin Jitsu continued

List of Self Defense

25. Ushiro Osaegami Nage “Rear holding hair throw”



Strike Uke's hand on your head with both of your hands. This causes Uke's grip to loosen. Bend your knees and turn to your right facing uke pushing up to take a flexed wrist hold as you straighten up. Simulate a left front snap kick to Uke's groin then step outside of Uke's left foot as your take ukes right hand off your head. While maintaining the grip on Uke's right wrist palm up, turn to your right and duck under ukes arm. Step next to the outside of Uke's left foot throw a hand whip or Kotegashi found on the Oku list.

26. Kesa Nage “Scarf throw”



Block punch, rear Ogoshi. Block Uke's right punch with your left Shuto block at their elbow. Your right arm goes in front of Uke with your right hand on their left front shoulder. At the same time step with your left foot to the outside of Uke's right foot. Step behind Uke's left foot with your right foot into a low horse stance. Uke's rear end is in the small of your back (My hip is too high in this Illustration). Throw to your left and let Uke slide down your right leg as Uke takes a right hand side fall. Strike Uke's right side with your right hand **Zenyo**-open the door to the left to Kazushi Uke before the throw.

Goshin Jitsu continued

List of Self Defense

27. Ashi Karami

“Foot capture” Push ukes right knee to the left



Uke is in a right foot forward boxers' stance. Faint to Uke's eyes. Take a right handed side fall by placing your forearms on the mat in front of Uke's left foot. Hook your right foot around the front of Uke's right foot. With the left ball of your left foot roll the inside of Uke's right knee to the outside bending Uke's knee to a gentle sit down fall. You can end up with a leg ankle lock before reversing your foot work to standing. Slide in – slide out.

28. Sannin Nage “Three person throw”



Two Uke's grab one arm each in Morote hold. The third Uke grabs you around your waist. Step to one direction to get a Uke to pull back. Side step to the Uke on one arm pulling back side kick Uke #1. Side step towards Uke #2 and kick that Uke. If the third Uke is grabbing around your waist strike and stomp then lift Uke's elbow up and throw #17 Makikomi on the nage list. If Uke takes an arm over shoulder rear choke, strike Uke's groin and or Judo knuckle Uke's hands and throw #10 Seoi Nage from the Nage list.

Goshin Jitsu continued
List of Self Defense
Variation Sannin Nage of Prof. LaGue



Prof. Estes may have taught this as the last art on Shinin, the legend goes. He only did it once and left it up to the Black Belts figure it out. When asked how to do it he said, “Do not let go of the guy on your left”. What some black belts attending the class said, “He spun around and out of a heap of bodies the Uke hanging onto his left arm shot up like a cannon ball”. Above Prof. LaGue taught do a hidden step to your right and pivot to your left. put your right hand in a hammerlock. As I grab the Uke’s inside wrist to my left I rise my left arm and duck under it. This runs three Ukes into each other. The art is usually done with the rear Uke grabbing over Tori’s right shoulder.

**Prof. LaGue’s Zenyo and 3 other Black Belts at a Sparks, Nevada Demo
Janis and the Dance of Pain 1990’s**



This is a Variation first using a shin stomp and a rear heel kick to the Uke behind the defenders back. The third Uke crumbles to the rear. The defender does a turning move running two Uke’s into each other. The defender pushes them into the third Uke.

Combination Arts
Police Arts - Self- Defense -Yawara- Goshin Jitsu arts and Drills
R.P.D. Dance

Zenyo escort position



Wrist lock #1



Wrist lock #2



Escort Walk

If the officer carries their gun on their right hip a left side escort hold is preferred. This Zenyo escort starts standing next to Uke's left side. Hold Ukes upper wrist with your left hand with a C type hook just below Uke's left elbow. If Uke refuses to walk or if he tries to hit you with his left hand push up keeping Uke's arm straight poking their shoulder up and forward to Uke's chin to get Uke to step forward.

Escort Walk into Two wrist flex-locks to takedown

If Uke counters the escort walk or if you need to transition to a wrist lock push Ukes captured left hand as you bend Uke's left elbow so Uke's bent elbow is in your armpit. With your right hand reach between Uke's left side and their left arm as above illustration Wrist lock #1. Transition to Wrist lock #2 by maintaining wrist lock with your right hand move it behind Uke's back pressing Uke's elbow into your stomach to apply flex-lock. Hook Uke's right arm at elbow with your right hand. Pull Uke down to sitting and turn Uke over to their stomach.

Goshin Jitsu continued

List of Self Defense

Combination Arts

Police Arts - Self- Defense -Yawara- Goshin Jitsu arts and Drills

Katate Tori Ni all fingers up from a reach



Uke reaches for you with their left hand. Step to your right front corner with your right then left foot (see volume 1 Martial Arts a pathway to self-discovery). Do an outside right hand parry push Uke's left hand down counter clock wise to your left. Your left hand grabs Uke's left wrist with your thumb on the back of ukes wrist. Snap your left elbow to your side turning Uke's left shoulder into Uke's left side of their chin. This causes Uke to lighten the balance on their left foot. Do the same grip on the other side of Uke's wrist butterfly hold. Uke's fingers are up in a bent flex wrist hold. Pull Uke's palm to you with your fingers as you push Uke's wrist at a right angle to Uke using your thumbs and your palms. Uke's left hand is above ukes shoulder as they bend over away from the wrist flex. **Zenyo**-Uke does a right hand reach, you open the door to your left with your left foot heel pivot. Reach over with your right hand grabbing the back of Uke's right wrist your thumb is up. Close the door to the right as you snap your right elbow down to your side. Go to fingers up hold or gently into a little finger up wrist lock Katate Tori Ni on Goshin Jitsu.

Zenyo forearm choke from Kata Hagai



Do Kata Hagai on Goshin Jitsu but after Osoto Gari keep Uke off the ground with choke by pressing your left forearm into the right side of his neck with your left forearm your right forearm chokes uke on the left side of his neck. Pin Uke on your right thigh half way to the ground for the choke. Lower and sweep right arm for arm lock across your right thigh..

Goshin Jitsu continued
List of Self Defense
Combination Arts
Police Arts - Self- Defense -Yawara- Goshin Jitsu arts and Drills
Police hold to takedown



From left-handed escort hold. As you turn Uke's palm to you with your left hand, grab the back of Uke's wrist with your right hand for Katate Tori Shi from Goshin Jitsu. Uke attempts to counter by raising their arm up horizontal and slapping their bicep to get out of hold. With your left-hand twist Uke's wrist away from you pointing your right index finger to Uke's heels. This causes Uke to sit down away from the lock. With your left thumb and index finger circling Uke's left wrist keep some pressure but let their wrist slide enough to encourage Uke to turn over to their stomach as you walk around their head. Kneel across Uke's neck or put Uke into a hammerlock.

Katate Tori Shi Counter to Katate Tori Shi Drill



When Uke does #4 Katate Tori Shi from the Goshin Jitsu List step in front of Uke and push their left elbow up and stand to Uke's opposite side and tack Katate Tori Shi on Uke. Now Uke does the same counter and back and forth Uke and Tori for the drill.

Goshin Jitsu continued
List of Self Defense
Combination Arts
Police Arts - Self- Defense -Yawara- Goshin Jitsu arts and Drills
Extended Lock Flow Drill



Katate Tori Ichi



Katate Tori Ni



Katate Tori San



Katate Tori Shi



Katate Tori Ni V Police arm wrap



Kote Maki Tori



Uke ducks under arm and spins around



Katate Tori



Katate Tori Ni



to push away



Nage Principles Throwing Techniques

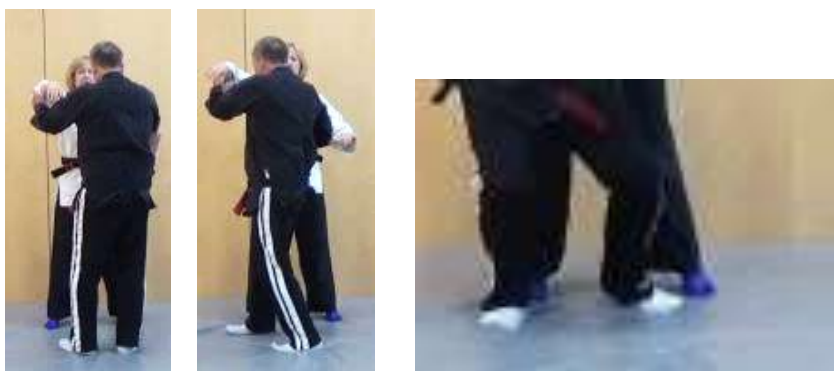


Every Nage art has 4 parts

1. Kazushi = Off balancing
2. Tsukuri = Fitting in
3. Kaki = Completion
4. Zan Shin = Lingering spirit

Gi grip- Judo kumi kata gi grip. Your right hand on Uke's left lapel. Your left hand on Uke's lower right gi sleeve at ukes elbow. Uke does the same.

Judo DanZan Ryu hidden step kazushi



Kazushi (break Uke's balance) Uke up and slightly to your right so Uke is on the outside edge of their right foot. At the same time step in front of and 4 inches away from Uke's right foot with your right foot. You step heel first, so your right foot is pointing the same direction as Uke's right foot. Take a hidden step with your left foot under Uke's obi knot between Uke's feet.

Step-step pivot throw kazushi



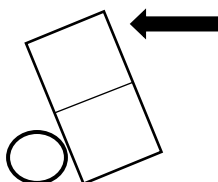
Step back with your left foot then back your right foot. Your left foot steps in line back behind your right foot swinging your right foot around to your left into low wide horse stance leaning to your left for the throw.

Nage continued

Push do not pull

From my point of view, we were taught the buddy walk as a way to overcome the tendency pulling Uke into a forward hip throw using an improper way of doing the Judo hidden step kata throw. The Judo hidden step footwork was a way to create kazushi out of nothing. To illustrate push do not pull this picture was on Prof. Estes's original Chapman school house Dojo black board before the school was demolished. It was cut out and framed by a student. It may have looked something like this according to my memory of seeing a drawing of it with these two words. This seems to agree with many of our teachers.

Something New ?



Professor Herb LaGue Buddy Walk Introductions to DanZan Ryu Zenyo Bujutsu Nage. Step with your outside foot. Step Back. Step rudely in front of Uke. Push Uke up into the floating world. Step in front of and to the outside of Uke's right foot with your right foot. Uke's and push your hips through as you bend your knees and lean to your left. Push Uke over to fall.



The new student threw an upper rank at their first class thus introducing them into their new DZR Zenyo Bujutsu family.

Weight – Unweight- Pivot -Throw

You create the Kazushi with a Faint



This is a strong faint to your right rear corner pivot to front buddy walk throw kazushi with an O Goshi Hayanada finish. In this method you create the kazushi as you try to throw Uke to your right rear corner causing Uke's left foot to be weighted and Uke's right foot to be light. Uke counters the rear throw by moving their weight back to their right foot as your push Uke up and forward. You pivot on the ball of your right foot and face 180 degrees. You step next to and slightly forward of where Uke steps with your left foot. Step next to the outside and slightly forward of Uke's right foot. Your hip goes in front of Uke for throw.

Nage continued Zenyo Buddy walk Nage



Zenyo-buddy walk kazushi Start from a Judo kumi kata gi grip. For a right handed throw. Uke pushes you with his right foot forward in a shuffle step. This is an attack as Uke supplies the Kazushi that you blend with. This is demonstrated in many throws applying the Zenyo arts. You step to the right with your right foot heel first to let Uke get ahead of you. Pick up your left foot and turn your hips hooking around Uke's rear left hip with your right hip. You are facing the same direction as Uke. Float Uke up into the "floating world". Place your left foot to the left of Uke's obi knot next to and a few inches in front of the inside of ukes right foot. Get low and Hula your right hip clockwise in front of Uke as you step to the outside of Uke's right foot with your right foot. As you push your hip through lean to your left so your right hip blocks Uke's middle right thigh. As you do this pivot on your left heel a little, so your left toes point to your left. Your hips and shoulders face forward as you tip Uke over for the throw.



List of Nage (Throwing Techniques)



1. Deashi Harai..... (Advanced-foot sweep)
2. Sasae Ashi(Support Foot)
3. Okuri Harai..... (Sending Sweep)
4. Soto Gama..... (Outside Sickel)
5. Uchi Gama (Inside Sickel)
6. Soto Momo Harai(Outside Thigh Sweep)
7. Uchi Momo Harai..... (Inside Thigh Sweep)
8. Ogoshi.....(Major-hip)
9. Utsuri Goshi..... (Changing Hip)
10. Seoi Nage (Back-carry throw)
11. Ushiro Goshi(Rear Hip)
12. Seoi Goshi(Back-carry Hip)
13. Tsurikomi Goshi (Lift-pull Hip)
14. Harai Goshi..... (Sweep Hip)
15. Hane Goshi (Spring hip)
16. Uki Otoshi(Floating Drop)
17. Makikomi..... (Winding-pulling)
18. Kani Sute (Crab Throw)
19. Tomoe Nage(Circle Throw)
20. Yama Arashi.....(Mountain storm)

DZR and Zenyo Arts of Nage

1. Deashi Harai “Advancing foot sweep”

DanZan Ryu- Start from basic Judo kumi kata (gi grip). Uke walks backwards as you walk forward starting with your right foot. The count of foot work is 1, 2, “and” 3. The “and” is the half count or the quick step your right toes are pointing to the left. Your left foot is cupping Uke’s lightened right foot with your right little toe is on the mat. Push Uke’s right foot in front and past their left foot. You lean back as you use a steering wheel turning left counter clockwise motion. Swing your left foot back to your right heel in a closed judo stance as you are now facing to your left at the same time with your grip on ukes left lapel with your right hand. Re grip ukes right sleeve pulling uke up slightly with your knees back straight. Use a controlled release and move away to a defensive stance.

Deashi Harai Zenyo from a shuffle step



4

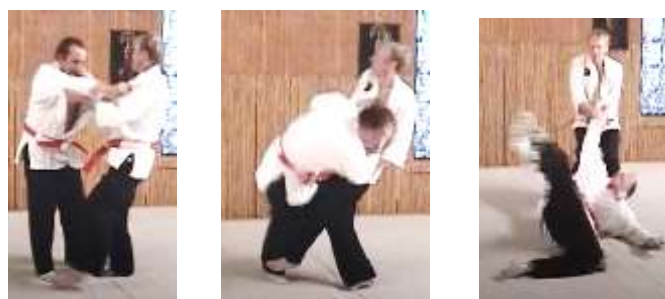
3

2

1

View above right to left. Start from a right handed Judo kumi kata gi grip. Uke is pulling you backwards starting with his left foot with shuffle step. You do a shuffle forward with your right foot. The count of foot work is 1,2,quick step sweep on 3 count. On quick sweep your right foot with your right toes are pointing to the left. You sweep Uke’s right foot with a left cupped foot your little toe is on the mat. Lean back and sweep Uke’s foot then bring both of your hands up to your chest while holding the gi grip like you are curling a barbell with snapping motion while looking up. As Uke falls you swing your left foot back to your right heel in a closed judo stance. As Uke falls release your right hand grip and re grip on Ukes right sleeve pulling uke up slightly with your knees back straight. Use a controlled release and move away to a defensive stance.

2. Sasae Ashi “Propping foot”



DanZan Ryu-Start from a right handed Judo kumi kata gi grip. You are walking backwards starting with your left foot. Uke mirrors your walking as they walk forward. The count is 1, 2,and 3. On one step back with right foot on 2 step back with left foot on the count AND make a quick heel out with your right foot to your right so Uke can step past you. Your toes are pointed to the left. On the count of 3 stop Uke’s advancing right foot as it is even with their left foot. You stop Uke from stepping by placing the bottom of your left foot on Uke’s right shin. At the same time with your grip on Ukes Gi use a steering wheel turning left motion throwing Uke. You lean back as you swing your left foot back to your right heel in a closed judo stance. You are now facing to your left at the and releasing right hand grip and re gripping Uke’s right sleeve pulling Uke up slightly with your knees with your back straight. Use a controlled release and move away to a defensive stance.

Nage continued Sasae Ashi Zenyo from a shuffle step



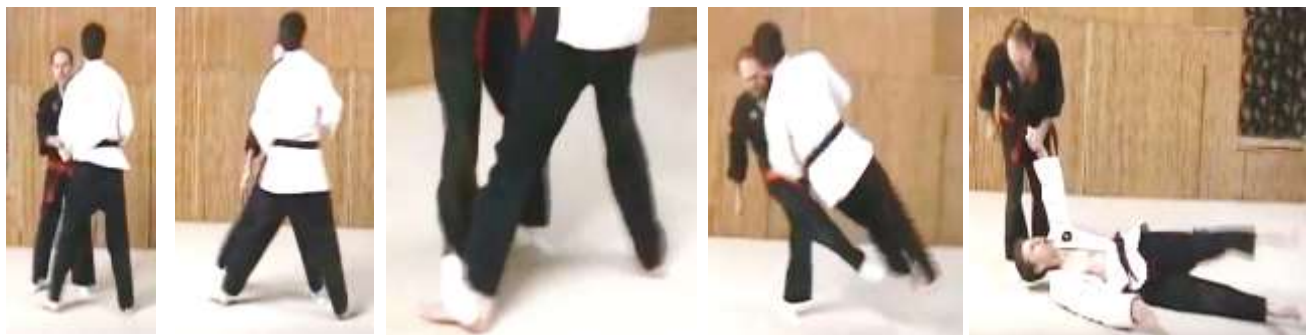
Start from a right handed Judo kumi kata gi grip. Uke pushes you forward with a shuffle step with his right foot forward. As your shuffle back with your left foot make a right foot quick heel out step to your right so Uke can step past you. Your toes are pointed to the left. Stop Ukes advancing right foot as it is even with his left foot. Your stop uke from stepping by placing the bottom of your left foot on Uke's right front ankle. At the same time gi draw a circle with your left hand little finger up gripping ukes right sleeve. While gripping your left lapel make a punching motion as you left foot swings around to your right foot after throwing Uke. You are now facing to your left at the same time with your grip on ukes and releasing right hand grip and re gripping Ukes right sleeve pulling uke up slightly with your knees back straight. Use a controlled release and move away to a defensive stance.

3. Okuri Harai “Sending sweep”

Double foot sweep from sideways step (Tori provides the Kazushi)

DanZan Ryu- Start from basic Judo kumi kata gi grip get Uke to do sideways shuffle step to your right by leading Uke with your right hand pushing Uke's left lapel up and to the right and pushing Uke's right elbow into his side. Using a steering wheel turning left motion get Uke to step three times without letting Uke get grounded. You should be $\frac{1}{2}$ a body width to ukes left. On the third sideways shuffle step sweep Uke's right foot into Uke's left foot with the bottom of your left foot. Step back to your right heel. Release your right hand grip and re grip Ukes right sleeve pulling Uke up slightly with your knees back straight. Use a controlled release and move away to a defensive stance.

Okuri Harai Zenyo



Prof. LaGue is demonstrating this throw without his right hand gripping the gi at Uke's elbow which is usually gripped. Uke pulls you to their right providing the Kazushi.

Nage continued Okuri Harai circle



The count is usually throw on the third turn. Look over your right shoulder and step to your right rear corner with your right then your left foot. Uke follows you so you do not get to their side to throw them. Before Uke settles their balance do the same movement again establishing a pattern. On the third time faint like you are repeating the same right foot step to your rear and as Uke steps you step in front of them “In the hole” where they were going to step. This causes them to skip on their feet into the other so you can sweep both feet.

4. Soto Gama “Outside sickle”

DanZan Ryu- Start from right handed Judo kumi kata gi grip. From Uke walking backwards you walk forward. Start stepping with your right foot. The count of the foot work is 1,2,quick deep step-outside ankle hook on 3 count. On the quick deep step your right foot toes are pointing to the right. You drag your left foot and hook the outside of Uke’s right foot with your left foot. As you lean back as you bring your left knee up to the outside of Uke’s right knee. You are facing to your right. Snap kick Uke’s right foot in front of their left foot. at the same time with your grip on ukes gi use a steering wheel turning left motion. Swing your left foot back to your right heel in a closed judo stance. You are now facing to your left. After Uke falls release your right hand grip and re grip Uke’s right sleeve pulling uke up slightly as he falls with your knees bent your back is straight. Use a controlled release and move away to a defensive stance.

Soto Gama Zenyo



Start from a right handed Judo kumi kata gi grip. Uke is pulling you backwards starting with his left foot with a shuffle step. You do a shuffle forward starting with your right foot. The count of foot work is 1,2,quick deep step, 3. On the quick deep step your right foot toes are pointing to the right. You hook the outside of Uke’s right foot with your left foot. As your lean back as you bring your left knee up kick Uke’s right foot in front of Uke’s left foot to your right. At the same time with your grip on Uke’s gi bring both of your hands up to your chest like you are curling a barbell with snapping motion while looking up. Swing your left foot back to your right heel in a closed judo stance. You are now facing to your left while releasing your right hand grip and re gripping ukes right sleeve. Pull Uke up slightly with your knees back straight. Use a controlled release and move away to a defensive stance.

Nage continued Soto Gama pivot



Use a right foot cross step to the outside of Uke's forward right foot. Pivot on the ball of your right foot to face the same direction as Uke. As you do Soto Gama heel hook kick pull down on Uke's right sleeve for throw.

5. Uchi Gama "Inside sickle" (Tori pushes for kazushi)

DanZan Ryu- In this example-Start from a left handed Judo kumi kata gi grip. From Uke walking backwards you walk forward. Start stepping with your left foot. Do a quick deep step past Uke's left leg with your right foot. You pull Uke down on Uke's left elbow. Wrap your left leg around Uke's left leg and pup your left ankle behind your right knee bend. This is a hook and push motion uke lands straight back. Move away to a defensive stance.



Uchi Gama Zenyo

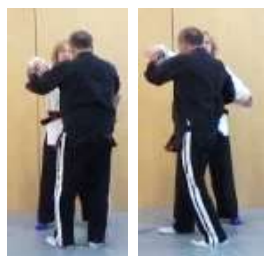


Left handed art is demonstrated. The banana peel art you slide Uke's foot along the ground keeping Uke's your knees apart as Uke will fall to the side of the leg you slide, and you need to protect Uke's knee from binding sideways. Prof. Herb is demonstrating the throw without his right hand on Uke's left lapel during this example.

Nage continued

6. Soto Momo Harai “Outside thigh sweep”

DanZan Ryu- Use hidden step judo kata throwing kazushi. Start from right handed Judo kumi kata gi . Kazushi Uke up and slightly to your right so Uke is on the outside edge of their right foot. At the same time place your right elbow in ukes left arm pit your right fist is pointing down in front of your chin. Your left hand gripping Ukes gi his elbow push up and forward. While bending your knees as if you are coming in for a hip throw push you hip through and lean to your left as if you are throwing Ogoshi. Stand straight by straightening your legs. Your hip rises Uke up like you are jacking up a car. Bring your right knee up and with a motion like you are kick starting a Harley. Drop your nose to the ground and look to your left. Straighten your right leg with your toes pointing contacting your inside thigh to the upper outside thigh of Uke’s upper right thigh.



Then do #2, 3 and 4 below

Soto Momo Harai Zenyo-buddy walk kazushi



Soto Momo Harai Zenyo

(Note: Prof LaGue is doing a more fluid nonstop type of throw with his arm around Uke’s waist). Start from right handed Judo kumi kata gi grip. Uke pushes you with their right foot forward in a shuffle step. You step back with your left foot two times then quick heel out step to the right so Uke steps past you. pick up your right foot and turn your hips hooking around Ukes rear right hip with your right hip. You are facing the same direction as Uke. Place your right foot under Uke’s obi knot next to and 4 inches in front of the inside Uke’s right foot pointing the same direction as Uke’s foot. Push Uke up into “the floating world” your left hand gripping ukes right sleeve under Uke’s right elbow pushes uke arm up. Place your right elbow in and behind Uke’s left arm pit our right fist is pointing down in front of your chin. Use your arms and hip to push uke up and onto his outside edge of their right foot. Shift your hip around Uke’s hip as you swing your right leg ahead of Uke your hips pass in front of Uke. Swing your right leg back against the outside of Uke’s outside thigh as you drop your nose to the ground for throw. Bring your feet together in a closed judo stance back straight. Use a controlled release and step back into a defensive stance.

Nage continued

7. Uchi Momo Harai “Inside thigh sweep”

DanZan Ryu -Start from a right handed Judo kumi kata gi grip.at this time Uke counters your hidden step O Goshi throw by moving their right foot to the right into a low horse stance. Your left hand gripping Uke's gi under his elbow push up and forward while bending your knees as if you are coming in for a hip throw straighten your legs your hip rises uke up like you are jacking up a car. Turn uke slightly to the left putting Uke up on point of balance on the outside of Uke's right foot. Bring your right leg up toes pointed and swing your leg back in-between Uke's legs for safety your right leg is straight. Drop your nose to the ground your straightened right leg with your toes pointing making contact to the upper thigh of Uke's inside left leg. Variation target is up the center with you rear end making contact under Uke's groin. The gluteus maximus muscle pops Uke over to a right handed flat fall. **Step-step pivot throw kazushi-** Step back with your left foot then back your right foot. Your left foot steps in line back behind your right foot swing your right foot around to your left into low wide horse stance leaning to your left for throw.

Uchi Momo Harai Zenyo



Start from a right handed Judo kumi kata gi grip. Prof. hooks Uke's right hip after Uke steps. Prof. rotates Uke causing Uke to step back and to their right. Step about four inches to the inside of Uke's right foot. Use your arms and hip to turn uke slightly to your left. Your hip moves around Uke's hip as you swing your right leg ahead of Uke your hips pass in front of Uke. Swing your right your right leg up toes pointed back in between Uke's legs your right leg is straight. Drop your nose to the ground your straightened right making contact to the upper thigh of Uke's inside left leg or up the center with you rear end making contact under Uke's groin. The gluteus maximus muscle pops uke over to a right handed flat fall. Bring your feet together in a closed judo stance back straight. Use a controlled release and step back into a defensive stance.

8. Ogoshi “Major hip”



DanZan Ryu-hidden step kazushi- *As Illustrated in the beginning of this chapter,* start from a right handed Judo kumi kata gi grip (shown defense with Ogoshi from a push into a forward roll attack). Push with your hands elbows down to get Uke's balance up over Uke's outside right foot edge. With your right foot step in front of Uke's right foot about three inches in front of it. Your right arm goes around behind Uke with your right hand on Uke's right rear hip. Your left hand under Uke's right elbow with a sleeve grip pushes Uke Up and forward. As you do a hidden left foot step in between Uke's feet push your right hip in front of Uke as you squat low and lean to your left in a closed Judo stance. You are facing the same way as Uke. Push or tip Uke over into a flat fall with your right hand.

Nage continued

Video link <https://youtu.be/VEwRYp8vr3Y>

O Goshi Step-step pivot throw kazushi



Step-step-pivot throw. While walking backwards step back with your left foot then back with your right foot. Your left foot steps in line back behind your right foot swing your right foot around to your left into low wide horse stance leaning to your left for hip throw.

Zenyo hip throw from grappling



Prof. would move around a little bit then suddenly shoot his right foot next to and outside of Uke's left foot. He quickly uses a heel toe pivot to the left after shooting his right arm deep across Uke's back. Any forward throw is available as he steps through with his right foot.

Zenyo Push away kazushi



Slide your left foot to your left rear corner. Your left foot toes are pointing to your left. Straighten your arms to push Uke away. Slide your right foot in front of your left foot in a "I" stance. At the same time arch and look up as you take a quick left hidden step push Uke up and over for a fast flat fall.

Nage continued Heel first Kazushi



Step and look to your right with intent as if you were throwing Uke off that corner. This lightens Uke's right foot. As you step with your right foot as your right heel is even with your left foot push your right heel back over the top of your left foot. As your thighs come together is like a button that activates you to quickly pivot on the ball of your left foot into a horse stance for a hip throw.

9. Utsuri Goshi "Changing hip"



DanZan Ryu-You do a hidden step Ogoshi. Uke puts their left-hand thumb down on ukes right hip. Uke uses unbendable arm to push them up as Uke hops over your hip in a right then left foot hop. Now Uke is facing you. Keep your arm around his waist and do another hidden step Ogoshi before uke can settle. Do this throw and Uke counter two more times. The count is one-two, one-two, counter on the next count "one". Counter Uke's hop counter catching Uke in mid hop by lifting your right leg up toes pointed in front of Uke blocking his hopping legs. leave your leg there and pivot on ball of your left foot while looking down. Use a controlled release and step back into a defensive stance.

Nage continued

10. Seoi Nage “Back carry throw”



DanZan Ryu- hidden step kazushi- (Shown is from a right hand punch. This art is often from an overhead club attack or a kesa sword cut) Start from a right handed Judo kumi kata gi grip. Push with your hands elbows down to get Uke's balance up over Uke's outside right foot edge. With your right foot step in front of Uke's right foot about three inches in front of it. Your right arm goes in front of Uke reaching under Ukes right arm and grab Uke's gi above their right shoulder. Your left hand under ukes right elbow with a sleeve grip pushes Uke Up and forward. As you do a hidden left foot step in between Uke's feet push your right hip in front of Uke as you lean to your left and squat low in a closed Judo stance. You are facing the same way as Uke. Push or tip Uke over with a right to left sword cut diagonal motion into a flat fall.

Step step pivot throw kazushi- Same as above hand work. Step back with your left foot then back your right foot. Your left foot steps in line back behind your right foot swing your right foot around to your left into low wide horse stance leaning to your left for throw.

Seoi Nage Zenyo-buddy walk kazushi



#5

#4

#3

#2

#1

Illustrations go from right to left. Start from a right handed Judo kumi kata gi grip. Your left hand gripping Ukes right sleeve under Ukes' right elbow pushes Uke's arm up. Use an upward push on Uke's right sleeve and release your lapel grip with your right hand reach under ukes right arm and grab the top of ukes shoulder throw uke in an arching motion from right to left like a kesa sword cut. Use your arms and hip to push uke up and onto his outside edge of his right foot. Shift your hip around Uke's hip as you step in front of Uke's right foot with your right foot. As your heels pass each other pivot slightly on the ball of your left foot and lean to your left. Push Uke over your loin with your right hand. Now your feet together in a closed judo stance grip Uke's right sleeve with your right hand your back is now straight and use a controlled release. Step back into a defensive stance.

Nage continued
11. Ushiro Goshi “Rear hip”



DanZan Ryu-Uke does hidden step Seoi Nage. You step back with your left foot in a deep horse stance at the same time you are facing to the left push Ukes right hip forward with your left hand fingers down as you push with your right hand on Ukes front left shoulder causing Uke to take a back fall side fall. Step back into a defensive stance.

Ushiro Goshi Zenyo



Do the above but hook Uke's left hip as you step back to throw.

12. Seoi Goshi “Back carry hip”



DanZan Ryu- hidden step kazushi- Start from a right handed Judo kumi kata gi grip. Your left hand gripping Ukes right sleeve under Ukes' right elbow. Push Uke's arm up. Use your arms and hip to push Uke up and onto their outside edge of Their right foot. Use an upward push on Uke's right sleeve and keep your lapel grip with your right hand holding Uke's lapel. Make a fist your right elbow goes in front of Uke's chest. Your right elbow goes up into Uke's right armpit. Your right foot heel first goes in front of and slightly outside of Uke's right foot. shift your hip around Uke's hip as you step in front of Uke's right foot with your right foot. Your right foot does a hidden step between Uke's feet. You are facing 180 degrees. Lean to your left so your hip is blocking Uke's thighs. Push Uke over your loin with your right elbow. Now your feet together in a closed judo stance grip Uke's right sleeve with your right hand your back is now straight and use a controlled release. Step back into a defensive stance.



Nage continued Seoi Goshi Zenyo



Do the above with **buddy walk kazushi** and a lower grab on the lapel. As you drop you can take the throw higher but still across from your right shoulder to your left hip.



As demonstrated above, Prof. LaGue and our students would sometimes throw by hooking Uke's wrist with their left hand and push their right forearm into the bend of the elbow without a Gi grab. The same kazushi and elbow push would be used in #17 Makikomi on this list. This is Uke's elbow up and over for the throw.

Seoi Goshi throwing tips



Grab lower on the Gi and before pushing your elbow in Uke's right armpit roll your fist into the lapel with your wrist straight. By pushing Uke's right arm up you can keep your hands in front of you as you push your right elbow up into Uke's right armpit. You then slip your hip in front to throw.

Nage continued

13. Tsurikomi Goshi “Lift pull hip” Sleeve tip Ogoshi

DanZan Ryu- hidden step kazushi- *(Foot work is illustrated in the beginning of this chapter)*- Before footwork and kazushi grab Ukes left arm on gi under their left elbow. With your right elbow to the outside throw across hip like Ogoshi as you release Uke's left sleeve with your right hand (So Uke can slap during fall). Push Uke over with your right hand. **Step-step pivot-** *(As illustrated in the beginning of this chapter)*-Uke is walking towards you for two hand choke. Grab under ukes sleeve thumbs on the inside throw with step-step pivot kazushi.

Zenyo Tsurikomi Goshi from Buddy walk kazushi



14. Harai Goshi “Sweeping hip”

Basic DanZan Ryu-hidden step kazushi- *(As illustrated in the beginning of this chapter)*-Start from a right handed Judo kumi kata gi grip. Do hidden step kazushi so Ukes right foot is in between your feet. Place your right arm around Uke's waist with your hip through as if you are going to throw Ogoshi. Straighten your back and legs while using your hip below Uke's one point raising Uke up on their toes. Your inside right foot is now on the outside of ukes right foot. Your right toes are on top of Uke's right foot your right heel is to the outside of Uke's right foot. Sweep the entire right leg as you drop your nose to the ground. Uke does a right handed flat fall. Bring your feet together in a closed judo stance with your back straight. Use a controlled release and step back into a defensive stance. **Step-step pivot throw kazushi-** *(As illustrated in the beginning of this chapter)*-Start from a right handed Judo kumi kata gi grip. Your feet are facing 180 degrees from your starting position. You are blocking Uke's right thigh with your right hip. As you straighten your legs sweep the outside of Uke's right leg. After the throw your feet are together in a closed judo stance. Grip Uke's right sleeve with your right hand your back is now straight. Use a controlled release and step back into a defensive stance.

Harai Goshi Zenyo



From buddy walk get in the same position as above but sweep ukes feet back behind you like a rear Okuri Harai. Uke lands off to your right in a quick side fall. As you face Uke your feet are together in a closed judo stance. Grip Uke's right sleeve with your right hand your back is now straight. Use a controlled release and step back into a defensive stance. This throw can be done like Soto Momo Hari straight over fall with the entire right leg swept.

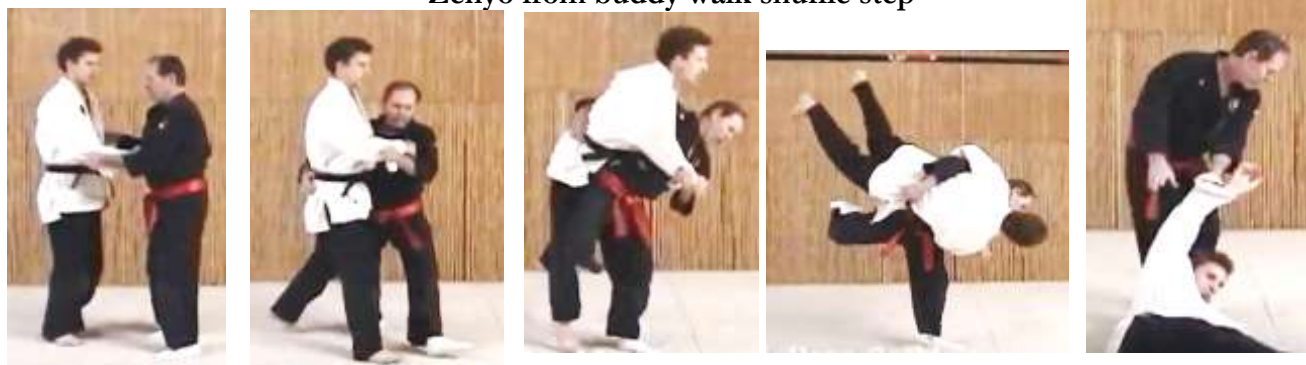
Nage continued

15. Hane Goshi “Springing hip”

DanZan Ryu- modified T stance kazushi sideways to Uke’s hip

Start from a right handed Judo kumi kata gi grip. Your right heel pointing to the right goes in front of and in between ukes feet. You kazushi up and slightly to your left. Your right hand grabs Uke’s obi in the center of his hip by his lower back hooking his center right your right hip that is making lower center contact. As your left foot forms, the bottom part of the letter T look up at the sky with your bent right leg blocking both of Uke’s legs in the front. Teeter totter uke over as you look behind you. Throw Uke to flat fall your feet together in a closed judo stance. Grip ukes right sleeve with your right hand your back is now straight. Use a controlled release and step back into a defensive stance **Step-step pivot throw kazushi**-Same as above with walking kazushi.

Zenyo from buddy walk shuffle step



16. Uki Otoshi “Floating drop”



DanZan Ryu from walking backwards- Your left hand on. Uke keeps their shoulders facing forward prior to taking the fall. You step backwards with your right foot then with your left foot steps back and a little to your left.. Quickly your right foot does a “camel step” around the back of your left foot. At the same time swing your left foot behind as you kneel on your left knee in a right hand half kneeling Hantachi no gami. Use a big steering wheel counter clockwise motion or the with your hands draw a big circle with your left hand on Ukes right gi sleeve then push the captured lapel with your right hand to complete the throw.

Nage continued Other Uki Otoshi Throws

Judo Uki Otoshi from walking



Plant Uke on right foot



Step in front push over



Step back left then right



Kneel on left kneel back in line with your right foot. Snap back.



Kazushi to the right Change direction to point of balance Kneel throw to left.

17. Makikomi “Winding in”

DanZan Ryu-step through kazushi- Start right handed Judo kumi kata gi grip. Your right heel goes to the right of Uke to the outside of Uke’s left foot. Your left foot steps in line of Uke’s feet in front of Uke. While pulling Uke’s right arm at the same time your right armpit goes over Uke’s right shoulder. Bend your right arm grabbing Uke’s gi at armpit. You lean back and raise Uke’s right elbow to the ceiling. You are now facing to your left. Pivot left 180 degrees looking behind your stick out your right hip wrapping Uke around your body as you kneel down on your right knee for a delayed throw. Look up as you are in a left half kneeling stance. Take Uke up on their left as you side your left hand and grip Uke’s inside right wrist. Apply an arm bar against your right thigh. To secure the armbar your right fist grabs Uke’s right lapel to hold down Uke as arm bar is applied.



Step-step pivot throw kazushi- Start right handed Judo kumi kata gi grip step back with your right foot heel first then your left foot steps in front of Uke’s right foot your toes pointed to the left of Uke. At the same time your right armpit goes over Uke’s right shoulder grabbing Ukes gi at armpit. As you pull with your left hand on Uke’s right sleeve. You are now facing to your left. Lift Uke’s elbow up and look up as your pivot left 180 degrees looking behind you by swinging your right leg up in front of Uke. Stick out your right hip wrapping Uke around your body as you kneel down on your right knee next to your left foot. Using a grip on Uke’s right sleeve with your left hand use an elbow striking motion to complete the throw. Look up as you are in half kneeling stance take Uke up on their left side your left hand grips Uke’s inside right wrist doing arm bar against your right thigh. Your right fist grabs Uke’s right lapel to hold down uke as arm bar is applied.

Nage continued

18. Kani Sute “crab sacrifice throw” From the side

Caution: Do not reach palm first for the mat to do this art.

Use caution not to take out Uke’s knees sideways.

Basic DanZan Ryu-From sideways deep hidden step from ukes left side grab thumb down on Uke’s shoulder gi as you do hidden step to the outside of ukes left foot with your left foot. Place your little finger on the mat facing the way uke is facing next to your left foot. Your right leg goes up into Uke’s upper abdomen striking it at the same time point your straight left leg back at right angle to Uke as you roll down your straight unbendable left arm. Your left leg will automatically sweep like a pendulum at ukes lower leg as you look over your left shoulder your lower leg raises as your upper leg circles down causing uke to take a back fall. Use a controlled release and step back into a defensive stance.

Kani Sute Zenyo from the front



Do a left foot cross step and grab Uke’s left lapel or tatsuki gi area with your thumb down. Your right leg comes around the front of Uke’s solar plexus for a strike as you roll down your left unbendable arm (little finger side of hand on the mat) next to your left foot. Point your right straight leg towards the wall towards Uke’s rear. Lift with your left leg and push with your right leg. Turn to look to your right. You cradle Uke with your thighs and Uke pivots towards you in a gentle back fall.

Kani Sute with a hidden step

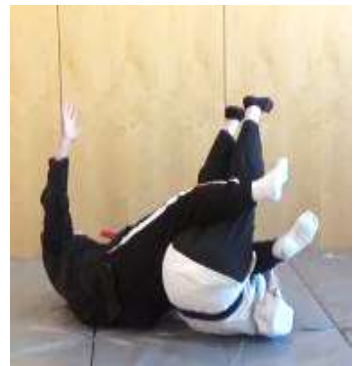


Nage continued
Kani Sute Variations
Sit and roll



As you sit straighten both legs and side roll to your right. Your right leg is at Uke's front ankles and your left leg is behind Uke's knees. As you roll Uke takes a kneeling front fall. Keep your left leg straight behind Uke's knees. You release Uke's left leg and wrap your right leg around Uke's right leg and put your right foot under Uke's right hip . As you look over your right shoulder your left knee presses into the back of Uke's calf for submission.

Kani Sute jumping exercise



Be very careful not to take this art against the front or to the outside of Uke's knees. Be very careful that your right leg never comes in contact with Uke's right outside knee. Do a spinning left leg kick across their abdomen. For this practice and for safety Uke holds onto your left leg as you place both hands on the mat. Use your back right leg to swing behind and to the bend of Uke's knees. Do a side roll to your right as you lift Uke with your right leg to soft back fall. The jumping version of this is for supervised black belts.

Nage continued

19. Tomoe Nage “Circle throw”

DanZan Ryu- Start from basic Judo kumi kata gi grip. Uke is in a low wide horse stance (with their right foot slightly forward to allow their left leg to kick over for the fall). You put your right foot on Uke's one point or on the front of ukes left hip toes to the right. Slide through in-between ukes legs so your one point is under Uke's. Use an unbendable leg to safely execute the throw also keep your arms extended to protect Uke.



20. Yama Arashi “Mountain storm”



Uke does a right roundhouse punch while stepping forward their right foot. You step to your left forward corner next to the outside of Uke's right foot with your left foot. At the same time with a left handed Shuto block the inside of Uke's right round house punch early before it moves past their shoulder. At the same time use a cupped right hand to the front of Uke's front right shoulder to simulate a collar bone break. Step behind Uke's right foot sweep ukes weighted right leg with Osoto Gari. Kneel down with your right knee behind Ukes back while you pull them up on their left side in a left handed hantachi no gami stance. You're your left foot to the left and bar Uke's right elbow across your top right thigh. Your right hand grabs Uke's right lapel with your fist into the side of ukes neck. Use a controlled release and step back into a defensive stance.

Yama Arashi Zenyo



Getting shoulder to shoulder then open door to the left puts Uke on their right foot so they cannot sweep you.

Prof. is doing a knee wheel throw.

Nage continued
More Yama Arashi Zenyo Holds



Yama Arashi Zenyo twist Osoto Gari



#1

#2

#3

#4

#5

#6

Uke does a right roundhouse punch while stepping forward right foot. Uke does a right roundhouse punch. Step to the outside of Uke's right foot with your left foot. At the same time use a dead hand palm up inside block with your left hand. Target Uke's inside right forearm . At the same time use a cupped right hand strike on the front of Uke's right shoulder. This simulates the effect of a right Shuto to break ukes right collar bone as shown in #1. Bring your shoulders in contact with Ukes as in #2, open the door with your left foot to the left turning Uke as shown in #3. Lift your right leg with your toes pointed horizontally. Bend over forward towards your right leg. Then sweep ukes right leg with your right leg as in #4. Kneel down behind Uke's upper back grabbing Uke's right inside wrist with your left hand. You are in an upright left hantachi no game stance as in #5. Pull uke up on his left side your right fist is grabbing ukes right lapel to keep uke from moving. Bar Uke's arm against your one point. If Uke counters to go to their back go down to a hurdler's triangle stance_ hold barring ukes arm on your extended right leg see #6.

Nage continued

As a tradition these two arts are added at the end of the Nage list at a few DanZan Ryu Dojos. They are not on Prof.Okazaki Nage list.

21. Osoto Gari Zenyo “Major reap”



Prof. LaGue taught this in the 1980s. Start a right handed Judo kumi kata Gi grip as a Judo throw or it can be done as in Yama Arashi after a block as in illustrations above. Step outside Uke's right foot with your left foot and get shoulder to shoulder.. Uke's right leg is weighted as you open the door to your right your right elbow is across Uke's neck. Point your right foot and bend at the waist. As your sweep Uke's back right inside thigh drop your nose to the ground to help the sweep get more follow through..

Osoto Gari Variation

Deashi hop Osoto Gari



As you sweep in front of Uke slide your right foot toes to the left towards the outside of their right foot. At the same time pull Uke towards you and to your left. Sweep Uke's right leg. Be very careful not to strike Uke's outside right knee. Sweep behind Uke's leg.

22. Tai Otoshi “Body dropping”



Step forward with your right foot to lighten Uke's right foot to faint a throe to your right. Quick hidden step to your left with your left foot. Place the ball of your right foot past Uke's right foot heel up. Your right knee is over Uke's right foot and their shin. Look to your left the throw is across your right thigh. Do not straighten your right left to pop Uke over if their right knee is in danger of being hurt. Keep your leg below Uke's knee.

Yasu Nage List



YASU NAGE



Low impact Nage Self-Defense list by Professor John Shipley

1. Deashi Harai..... “Advancing foot” outside foot sweep- parry from punch
2. Soto Gama..... “Outside sickle” cross step to outside heel ankle hook
3. Uchi Gama..... “Inside Sickle” knee to stomach do Uchi Gama
4. Ushiro Ashikubi Kake Nage “Rear ankle hook throw” push knee out with leg
5. Maki Soku Nage..... “Rolling up leg throw” wrap around leg into front fall
6. Soku Tamaki Nage “Circling leg throw” swing around leg uke falls on back
7. Shitsuka Geri Nage..... “Knee cave kick throw” kick back of knee, strike back of head
8. Ushiro Goshi Nage..... “Rear hip throw” hand on shoulder and hip throw to rear
9. Ushiro Uke Otoshi “Rear floating drop” right knee behind uke push over leg
10. Ushiro Gata Nage “Rear shoulder throw” hook both shoulders throw to rear
11. Hana Appaku Nage “Nose pressure throw” fingers under nose throw to rear
12. Ude Otoshi Nage “Arm drop throw” grab wrist pull down to opposite heel
13. Ude Korebi “Arm rollover” pass through lead uke into roll
14. Kote Mawashi Nage “Forearm Winding Throw” pass through to Kote Gaeshi
15. Ushiro Gata Oshi Nage “Rear shoulder push throw” grab from rear to front fall
16. Shi Sotogari..... “Threading outside hip throw” Kata Hagai to leg takedown
17. Tessen Yubi Nage “Fanning Finger Throw” Ude Tori chin flip hand up to throw
18. Ashige Ushiro Soku Haku..... “Kicking Rear Leg Sweep” kick defense from inside
19. Kani Sute..... “crab throw” leg scissors throw from a punch
20. Yama Arashi “Mountain Storm” block right hook to leg sweep and choke

Yasu Nage – Low Impact Throws Introduction

Caution: ANY THROW USED IN REAL SELF-DEFENSE CAN CAUSE DEATH AND UNINTENDED CONSEQUENCES!

This is a gentler self-defense list than Judo or DZR Nage for both partners. Yasu is often defined as peaceful and Nage is defined as throw. I believe Yasu Nage together is often referred to as low-impact Nage or Low Impact Throws. Yasu Nage is a list of 20 self-defense arts that do not require the wearing of a traditional Judo Gi so self-defense applications for a real attack can be practiced. Yasu Nage does not require the students to take high Sutemi or straight over Judo falls. Most of these arts are from DanZan Ryu or DanZan Ryu Zenyo Bujutsu Kata lists. Some of these arts are from other martial arts systems and maybe from a few wrestling takedowns.

Who Created this List?

Professor John Shipley created this list of Yasu Nage. John is the Sensei of the Koshinkan Dojo located in Fallon, Nevada USA. Prof. Shipley created this list and offered his permission for this author to share it in this book. John is a member for the Bushidokan Martial Art Temple Dojo, and he is a member of the Bushidokan International Federation. With the encouragement of Professor Herb LaGue, Sensei of the Bushidokan Martial Art Temple and Shodai / 10th Degree Black Belt founder of the Bushidokan International Federation we have the privilege to share it to all like-minded Dojos. A video of a class demonstrating this list is on the Bushidokan Federation web site for members. Found at www.bushidokan.us

The need for less violent throws and take-downs During class and in real Self-Defense As our DanZan Ryu Jujitsu was formed back in the 1920's it has been refined and adapted to meet the cultural and legal liability changes. Generally, we are using less brute force and more finesse. Not every altercation is life or death. Our self-defense side of Zenyo Bujutsu is called conflict resolution with unlimited variety of techniques and gentler throws included in our schools teaching. Life and death defensive techniques are also taught.

Older students and students with specialized needs can learn self-defense and attain rank. I use Yasu Nage and any other self-defense techniques to fit the needs of any student. We have a long history of teaching girls and women a specialized Self-Defense course as women and children who are not current Martial Arts students are often smaller and physically weaker than a larger stronger attacker. We have taught people with other specialized needs like people in wheel chairs and the developmentally disabled. One of Prof. Musselman's students did not have the physical ability to do most of DanZan Ryu but he excelled in the Yawara or hand arts. This student was tasked to come up with a 1,000 or so variations of Yawara arts and teach them to the regular DanZan Ryu students. He was awarded a Black Belt in Yawara. This provided a very dedicated student a path to elevate himself and the Dojo at the same time.

Professor Okazaki, the founder of DanZan Ryu, pulled arts from all his DanZan Ryu lists for his Girls and Women's self-defense course. We also add lists and use other non-original DanZan Ryu lists to adapt our martial art to fit the needs of our students while also preserving the tradition of the arts, our Sensei and of the founders of our Ryu. The Science of Self Defense for Girls and Women Paperback – written 1929 by H.S. Okazaki (Author).

Yasu Nage Arts

Professor John Shipley - Koshinkan Dojo Fallon Nevada USA

At our Golden Sage Martial Arts School, I teach a few easy falls that go well with this list of Yasu Nage (as shown in Chapter 1). I also teach different types of release holds like wrist locks and armbars when possible. PBK

These notes are from my Golden Sage Kata Manual (written by Prof. Bob Karnes).

Uke = defender Tori = attacker

#1 Deashi Harai **Advancing foot sweep** **Sweep the Forward Foot**



From Uke's right punch, block with a right hand, clockwise, outside parry, and grip Uke's arm with both hands like a baseball bat with Uke's little finger up. At the same time, slide your left foot to your left rear corner your right foot slides in front of your left pointing to uke. Push their straight arm towards their shoulder to shift the weight to Uke's left foot. Sweep Uke's right foot with your left foot then step back bringing them with you. You are now in a closed judo stance.

You can apply a wrist lock while your right knee presses into uke's right shoulder blade for a controlled release or disengage without a release as above. Uke can sit on their heel for back roll.

#4 Ushiro Ashikubi Kake Nage

Rear Ankle Hook Throw

Zenyo Knee Press



Shuffle step to your forward left corner. Use an outside parry from Uke's right-handed punch. Hook Uke's right heel from the inside with your right foot toes pointing the same direction as uke's right foot. Push Uke's right knee to outside with your right knee. Uke protects his knee by bending it forward and sitting on the mat. Tori takes a deep step to your left foot as you kneel on the mat, with your right knee. Take care to stay on the ball of your right foot to protect Uke's right shin. Uke can sit back on the mat.

#5 Maki Soku Nage

Rolling up leg Throw-

Take down to Front Fall



Parry Uke's right punch and drop to a left-handed half-kneeling stance. Wrap your right arm around the outside, grabbing through the inside of Uke's right leg. Sit back pressing the back of Uke's right knee with the rear of your right shoulder causing Uke to take an easy front fall. Roll to the left and strike them with left elbow to their back while capturing Uke's right ankle with your right arm. Uke does gentle kneeling front fall.

#6 Soku Tamaki Nage

Circling Leg Throw

Take Down to Back Fall



Parry Uke's right punch. Drop into a left-handed half kneeling stance. With your left hand grab palm up on front of Uke's right ankle, wrap your right-arm around the inside of Uke's right leg. Swing around the outside with your head around in between Uke's legs causing uke to sit down, swing around heel and kick to face to keep Uke from sitting up. You can apply a leg stretch technique following through with your left foot on the inside of Uke's left knee. Uke sits back to the mat.

#7 Shitsuka Geri Nage

Knee Cave Kick Throw

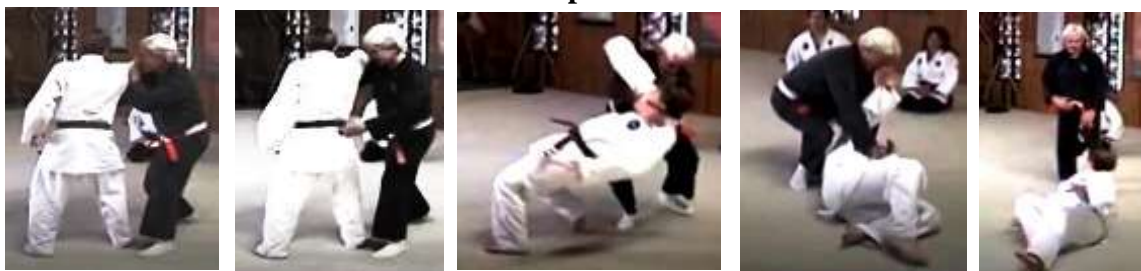
Bent Knee Takedown to Front Fall



Uke throws a right-hand punch. You do a mirror block step to left. Go to a Tibetan onelegged stance, your right foot resting on your inside left knee bottom of foot up. Hook Uke's front right shoulder with your right hand. Kick to the back of Uke's right knee, causing them to kneel (do gently in practice). Step off Uke's knee to the outside with your right foot and step to the inside of Uke's feet with your left foot. Pivot to your right and simulate a palm strike to back of Uke's head (only if you are in fear of losing your life). As you pivot into strike Uke does front fall. Your left knee is over Uke's right calf as you kneel on your left knee. Uke does gentle kneeling front fall.

#8 Ushiro Goshi Nage

Rear Hip Throw



check arm

Do a soft parry from Uke's right punch as you shuffle step to your left front corner. Put your right hand under Uke's right arm to the front of Uke's left shoulder. Put your left hand on Uke's right rear hip. Step forward with your right foot. Push their hip and shoulder in a scissoring movement. Uke sits down. Check their right arm.

#9 Ushiro Uke Otoshi

Rear Floating Drop

Knee Bracing Throw to Rear



Uke does a right punch. You use a soft parry with your left hand as you step to your left front corner. Your right arm goes under ukes right arm with your right hand to his chest. Your left-hand checks Uke's upper right arm to prevent an elbow strike to your head. Slide your right foot close to the rear of Uke's left foot in a right-handed half kneeling stance. With your right-hand push uke over your right knee to throw Uke into a gentle back fall. Optional Ashi Nada Jime to turn over to Japanese leg bar.

#10 Ushiro Gata Nage **Rear Shoulder Throw** **Disappearing Art**



Uke does a right punch, and you do an outside mirror block. You do a right foot Tibetan cross in between Uke's feet, your toes pointed to the right. You hook both shoulders from rear with both of your hands. Quickly step back with two back shuffle steps as you bend your knees dropping Uke back and down (gently) to sitting back fall. Do not drop your partner on their tailbone and do not do so quickly as to cause a whiplash to the neck. Prof LaGue steps outside Uke's left foot and as he pulls uke down he pushes himself forward and walks forward.

#11 Hana Appaku Nage **Nose Pressure Throw**



Uke does a right-hand punch. You parry outside with mirror block. Use a right foot cross step to your left corner with your right foot behind Uke's right heel to disappearing art. Both of your feet are behind Uke. Place your right index finger under Uke's nose. Off balance (Kazushi) Uke up then down as you back up, helping Uke to a sitting back fall.

#12 Ude Otoshi Nage Arm Drop Throw



Uke does a right-hand punch. You do a right hand outside parry. Sliding down to Uke's wrist feed their right arm to your left hand. Step forward with your right foot past their right side, pull down Uke's right arm to Uke's rear opposite heel to sit-down fall.

#13 Ude Korebi Arm Roll



Uke does a right punch. You block with a soft left inside shuto. Grabbing Uke's arm like a baseball bat, let Uke's arm slide within the grip. Raise arm up in front of Uke, duck under their arm, and pivot to the left facing to your rear. Place ukes little finger on mat in front of Uke on the mat (the last picture is from another angle). Drop down on your left knee to lead Uke into righthanded jujitsu roll.

#14 Kote Mawashi Nage
Forearm Winding Throw
Kotemaki to Sit Down



Uke does a right punch. Parry with soft left inside shuto. You hold Uke's right arm with your right palm to palm of Uke's right hand and your left hand is on the back of Uke's right wrist. As you step forward with your left foot, pass under Uke's arm. Keep contact, your right palm to their right palm and pivot to right into kotemaki arm hold to gentle sit-down fall. Then place your right knee across Uke's right shoulder. Hold uke's right wrist with your right-hand palm to palm. Your left hand is on top of Uke's right elbow.

#15 Ushiro Gata Oshi Nage
Rear shoulder push throw
Step behind to Take Down to Face



Uke does a right punch. You parry with an outside mirror block as you do a Tibetan cross step to right to get behind Uke. Both of your feet are in between Uke's feet. You then grab ankles and push Uke into kneeling front fall with your right shoulder.

#16 Shi Sotogari
Threading outside hip throw
O Soto Gari



Uke does a right punch. You do a left outside parry as you step to the left. Bring your right arm under Uke's right arm to their left shoulder. Uke's right arm is against your right shoulder. You can check Uke's right upper arm with your left hand or do a standing Kata Gatame. Your right leg does an O Soto Gari sweep as Uke sits down. Take care to sweep the back of Uke's leg and not the outside of Uke's knee.

#17 Tessen Yubi Nage
Fanning Finger Throw
Reverse Clothesline Throw



Uke does a right punch. You do an outside right hand parry as you step to your left outside corner with your left foot and pivot step with your right foot, so you are standing next to Uke's right side. Place your left armpit over Uke's right shoulder and lift Uke's right arm with your right hand. As you press Uke forward and down you "load the spring". With your left arm over top and across Uke's chest your left bent elbow is under Uke's chin. Suddenly raise up and with the back of your left hand and flip it up towards Uke's eyes, causing Uke to do a sit down fall off the back of their heels.

#18 Ashige Ushiro Soku Haku

Kicking Rear Leg Sweep

Front Kick Defense

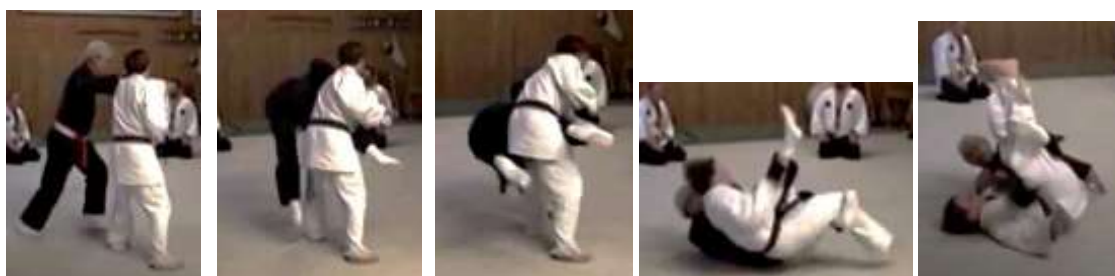


Uke does a right front kick. Shuffle step off the line of the kick to the left while you remain on Uke's inside. Use a downward then upward clockwise sweep with your left arm capturing Uke's right leg at the bend of Uke's right knee. Your right-hand blocks any punch coming then you hook the top of their left shoulder with your right hand. Step with your right leg around behind Uke's left leg. Look to the left as Uke falls gently to their back. Spread Uke's knees with your knees on the inside. Punch to their groin.

#19 Kani Sute

Crab Sacrifice

Leg Scissors Throw



Prof. Bob Karnes notes: Many people have received injuries from a sideways Kane Sute.

As the pictures above illustrates, this is the way I was taught in the 1980's and how I taught Kane Sute into the 1990's. Coming in sideways without control puts Uke's knee at risk for dislocation, and if you do this art by putting your left palm on the mat to support your weight you can dislocate your fingers. Prof. Shipley does this safely and it is an advanced application of a sideways entry Kane Sute. The left punch that Prof. Shipley teaches makes this art flow for a great self-defense application.

Kani Sute Tips



I will describe what Prof. LaGue taught us as the front approach that addresses all these issues and makes the art smooth, low impact and safe to practice. The following is how I teach my Blue Belts as a beginning low impact or training version of this art. While you are facing Uke, Uke does a left punch. As you parry the punch with your left hand from the outside, you step to your right front corner with your right foot. Your right arm goes over Uke's left shoulder. For safety grab Uke's left Gi lapel with your right hand. You take a left foot hidden step to your right.(as demonstrated in the first technique strip above) While staying very close to Uke, your right leg strikes up into Uke's upper abdomen (Uke holds your right leg to their midsection for your safety) at the same time your left hand, little finger side, pointing in the direction of Uke's feet. The knife edge of your left hand is placed on the mat next to your left foot. With a reverse Jujitsu unbendable arm roll down your arm with your little finger next to the outside of your left foot. Point your straight left leg back at right angle to the wall behind Uke. Your left leg will automatically sweep like a pendulum at Uke's lower legs as you look over your left shoulder. Your lower leg raises as your upper leg circles down, causing uke to take a gentle back fall. If this is done close to Uke with your thighs like a slow motion, controlled cradling, it will be light impact without a slamming whiplash of Uke's head into the mat.

#20 Yama Arashi
Mountain Storm
Block and shoulder Strike
Throw to Rear with Armbar Finish



Uke does a right hook punch. You do a left hand inside knife hand (shuto block) and at the same time do a simulated right collar-bone break with your right hand, (for safety do a cupped hand strike to Uke's front right shoulder), while stepping to your left front corner. Open the door to the left a little, turning Uke close to you. Sweep the back of Uke's right leg from the rear with your right leg. When Uke is on their back pull them up on their left side. Kneel down behind Uke's shoulder blade near their head in a lefthanded hantachi no gami stance. Bar Uke's right elbow across your one point (or across your bent right knee as shown above). Your forearm presses into the side of Uke's neck to finish the armbar.

Shime Principles

What is Shime?

Shime is defined here as to choke, wring or strangle. The act of closing space or taking up the slack in the same way that a constrictor snake does to suffocate its pray is helpful to emulate. Shime is the third beginning list of DanZan Ryu Jujitsu. Shime and our Jujitsu may have its roots in Takenouchi-ryū and a few other schools possibly starting in 1532.

How we teach Shime

Our Shime is taught in a sport level for the safety of new colored belts and later as a self-defense application as the competence of the student's skills. The students care and concern for the severe damage that these arts can occur if done with malice must be demonstrated.

Applications of Shime

These arts can be used in a therapeutic way to limit the ability of a person who is temporally out of control. I have used these arts with the intent of preventing a mentally ill or a violent offender from hurting themselves or from harming others. Restricting the attacker's movement and calming them down was sometimes successful until more help arrived. Shime for self-defense is not a sport with rules. You need to be aware of weapons, multiple attackers, biting, groin strikes, and eye gouging are the realities of the of a street encounter. Basic grappling is great, and we teach it to beginners as a safe foundation to impart the higher levels of Shime.

Around the World

Around the world or also called the **helicopter art** flowing from one technique to another is the goal of self-defense shime. I used this in the psychiatric hospital when I was attached by a young man with behavioral but non-mental health issues who was there to beat up a staff members. While in the dining hall supervising an AA meeting the young man attacked me. While keeping an eye for other possible attackers I flowed to several techniques to wear out the attacker without hurting him. I had to "up my game" and do a finishing art to get him to submit while other patients called for help. I did not have to hurt him although I was in the position to do what was needed to save my life if needed.

Picture #

Description Prof Herb LaGue's Around the World

1. Start in right **Kata Gatame**.
2. **Transition:** Keep Uke on their left side. Capture Uke's right arm and place it between your left arm and your left side.
3. You are now it right **Eri Gatame**.
4. Go to right **Kesa Eri Gatame** by sitting down in a hurdlers position.
5. **Transition:** Place Uke's right arm in between your legs as you lay on your stomach.
6. Go to right **Juji Gatame**.
7. **Transition:** With your right hand on Uke's left wrist pull it close to their left side. Use your left for arm to pin Uke's left forearm to their side as you reach under Uke's left hip and grab their Obi with your left hand. Push your left knee to pin Uke's right arm against their side. Go under Uke's right arm with your right arm to grab Uke's Obi under their right hip.
8. Straighten your left leg. You are in right **Reverse Kesa Eri Gatame**.
9. **Transition:** Pull your left leg through so you are on your stomach.

10. You are in **Shiho Gatame**.
11. **Transition:** Sit through to left side hurdler position.
12. You are in left **Kesa Eri Gatame**.
13. **Transition:** While keeping Uke's right arm pinned place Uke's left arm in between your legs. Lay on your stomach.
14. Go to left **Juji Gatame**.
15. **Transition:** Lay on your left side and use your left leg to feed Uke's right arm to capture it between your right arm and your right side. Sit through to a left hurdlers position.
16. Take left **Kesa Eri Gatame**.
17. Pull Uke up as you raise to your left knee for left **Eri Gatame**.
18. **Transition:** Push Uke's left arm up and across their neck.
19. Go to left **Kata Gatame**.

Prof. Herb LaGue's Around the World
 Shime flow demonstrated by Prof. Karnes and Jill
 video link <https://youtu.be/Cgk3L82d-f4>



Right Kata Gatame



Transition



Right Eri Gatame



Sit through to right Kesa Eri Gatame



Transition



Right Jiji Gatame



Transition



Right Reverse Kesa Gatame



Transition



Shiho Gatame



Transition



Left Reverse Kesa Gatame



Transition



Left Jiji Gatame



Transition



Left Kesa Eri Gatame



Left Eri Gatame



Transition



Left Kata Gatame



List of Shime Constriction Techniques



1. Eri Gatame..... Lapel hold down
2. Kata Gatame Shoulder hold down
3. Juji Gatame Cross mark hold down
4. Shiho Gatame..... Four-sided hold down
5. Sankaku Gatame Triangle leg choke hold down
6. Ushiro Gatame Rear hold down
7. Namijuji Shime..... Normal cross mark hold
8. Gyakujuji Shime..... Reverse cross mark hold
9. Ichimonji Shime Straight line choke
10. Tsukikomi Shime..... Thrusting in choke
11. Hadaka Jime Ichi..... Naked choke one
12. Hadaka Jime Ni..... Naked choke two
13. Hadaka Jime San Naked choke three
14. Dakikubi Jime..... Embracing neck constriction
15. Osaegami Jime Holding hair constriction
16. Kote Jime Forearm constriction
17. Tenada Jime..... Arm blade constriction
18. Dho Jime..... Body constriction
19. Ashikarami Jime leg lock constriction
20. Ashinada Jime..... leg blade constriction
21. Ashiyubi Jime..... Toe constriction
22. Momo Jime Thigh constriction
23. Shikano Itsusoku Jime... Deer's one leg constriction
24. Shidare Fuji Jime Hanging wisteria constriction
25. Tatsumaki Jime Dragon winding constriction

DZR and Zenyo Arts of Shime

Constriction Techniques

1. Eri Gatame “Lapel hold down”



DanZan Ryu-Throw right handed Soto Momo Harai, any hip throw or katate tori takedown. Pull uke up on their left side kneel down behind ukes upper back with your right knee. Sweep Uke's right arm to the left pinning it to your left side with your left arm. Your left foot is knee up in left hantachi no game to your left. Grab Uke's gi collar around ukes neck. Grab gi with both hands behind Uke's neck. Pull Uke against your right leg as you press on ukes right temple with the right corner of your head. Your right radial bone is scooping and pressing into the left side of Uke's neck as you pull Uke up to you to submission. Keep you right leg straight while kneeling pulling Uke to you left foot to apply hold. Use a controlled release and step back into a defensive stance.

Kasa Eri Gatame Zenyo



After a throw sit down into Kesa Eri Gatame hurdler position with left leg bent right leg straight. Pull Uke's right arm as you grab your right pant leg as you place your right temple against the right side of Uke's head. Use a controlled release and step back into a defensive stance.

Shime continued
2. Kata Gatame “Shoulder hold down”
DanZan Ryu



DanZan Ryu-Throw right handed Soto Momo Harai, any hip throw or katate tori takedown. Pull Uke up on their left side and kneel down behind Uke's upper back with your right knee. This is called pillowing. Your right foot and lower leg is against Uke's back. Push Ukes right arm across their neck grabbing your hands together in a C clamp behind Uke's neck or you can grab Uke's right wrist with your right hand pulling Uke's right arm into the choke. Your left foot is knee up in left hantachi no game toto to the left of Uke's body. Push your right shoulder into Uke as your pull up squeezing arms to their shoulder. While pulling Uke against your right leg you press on Uke's right temple with the right corner of your eyebrow. Your right radial bone is pressing into the left side of ukes neck to submission. Keep you right leg straight while kneeling pulling Uke to you left foot to apply. Use a controlled release and step back into a defensive stance.

Kata Gatame Zenyo



Your right knee is at a 90 degree to uke your right leg is in line with your left leg. Your right upper thigh is vertical and as you sit sliding your left foot back your art is applied. Collapsing the triangle of your right arm and your right knee. As your right leg moves back this allows you to apply great pressure by pressing your shoulder into Uke's shoulder into Uke's neck. Use a controlled release and step back into a defensive stance.

Shime continued

3. Juji Gatame “Cross mark hold down”



DanZan Ryu- Throw right handed Soto Momo Harai any hip throw or kata tori takedown. While keeping a grip on Uke's right sleeve with your left hand your right leg circle clockwise from behind Uke's right arm. Kneel into seza squeezing Uke's right arm with your knees. Use a right hand on top cross block to block Uke's left fist. Lay across Uke's chest. Grab Uke's inside left wrist with your right hand. Your right arm goes under Uke's elbow while grabbing your left arm just below your left elbow. Stretch Uke with your knees and arms. Raise your right elbow to bar Uke's arm. Grab both of Uke's wrists as you pin ukes right leg with your left foot. Get up and pull Uke's arms above his head on the mat. Use a controlled release and step back into a defensive stance.



Juji Gatame Zenyo



Be very careful as this lock is tight. Uke's right elbow can be broken if left tight as you kneel. This is only for upper level Black Belts. Keep the lock a little loose as you kneel. As you go to Uke's chest release the arm lock.

Shime continued

4. Shiho Gatame “Four-sided hold down”



DanZan Ryu-Counter a right handed Seio Nage throw by stepping back with your left foot and push Uke's left hip with your left hand. This counter is called Ushiro Goshi from the Nage list. As you do this your right hand still on his left lapel push the front of Uke's left shoulder. Grab Uke's obi near their left hip fingers up with your left hand. Sit Uke down at your feet. Allow Uke's head to slip through to the mat. Before the art you slide your obi knot to your hip and Uke turns their head to their side during the smother hold. Kneel down behind Uke. Release Uke's left lapel with your right hand and grab Uke's obi on the right side of their back. Sink your stomach on Uke's face spread your feet with straight legs on the balls of your feet. Push stomach down and back to submission. Use a controlled release and step back into a defensive stance.

Shiho Gatame Zenyo



On the way to the ground be aware of the possible tailbone and the neck break. To do the submission slide your forearms at the elbow to prevent Uke from striking. Grab close to Uke's obi knot and roll your shoulders forward for double arm bar.

Shime continued
5. Sankaku Gatame “Triangle hold down”



If Uke stands up you can do a back roll keeping lock right leg beside Uke

DanZan Ryu-Counter Uke counters you Tomoe Nage attempt by stepping deep to their left. You put your left foot on Uke's right hip pull Uke's left lapel with your right hand. Pull Uke into your groin as you extend your right leg in between your arms next to Uke's left side of their neck and inside of Uke's left arm. Turn to your left parallel to Uke so you can drop your right leg across the back of Uke's neck. Extend your left leg in front of your right ankle and bend your left leg so the bend of your left knee locks around your right ankle. Pull Uke's right arm, squeeze your thighs, and press Uke's right arm against their neck. Release or turn Uke over to their back with your left leg beside Ukes right side. Turning Uke towards your right knee may be easier. Use a controlled release and step back into a defensive stance.

Shime continued

6. Ushiro Gatame “Rear hold down”



DanZan Ryu-From Uke's right punch do Hagai Shime from Yawara but grab Ukes gi collar behind his neck for safety. Stomach bump Ukes hips up and forward to get Uke's feet in the air (for Uke safety you can simulate this with lower ranks) to seated position without hurting ukes tailbone or stressing his shoulders as the extreme level of this art can be very damaging. You sit behind Uke he bridges back to counter the full nelson and to protect their tailbone. You hook Ukes feet from the inside with your feet kick their legs out push Uke back to seated position simulate a double heel strike by slapping your feet together in front of ukes groin. Place your heels on inside of Ukes knees (not shown) apply full nelson with your elbows tight to Uke's side rotate your fist with Gi grip thumb down for submission. This will work if your hands are together grabbing the Gi behind Uke's neck and you are sitting up. Use a half nelson and hook opposite knee to turn Uke over.

To hold Uke in the shoulder lock hold

The hook on Uke's heels sits Uke up. The heel strike to the groin keeps Uke from arching back to counter to with a bridge. To apply full nelson with your elbows tight to Uke's armpits rotate your fist with Gi grip thumb down for submission. This will work if your hands are together grabbing the Gi behind Uke's neck and you are sitting up. This can be done from standing but it places great strain on Uke's shoulders. You keep the Gi full nelson and step in between Uke's thighs with Uke sitting.

Shime continued

7. Namijuji Shime “Normal cross mark hold”



DanZan Ryu – This is more of a straight arm choke. Lift up uke on their left side after a right handed Soto Momo Harai ,any other forward hip throw or a Katate Tori take down. While pulling Uke’s right sleeve up your left leg supports Uke’s back. Move your right knee first to the ground next to Uke’s belly. At the same time your right hand grabs Uke’s right lapel with your right fingers inside pressing against the right side of Uke’s neck with your right knuckles. Put your right foot down behind your right knee. Kneel down on your left knee mounting Uke as your left fingers goes inside left lapel pressing against Uke’s left side of their neck. Your pull Uke’s head up then press down forward of the sternocleidomastoid muscle to affect the carotid sinus. This causes a drop in blood pressure to what our system calls a choke out/SAFTEY//this can cause harm to older people as it can dislodge plaque. Use Se Katsu Kappo for resuscitation for a choke out. Use a controlled release and step back into a defensive stance.

8. Gyakujuji Shime “Reverse cross mark hold”



DanZan Ryu- This is more of a bent arm choke. Lift up uke on their left side after a right handed Soto Momo Harai ,any other forward hip throw or a Katate Tori take down. While pulling Uke’s right sleeve up your left leg supports Uke’s back. Move your right knee first to the ground next to Uke’s belly. At the same time your right hand grabs Uke’s right lapel with your right thumb inside pressing against the right side of Uke’s neck with your right palm. Put your right foot down behind your right knee. Kneel down on your left knee mounting Uke as your left thumb goes inside left lapel pressing against Uke’s left side of their neck. Your pull Uke’s head up then press down forward of the sternocleidomastoid muscle to affect the carotid sinus. This causes a drop in blood pressure to what our system calls a choke out/SAFTEY//This can cause harm to older people as it can dislodge plaque. Use Se Katsu Kappo for resuscitation for a choke out. Use a controlled release and step back into a defensive stance

Shime continued

9. Ichimonji Shime “Straight line choke”



DanZan Ryu- lift up Uke on their left side after a right handed Soto Momo Harai ,any other forward hip throw or a Katate Tori take down. pulling Uke's right sleeve up your left leg supporting Uke's back. Place your right knee first to the ground next to Uke's belly. At the same time your right hand grabs Uke's right lapel with your right thumb inside (or fingers inside) your palm is pressing against the right side of Uke's neck (or your fist). Put your right foot down behind your right knee stays up protecting your right elbow (illustrated Prof. has the other knee up it is also effective) kneel down on your left knee mounting Uke as your grab Uke's left gi at his sternum with your left hand knuckles inside you pull ukes gi with your left hand to your belly as you push your right hand against Uke's neck for choke. Press down forward on the sternocleidomastoid muscle to affect the carotid sinus. This causes a drop in blood pressure to what our system calls a choke out/SAFTEY/This can cause harm to older people as it can dislodge plaque in the arteries. Use Se Katsu Kappo for resuscitation for a choke out. Use a controlled release and step back into a defensive stance. Prof. does a forward roll.

10. Tsukikomi Shime “Thrusting in choke”



DanZan Ryu- lift up uke on his left side after a right handed Soto Momo Harai, any other forward hip throw or a Katate Tori take down. Pull Uke's right sleeve up your left leg supporting Uke's back. Place your right knee first to the ground next to Uke's belly. At the same time your right hand grabs Uke's left lapel your right thumb inside at his belly (above Prof. does a fingers inside grab). Put your right foot down behind your right knee down at Uke's right side mounting Uke. Your left hand grabs Uke's right lapel with your left hand thumb on Uke's gi at his belly. Thrust Uke's right gi across ukes neck to the ground next to Uke's right side of his neck with your right hand. At the same time pull Uke's right lapel to your belly with your left hand for choke. Uke counters the choke on your right arm by grabbing your wrist right wrist with their left hand and striking your right inside elbow bending it. You switch to long and short lapel choke by pushing your left hand across their neck pulling with your right. Uke counters again and you do the same reversal. Before attempts to counter again put both fists against upper sides Uke's neck. By keeping the alternating choke close to Uke's body the choke will happen as Uke struggles to counter. This choke presses down forward on the sternocleidomastoid muscle to affect the carotid sinus. This causes a drop in blood pressure to what our system calls a choke out/SAFTEY/. Be careful this can cause harm to older people as it can dislodge plaque in an artery. Use Se Katsu Kappo for resuscitation for a choke out. Use a controlled release and step back into a defensive stance.

Shime continued

11. Hadaka Jime Ichi “Naked choke one”



DanZan Ryu-Step back with your left foot as you block Uke’s right punch with your left shuto block. Put your left palm on the side of Uke’s right side of Uke’s head and place it on your right hip. Uke’s head is right ear up. Your right arm braces Uke’s head from below your right forearm as it wraps around the top. Arch to simulate neck break//be careful!/Alternate grip is straight right forearm under Ukes neck as you make a fist with grab it with your left hand. Uke’s head is captured between your right thigh and your right abdomen. /Trachea crush/Do the above but place Ukes head with your left hand around the back of ukes neck down into your arm pit. Your right forearm across Uke’s throat. Grab your right fist with your left hand arch your body. Use a controlled release and step back into a defensive stance.

Hadaka Jime Ichi Zenyo #1



Uke does a right punch. Step forward with your right foot. Do a shuto or an open dead hand inside block with your left hand. Do a Kasumi Dori glancing strike to the right of Uke’s neck with your right hand. Circle your right arm around Uke’s neck into your right arm pit. Uke’s right ear is up for neck break position. Your left hand grabs Uke’s right bicep. Your right harm circles around Uke’s neck and you hook your left wrist for figure four lock.

Hadaka Jime Ichi Zenyo #2



Slide to your left with your left foot. Do an outside right hand soft block from Uke’s right punch. Your right hand push Uke’s right arm in front of Uke as your left hand is on Uke’s chin, thumb. down pushing Uke’s head around. This is wrapping Uke up into your bent left arm resting ukes head on your left hip. Your right arm holds Uke’s head to arch for neck break or throw Tomoe Nage while holding neck as a last resort.

Shime continued

12. Hadaka Jime Ni “Naked choke two”

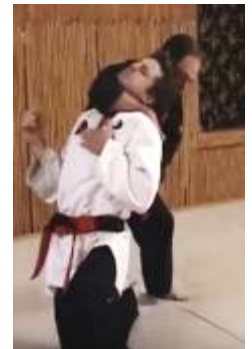


Carotid choke

Trachea crush

DanZan Ryu- Counter Ukes right handed Seoi Nage by striking with a cupped hand Uke's right upper back between Uke's his scapula and spine, at the same time you step back with your left foot pulling Uke down to you. Place your right elbow bend in front of Uke's throat. Grasp your hands together in a C clamp or grab your right hand with your left hand. Drop your right elbow down and squeeze your right arm for choke. Throw Ushiro Goshi and step back into a defensive stance. **Variation-** Do a trachea crush- Do the last illustration and place your radial side of your forearm in front of Uke's throat against their trachea. Your head goes next to the right side of Uke's head and simulate trachea crush. Step back with your left foot and throw to the rear #11 Ushiro Gohsi from the Nage list.

Hadaka Jime Ni Zenyo



Do a left hand mirror block from Uke's right hand punch. Step to the left go to Tibetan one legged stance your right foot resting on your inside left knee bottom of foot up. Hook Uke's front right shoulder right your right hand. Strike the back of Uke's right knee causing him to kneel as you follow through with your right foot pinning Uke's knee to the ground. Place your right elbow bend in front of Uke's throat or forearm across trachea. Grasp your hands together and drop your right elbow down and squeeze your right arm for choke. In the last illustration Prof. is doing a Bushidokan variation-your right knuckles are placed in Uke's upper back between Uke's left scapula and their spine. As you come in for right as choke hook your hands together in a C clamp driving your knuckles into Uke's back moving him up and apply choke pulling Uke back. Step back throw Ushiro Goshi and step back into a defensive stance.

Shime continued

13. Hadaka Jime San “Naked choke three”



DanZan Ryu-counter Uke's right handed Seoi Nage by striking with a cupped hand Uke's right upper back between Uke's scapula and spine. At the same time step back with your left foot pulling Uke down to rest their butt on your right thigh. Place your right elbow bend in front of Ukes throat. Your left arm is straight over Uke's left shoulder. Grasp your left bicep with your right hand. Wrap your left hand around the back of Uke's neck (or cut with little finger side of your hand to the back of the neck) and squeeze your arms as your drop Uke down to his rear for choke. Throw Ushiro Goshi and step back into a defensive stance.

Hadaka Jime San Zenyo



Do a left hand mirror block from Uke's right hand punch. Step to the left go to Tibetan one legged stance your right foot resting on your inside left knee bottom of foot up. Hook Uke's front right shoulder right your right hand. Strike the back of Uke's right knee causing him to kneel as you follow through with your right foot pinning Uke's knee to the ground. Place your right elbow bend in front of Uke's throat. Your left arm extends over the top of Uke's left shoulder as you grasp your left bicep. Wrap your left hand around the back of Uke's neck (or cut with little finger side of your left hand to the back of the neck) and squeeze your arms as your drop Uke down to their rear for choke. Throw Ushiro Goshi and step back into a defensive stance.

Shime continued

14. Dakikubi Jime “Embracing neck constriction”



DanZan Ryu-Three point landing. This version is not the jumping one where Uke picks you up. Jumping up high puts yourself in danger if Uke has time to drop on one knee and drop you across their raised knee to break your back. Do a left cross step towards Uke with your left foot pointing to the left. Punch uke in abdomen with your left fist causing uke to bend over. Wrap your right arm around Ukes neck and squeeze it to you or grab Uke's left lapel (or your right lapel) with your right hand securing the headlock. Swing your straight right leg up in front of Uke and to your left as you pivot on the ball of your left foot in front of Uke. Look behind yourself as your right foot sets down on ball of your foot (HEEL UP) to the right and slightly in front of where your left foot is. Place your left hand next to your left foot. Slide your left foot back so your left knee is vertical as you lower your left knee to the ground. The timing is right foot left foot then knee as you cradle Uke's head through the space your created with your 3 point landing. Foot-hand-knee. Sit through the space (as illustrated on the next page) after Uke safely takes the fall, with your right foot straight in hurdlers position to neck extension simulation.

Dakikubi Jime Jumping (Sweetheart Throw)



Head lock throw. You take a right handed side headlock. Uke picks you up with both of their arms from below to carry you away or to throw you. Swing your right leg up and around land in 3 point landing on the balls of both feet lower your hand and your left knee to the ground gently for yours and Uke's safety. After Uke safely falls your right foot shoots through straight in hurdlers position to neck extension simulation. Jumping Dakikubi Jime-do the sweetheart throw without Uke holding your legs

Shime continued

15. Osaegami Jime “Holding hair constriction”



DanZan Ryu- Variation #1 Step over Eri Gatami arm pin to neck break. Lift up Uke on their left side after a right handed Soto Momo Harai ,any other forward hip throw or a Katate. Kneel across Uke and pin Uke's left arm with your right leg. Pin Uke's right arm as in Eri Gatami. Grab the top rear hair of ukes head pulling his head back and towards his right shoulder binding Uke's neck. Simulate, without contact a strike to the right side of Uke's chin for simulates neck break

16. Kote Jime “Forearm constriction”



DanZan Ryu – Throw a right handed Soto Momo Harai any hip throw or Kata Tori takedown. Pull Uke up on their left side keeping a grip on Ukes right sleeve with your right leg circle clockwise from behind Uke's right arm. Kneel into seiza squeezing ukes right arm with your knees (or capturing it with your left leg as Prof. does above). Use a right hand on top cross block to block Ukes left fist. Prof takes the Kote lock before going down to the mat. Be very careful to loosen it up so you do not dislocate Uke's shoulder. For Kata Lay across ukes chest. Grab Uke's inside left wrist with your right hand your right arm goes under Uke's elbow while grabbing your left arm just below your left elbow for Juji Gatami. Uke counters by bending their arm. Keep your figure 4 lock and slowly bring Ukes right elbow to his left side and lift to submission

Shime continued
17. Tenada Jime “Arm blade constriction”



DanZan Ryu –Do a mounted cross choke. Uke does a cross choke on you their right hand on top. Faint to the left as you grab Uke’s right wrist with your right hand. Turn back to the right put your left hand of Uke’s right elbow. While kneeling of your right knee bring your left knee up pulling Uke up on ukes right arm with your back straight while Uke is on their left side. Your left knee is helping bar ukes right arm squeezing Uke between your legs to control Uke. Put your left foot around in front of Uke’s neck. Step next to Uke’s left armpit with your right foot so you are on both feet. Pull up on Uke’s right arm with both hands. As you are squatting on Uke’s shoulder slide down ukes back keeping Uke on their side. Your crossed toes are on Uke’s left arm. As you lay on your back arch your hips up with Uke’s palm up to bar Uke’s arm.

Kotemaki foot behind neck release

As illustrated above-Take Katate Tori with your left hand and then take Kotemaki Tori with your right hand. Place your right leg behind Ukes neck and go to a kneeling position on your left knee. Turn Uke’s wrist on the mat towards you as you straighten your right leg to apply lock.

Shime continued
Kotemaki knee in armpit release



Take Katate Tori with your left hand and then take Kotemaki Tori with your right hand. Quickly after removing your left leg pull it back to kneeling as you press Uke's shoulder into the mat to secure it. The kotemaki hold is done with the back of Uke's hand on the mat as you turn their fingers back towards you. Place your hand on Uke's right elbow or step on their hand to secure the arm to release hold.

Turn over release



Put your right foot around Uke's right arm and behind their neck while holding their straight right arm to your upper chest. Move to your left. Straighten your left leg to move Uke away from the armbar pressure to a sitting position.. Then continue the movement until Uke is laying on their stomach. Keep your right foot against the back of Uke's neck. Go to a left handed hantachi no gami (a half kneeling stance) and pull uke's arm up to armbar.

Hammer lock release



Before you move your left leg apply hammer lock with your right knee, your right hand , or your right foot to turn Uke over to their stomach.

Shime continued
18. Dho Jime “Body constriction”



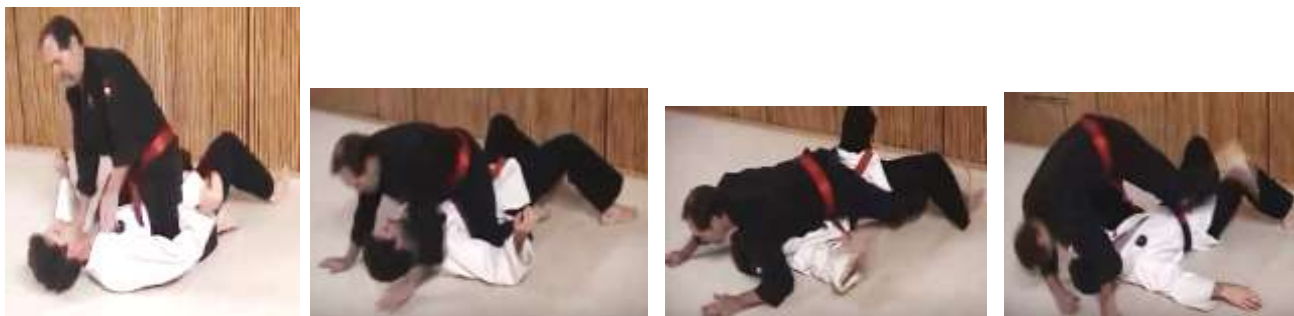
DanZan Ryu-Sport straight on version. Uke counters your right handed Tomoe Nage by stepping to his left or by squatting. Put your left foot on Uke's right hip. Push Uke's hips back and up so uke falls in between your legs. Hug Uke's neck to your chest. Lock your ankles together your knees on Uke's short ribs your feet pointing to the ceiling. Uke submits and kiais when you release rib cage compression. Use a controlled release pushing uke away with your feet.

Dho Jime Self-Defense version side version



Do the same entry as above and wrap your left arm from the inside up and around to bar Uke's right arm with your left arm your left hand on your chest. Ukes is squatting above you. Float Uke's hips up and to your left as you straighten your left leg on the mat. Uke does a bridge back fall position to protect their lower back front your left knee below Uke. Keeping the arm bar lock your ankles together so scissor leg lock is across Uke's abdomen. Arch to submission. Use a controlled release and step back into a defensive stance.

19. Ashikarami Jim “Leg lock constriction”



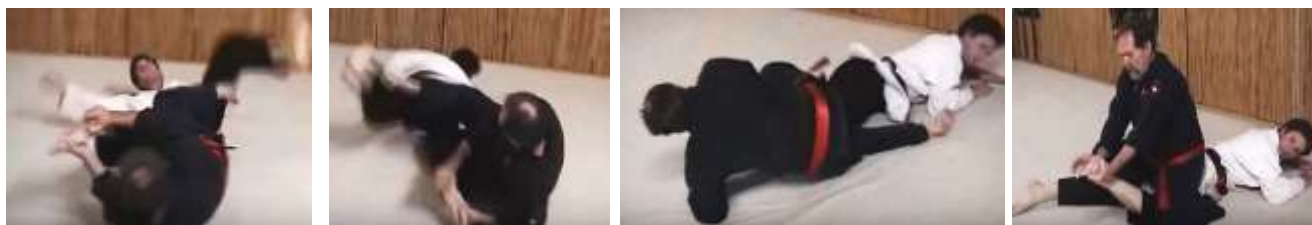
Basic DanZan Ryu-You do Gyakujuiji Shime (Prof. is demonstrating the leg part only) Put your fists holding Uke's Gi on the mat to keep pressure off Uke's neck but the art is a choke and a double leg lock. Uke counters your choke by putting their feet under their hips and bridges to buck your off. Hook your ankles around the inside of Uke's ankles. Extend your legs back and away to lock Uke's knees and hips. Prof does a forward roll to release.

20. Ashinada Jime “Leg blade constriction”



DanZan Ryu- Do a right handed Deashi Harai. Catch Uke's right leg with your right forearm bringing it into your right arm pit. Bring your right forearm to your chest and grab your right fist with your left hand. Step to Uke's right side with your right foot. Lift up on Uke's right sleeve and slide your right foot under Uke's right shoulder. With your left foot step on Uke's right arm. This controls Uke's right arm. Sit close to your feet as you can as remain sitting up. Scoop up and back the top of Uke's Gastrocnemius muscle slide and scoop the muscle towards Uke's ankle. Your right thumb turns to you as you arch back applying the art to submission. Go to Ashi Yubi to turn Uke over to a controlled release. Above is an example of a controlled #1 Release. Grab the top of Uke's right foot with your left hand thumb towards you. With your right hand push Uke's towards up and towards the left. Push Uke's left leg with your right foot little toe side to the inside of Uke's left knee. Push Uke's left out and up to your left as you twist Uke's right foot to the left to turn Uke over onto his belly. Follow through with a leg lock as above or as Release #2.

Shime continued
Ashi Yubi, Ashi Nada Release #1



Ashi Yubi, Ashi Nada Release #2



Use ankle twist and knee push to flip Uke over. Uke's right foot is against your front right hip as you go to a left half kneeling stance. Your right leg presses against Uke's calf nerve as you lean forward.

Ashi Yubi, Ashi Nada Release #3



Grab the top of Uke's right foot with your right hand. Use Uke's ankle flex to bend Uke's right knee up. Place your little toe side of your right foot as you turn Uke over to their stomach by pushing with your right foot and flexing Uke's right foot. Place Uke's right foot against the back of their left knee. Kneel with your left knee to the outside of Uke's left thigh. Keeping Uke's right foot trapped bend their right leg up with their right foot against your right inside thigh and step up into a right handed half kneeling stance. Grab Uke's hair or collar and lean into the leg lock.

Shime continued

21. Ashiyubi “Toe constriction”



DanZan Ryu-Do a right handed Deashi Harai. Catch Uke's right heel in your right palm. Grab the top of Uke's right foot with your left hand. Do the arm capture and the sit back the same as Ashi Nada Jime but use the foot capture instead of the leg bar. Lean back and squeeze Uke's foot toes to heel as you push Ukes right heel up and to your left twisting the ankle and barring his knee. Use one of the turn over or leg lock as in Ashi Nada Jime for a controlled release.

22. Momo Jime “Thigh constriction”



DanZan Ryu-Uke does sport Dho Jime. Press judo knuckles into ukes ribs to get uke to loosen hold around your neck then push ukes arms up to sitting a proud seiza position. Place your elbows into the inside of Uke's knees your hands palm to palm together in front of your chest push hands together to press your elbows into the thigh nerves. You kiai upon release of leg lock to keep your muscles compact to protect your body. Use a controlled release and step back into a defensive stance.

Shime continued

23. Shikano Itsusoku Jime “Deer’s one leg constriction”



DanZan Ryu-Use an Ulnar press described and illustrated in Ude Gyaku Ni on the Goshin Jitsu list in this book Martial Arts: Kata and Beyond. Keep hold of Uke’s right arm with your right arm. Simulate a stomp on the back of Uke’s right knee to make Uke’s right foot rise up. Grab the top of Uke’s foot with your left hand and lift Uke’s leg up. Wrap your left leg around Uke’s right leg from the inside and pull Uke back as you kneel down with your left knee. You are in a right Hantachi No Gami stance. Use your left hand to help bend Uke’s right arm and slide your right hand under Uke’s captured arm for a levered hammer lock.

Shime continued

24. Shidare Fuji Jime “Hanging wisteria constriction”



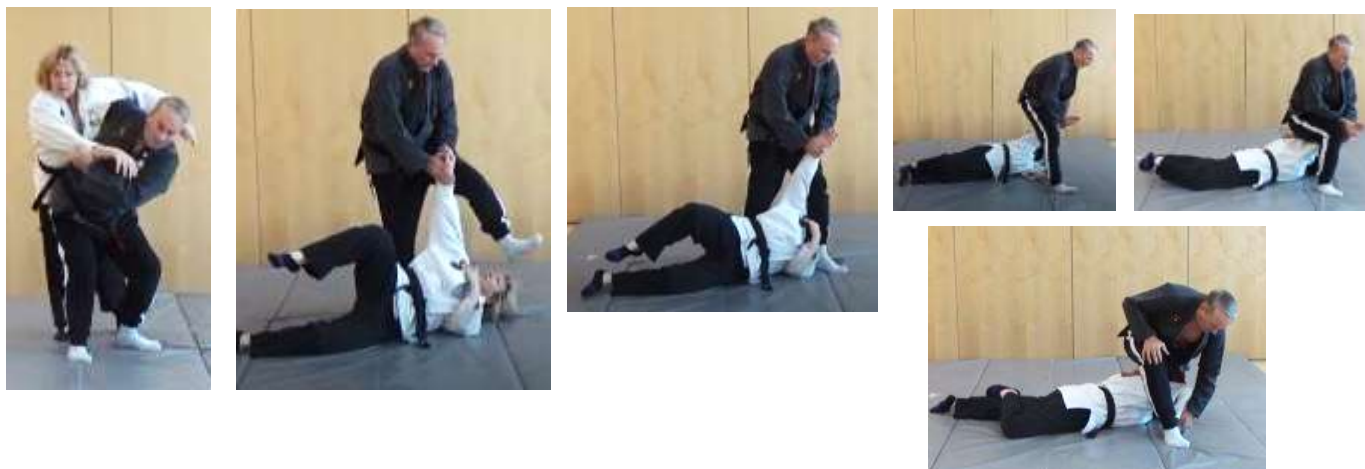
DanZan Ryu-Uke counters your Tomoe Nage by stepping deep to their right. Put your left foot on Uke’s right hip as you pull ukes sleeve with your left hand. Your right big toe goes up into the hollow just above Uke’s sternum into the hollow at the bottom of Uke’s neck. Curl your big toe in and down to submission. Hook Uke’s inside right ankle with your left foot. Hook your right hand around the inside of Uke’s left foot. Push Uke back with your right foot pull with your right hand and left foot gently so Uke falls into back fall.

Shime continued

25. Tatsumaki Jime “Dragon winding (whirlwind) constriction”



DanZan Ryu- (Above is Prof. LaGue doing his Zenyo Katate Tori Ni entry for this art). I was also taught the following entry- Start from basic Judo kumi kata Gi grip. Push Uke into deep guarded horse stance to their rear. Slide your left foot into your right foot. While keeping your grip on Uke's right sleeve with your left hand grab Uke's inside right hand with your right hand. Put the right ball of your right foot just above Uke's knee. Push Uke's knee out and up (keep this contact on the inside of ukes knee throughout the art until release) as you sit on your left heel. Both of your hands hold Uke's right arm at their wrist. Swing your left leg over Uke's right arm as Uke is on his belly. Your right foot goes under Uke's neck arch to apply arm bar against your left knee. This is done by turning your right heel up against Ukes neck at the same time that you bar the arm. Prof. does a Release ending up the same as standing Tatsumaki Jime Variation below.



Variation- Do any forward hip throw to right arm control. Pull Uke's right arm up as you step over Uke's neck with your left foot. Step deep over and past Uke's left side keeping Uke's right arm in between your leg. Kneel on your left knee with Uke's neck resting across their throat (Uke turns their head to protect their throat). Sit on Ukes right shoulder and pull ukes right arm up to armbar. Use a controlled release and step back into a defensive stance.



Green Belt List of Oku Deeper Techniques (Kuden Middle Level)



1. Deashi Hayanada Advanced-foot Quick-blade
2. O Goshi Hayanada..... Major-hip Quick-blade
3. Seoi Hayanada..... Back-carry Quick-blade
8. Komi Iri Pulling-enter
11. Gyakute Nage Reverse-hand Throw

DZR and Zenyo Arts of Oku

1. Deashi Hayanada “Advanced foot quick blade”



DanZan Ryu- Foot sweep and arm bar- one foot over Hayanada. Do Deashi Harai draw Uke into you as you pivot to the left so Uke is at your right foot, you are now facing to your left. Your left foot is still off the ground until Uke's head is at your right foot. Step down pinning Uke's head between your left foot and your bent right leg behind Uke's back.. Grab Uke's right hand close to your chest and sit down behind your right heel. Use your right leg to support uke on their left side. Lean back and arch for arm bar against your right inside thigh.

As illustrated after Tenada Jime, Shime list #17 Some controlled release options- Kotemaki shoulder pin release -. Kotemaki foot behind neck - Hammerlock release- Flip over arm bar release-

Green Belt Ouk

2. O Goshi Hayanada “Major hip quick blade”



DanZan Ryu- Hip throw and arm bar-both feet over Hayanada. Throw Ogoshi and pull Uke on their left side. Step over with your right foot in front of Ukes striking his abdomen (Illustrated stepping over Uke's neck first) then step over with your left foot across Uke's neck. Slide down Uke's side to sitting. Take an armbar against your inside right thigh. Do a controlled release or one above controlled release options and go into a defensive stance

3. Seoi Hayanada “Back carry quick blade”



DanZan Ryu-Throw Seoi Nage with a closed judo stance. Cross your big toes as Uke lands in front of them. Uke's right arm in between your legs for hayanada arm bar. Illustrated Prof's knees are together simulating an arm break. Allow Uke's arm between your thighs and gradually apply armbar for safety. Do a controlled release and go into a defensive stance.

Green Belt Oku

8. Komi Iri “Takedown and leg split”



DanZan Ryu- Knee takedown to patella lock. Starting with basic kumikata grip (Prof. is doing this art with a block and counter strike). Step forward with your right foot. Push Uke to step back into a guarded deep horse stance. Step with your left foot to your right foot. Put the ball of your right foot on the upper inside of Uke's left knee. This simulates a right snap kick to Uke's inside left knee. Push and roll Ukes left bent knee back as Uke sits down your right toes stay on the knee nerve. Your right heel weight is on the mat. Sweep down and to your outside raising your left arm straight up so Uke's right foot is resting on the top of your left shoulder. Grab your hands together at the top corner of Uke's patella. **Caution** Do Not apply pressure to the knee cap as Uke may not feel pain and the knee cap may dislocate!

Step forward and to your left with your left foot as this stretches ukes legs apart as you simulate popping off Ukes knee cap. Do a controlled release and step back into a defensive stance.

Komi Iri Zenyo-kneeling variation #1



Another view

From a countered Ogoshi. **Caution!** This throw to the rear is called O Uchi Gari or Kawazu Gake. Incorrectly done by wrapping your right leg around Uke, planting their weight on their left leg and throwing them back will destroy their knee! Lift Uke up off their left foot and with your right toes pointed down gently sweep their left foot forward to a soft back fall. Look over your right shoulder as you sweep Uke's left leg. You are now facing Uke. Sweep your left arm down and to Uke's outside right leg. As you rise your left arm up Uke's right foot ends up on top of your left shoulder. With your right leg do kneeling press on Uke's Momo nerve and simulate a left knee patella dislocation. Do a leg stretch by leaning forward and to the left as above, **Caution!** Do Not apply pressure to the knee cap as Uke may not feel pain and the knee cap may dislocate!

Green Belt Oku Komi Iri Zenyo-kneeling variation #2



View turned to the left

From Uke's right front snap kick use a left arm, inside sweeping block as you capture Uke's right leg with your left arm. **Step** to your right with your right foot to avoid the kick. Grab uke's left lapel with your right hand for Uke's safety. Step behind Uke's left leg with your right leg. As uke falls back kneel on Uke's left inside thigh gently. Sweep Uke's right leg to stretch Uke's legs apart for pain compliance. Simulate patella press as above. **Caution** Do Not apply pressure to the knee cap as Uke may not feel pain and the knee cap may dislocate!

Oku continued 11. Gyakute Nage "Reverse throw"



DanZan Ryu- Armbar from a countered Ogoshi. Uke does a right handed Ogoshi. Use Ushiro Goshi #11 on Nage list to counter. Uke is at your feet as you pull them up on their left side. Do a figure 4 arm bar with your left arm around Uke's right arm. Hook your left hand over your straight left arm. Your right hand can push on Uke's right side or you can grab Uke's left lapel and pull up. Arch with your back as you put your right knee on Uke's right side, and your left knee is against the right side of Uke's neck. Do a controlled release and step back into a defensive stance.

Kappo

Not a replacement for CPR or Basic First Aid.

These arts are used for mat activities and for maintaining historical tradition

Shodan level

Se Katsu (main restoration) Introduction



The direction of the Kiai is through the back of the head where the neck and the skull meet. Project through and out forehead.

Cupped hand with Kiai Cupped with glancing blow

After I notice the student a little wobbly on their feet I look at their eyes. The student's eyes may appear cloudy or glassy. The student may not quickly respond to questions and they may appear drunk-like. In this case the student is standing. Be aware if the student slips into an unconsciousness state and you may need to help lower them safely to the ground. Make sure the student and all people watching know that you are helping the student as the resuscitation may appear like you are attacking the student. After the evaluation I tell the student that they are OK, and I want to help them feel better. Sometime a few gentle cupped hand slaps is enough. I have witnessed Alicia, Sensei do this successfully in public without attracting attention. The glancing cupped blow with the Kiai is for the mat.

During a work out doing arts that press the neck called a carotid or a blood choke. Pressing the carotid puts the attacker in a state of temporary unconsciousness. Care should be taken not to apply on the older or less active student to the point of them passing out as pre existing medical conditions may be triggered. No restriction to the airway should be applied in a carotid choke. Other definitions in other schools may call a carotid choke a strangle and a blocking the airway a choke.

What is a carotid choke? One view. The same as a faint.

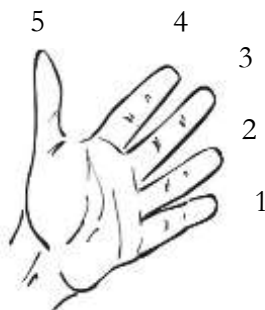
"The carotid arterial system has built-in pressure-sensing organs called carotid sinuses which are located near the carotid bifurcation in the mid-neck region. As a pressure-sensing organ, it regulates the blood pressures via neurological pathway. Upon detection of increased intra-luminal pressure, a neurological signal (vagal tone) is sent from the carotid sinus via the parasympathetic nervous system to the heart and rest of the vascular system with the overall clinical effects of decreasing the blood pressure and slowing down the heart rate".

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This is a teaching tool not medical advice ANY PRESSURE ON THE NECK CAN BE DANGEROUS

Basic states of consciousness 1 through 5

Note the gap between 4 and 5. Consciousness will shift between 1,2,3,4 and back. A carotid choke should not kill as a complete cut off of blood is not likely. But other injuries are possible. This should only be used in self-defense as a last resort.



1. Fully conscious
2. Light headed.
Choke for a few seconds.
Use Kappo
3. Moving towards unconsciousness use Kappo
4. Unconscious use Kappo
5. Choke is held for too long. Severe damage or death is possible. Call 911
Advanced care is needed.

Kappo continued

Se Katsu from the ground Level 1



Back slap Kappo from a choke out. As Uke is laying on their back, safely raise Uke to sitting. While next to Uke's left side cradle Uke's neck with your right arm. Move up on your right knee behind Uke. Grab Uke's left arm with your left arm. Drape Uke's left arm over your left knee as you are in a left handed half kneeling stance. Your left hand supports Uke's chest in the front your left hand gripping their right lapel. **Cupping method**-Your right elbow is on Uke's spine in the middle of his back your cupped right hand. The target centered in line with Uke's armpit and centered between the 5th and 6th thoracic vertebra. Using your elbow as a hinge raise and drop your cupped hand as you Kiai through the back of Uke's head where the neck joins the skull, through the head out the center of Uke's forehead. This "wakes" Uke up like you are calling them back to consciousness. **Glancing cupped method**- Do the same set up without elbow hinge use a cupped glancing kappo strike on the same spot glancing up above Uke's head/**Judo method**- Sit Uke up stand behind them with your left foot forward and to the Uke's left side. You are on the ball of your right foot the soft part of your front thigh resting against Uke's spine. Lean Uke forward then sharply back to your thigh as you drop your right knee down your right thigh is a cushioned blow to their spine as you pull Uke's shoulders back into the blow.

Ashi Katsu (Foot restoration)



Ankle grab strike over arm or Spread the arch strike through arm

Standing option

Foot slap Kappo from choke or from a knock out. Uke is lying on their back/with your left foot on the outside of Uke's right foot. Kneel over the top of their right shin so your right knee is between Uke's legs. You are on the ball of your left foot, so you do not put pressure on Uke's right leg. Lift their left leg up with your right hand on the bottom of their left heel. Your left hand on the top of Uke's left ankle as in the first illustration. Place Uke's left calf on top of your bent left knee. **Grip variation#1**- You can grip Uke's left foot around the top ankle with your left hand thumb down. You slap Uke's foot over your left arm. **Grip variation#2**- Your left hand grips the toes at the sole of the foot flexing the foot back like the second illustration. Your Kappo strike will go through under your bent left arm. **Target and projection**- You slap with the tips of your right fingers to a point just to the bottom inside ball of ukes big toe close to the center of the foot. Follow through with slap project Ki down the leg and through the top of Uke's head with a Kiai.

The tips of your right fingers
slap through the circle.



Kappo continued
Nuki Katsu (neck restoration)



Clavicle jab Kappo from choke out - Sit Seiza at ukes head/place your index fingers over your middle fingers on both hands/place your fingers in and under the clavicle/press fingers until there is no slack push uke forward and Kiai through ukes feet/do not practice this too much as it can hurt uke/ Direct your fingers towards the heart and jab deeply. He will slide down your thighs if the jab is done correctly. You are stimulating the “phrenic” nerve that comes from the 3-5 cervical vertebrae, around inside of neck, through the clavicular sinus and to the diaphragm. This nerve stimulates activates the diaphragm muscle works.

Tanden Katsu (Abdomen restoration)



Standing locked solar plexus Kappo- Ask Uke to stretch their arms up above their head. If this does not relieve Uke reach around uke with both of your hands. Grab one of your fists and gently massage the solar plexus area in small circles.

Kappo continued Tachi Katsu (Standing Resuscitation)



Chest-constriction method-Method #1- Begin with Uke standing. Have Uke clasp their hands behind their head. Reach under their arms from behind and grab the back of each of their wrists. Arch their back over your chest up to open the diaphragm. Method #2- Begin with uke standing. Have Uke cross their arms and put their fingers over the tips on their opposite shoulders. Put your arms around Uke and over their arms from behind. Pull their elbows and stretch Uke back over your chest.

Eri Katsu (Lapel restoration)



Gripping the forearms



Gripping the lapels

Sitting locked solar plexus Kappo. With Uke sitting reach under their arms and grab their lapels. You are in a left handed half kneeling stance but face forward towards Uke. Your right thigh is against Uke's spine. Lean back as you raise Uke's elbows up and arching them over your right thigh. This helps Uke to breath in. Push Uke forward the repeat as necessary. Optional hold – Reach under Uke's arms and grab their wrists on top for same movement.

Kappo continued

Hon Katsu (Basic restoration)



Hip lift Kappo from locked solar plexus- Uke is curled up in a fetal position. Encourage and help Uke to stretch their arms above their head. Walk around and straighten their legs. Straddle Uke's hips and reach under their hips with your hands. With your legs lift Uke's hips up a few inches to assist them to breath in. Let Uke's hips down and repeat a needed. If Uke is larger than you this can be done on their side as you pull with your arms and place a knee at their hips.

Hanaji Tome (Nosebleed stop restoration)



Method #1- From sitting or standing. You are on Uke's left side. Very lightly with as much pressure you would put on your own eyeball. You slightly pinch as you slide up to the notch where the cartilage begins. Back off pressure as this is a stimulating effect to the capillaries causing them to constrict. Lightly pull or feather the hairs on the back of Uke's neck or use a soft right hash knife chopping motion to the where the spine meets the skull/**Method #2-** If one side is bleeding touch the point on the nose and feather the side burn on the same side with your other hand.

Hanaji Tomoe string method



Loop a piece of string around ukes thumb/wrap it around ukes hand at the notch below ukes little finger joint the around to Uke's palm. Have Uke make a fist this should stop the nose bleed.

Kin Katsu (Testicle blow restoration) Levels of severity 1,2,3

Level #1 Sumo stomp standing



Uke has been lightly kicked in the groin. Assist Uke to resituate themselves by demonstrating a right then left heel stomp. Then finish with the both feet up to stomp at the same time.

Level #2 sitting



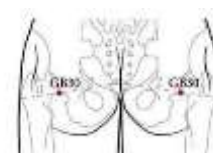
Drag Uke back



Lift Uke off the mat



and lightly drop Uke on their glutes



GB 30



Uke is sitting doubled up. From behind calm Uke down tell them that you can help. Reach under their arms and grab his wrists or their lapels. Walk backwards and drag Uke a little on the mat to move their testicles away and lightly bounce Uke on their rear glutes. Do this three times. Then lean Uke to one side and slap the hollow of his hip in the sciatic nerve area (acupressure point GB 30) with the bottom of your foot. Then lean to the other side and do the same foot slap to the other side repeat the bounce and drag and repeat the foot slap.

Uke is on their back. Uke will probably be doubled up with their hands over his (most likely a male) groin. Traditional teaching: Compare the size of Uke's pupils. If a pupil is obviously dilated, the testicle on the opposite side of his body has probably ascended. Obviously you can look if necessary. Assuming his right testicle may have ascended kneel on your right knee by his right hip. Press his right shin tightly to your side with your right upper arm reach under his right calf with your left hand and grip your right forearm in a figure four hold. Make a claw with your right hand fingers together and put your fingertips below his ribs, on the right side. Rake the testicle down. Press down behind the testicle and pull your fingertips firmly to his groin along the line where his hip and thigh meet. By rocking back his leg will straighten. Rock forward and repeat the cycle until the testicle descends.

No Kappo plus other treatments

(Head restoration)

Compress head with knees



Uke is laying on their back. By asking questions make sure that this is a simple reoccurring moderate headache and not due to a recent trauma. Ask questions about the type of pain and the location and size of the head ache will assist on deciding which Kappo will work best. Asking Uke questions will engage them into participate in the technique. Kneel in Seiza with your knees near Uke's shoulders and with the fleshy part of your bent knees over Uke's temples. Place your claw like fingers on the outside of your kneed and project Ki through Ukes head you slowly squeeze Uke's head until they signals a slight compression Release the pressure SLOWLY. Repeat two more times if needed. Follow up with the following Hoku press, temple, head and neck massage.

Compress head down with forearm



Usually do three compressions with a temple massage in between

This is good for sinus headaches. Support Ukes head by resting it on a towel or a soft firm surface. Slowly press Uke's forehead down with the fleshy part of your right and left palm pad until (near your thumb) you sense a slight skull compression or until Uke signals it is enough pressure then release SLOWLY. The second illustration is using the soft part of your forearm for the downward compression. After the compressions to a temple massage. Use other temple, neck, and face massage to follow up.

Hoku (acupressure point LI 4)



There are several ways to do this

With your thumb and 1st finger press in a pinching movement a spot in the hollow on the inside of ukes thumb joint (LI 4) Smooth it out and apply to the other thumb. This for headache, facial and tooth pain.

Golden Sage Restorative Massage (GSRM) page 7

#1 Neck warm up massage and occipital press-massage



Neck massage, occipital point press with Uke laying on their back on the mat with a rolled towel under their knees. Roll your fingers in to the muscle along the side of Uke's neck as you slightly lift their head slightly with the motion of your fingers. This warms up Ukes muscles on his neck. As you gently slide up into the occipital ridge gently press and use a gentle circular massage with your middle fingers. The occipital point press (with a slight stretch) and massage is useful for releasing stress.

#2 Temple Massage



Use the pad of your thumb

Smooth Down

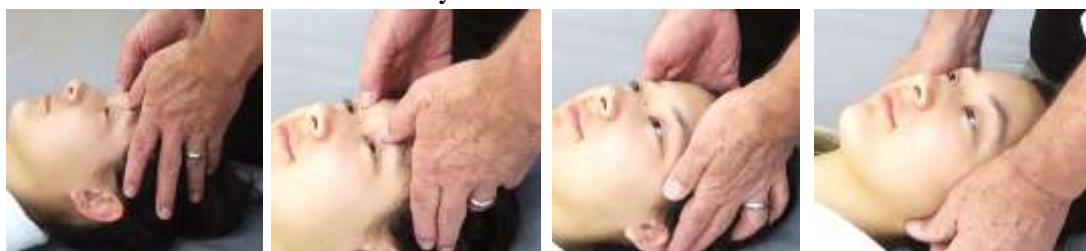
Do gentle circles

Repeat this process three times

This is a combination forehead, temple and neck massage. As you do the above technique your fingers do the neck massage as above. Place the fleshy parts of your hand that are next to your thumbs on Uke's forehead smooth down to the temple between Ukes eyes and their ear Massage with circles. You have the option of massaging Ukes occipital points with your fingers at the same time.

#3 Facial and sinus massage

Eyebrow to ear lobe



Press to notch in the eyebrow with you thumbs. Slide your thumbs along the eyebrow to the earlobe. With you thumb and first finger snap off the energy.

Kappo continued page 9
#4 Forehead press to behind ear



Press slightly off center of forehead and press every one half inch with your thumbs then use your middle and second finger to finish the pattern to behind Uke's ear. Squeeze earlobes and snap off energy with thumb and first finger.

#5 Face massage



Start with sinus points at the start of the bridge of the nose with the pad of the first fingers (apply slight pressure). Slide down to next sinus points with the pads of your first fingers besides the nostril (apply slight pressure). Lightly follow the line below the cheek bone with the pads of the thumb. Slide your fingers up below Uke's chin. Then with the pads of your fingers apply light pressure and pull down to the bottom of the chin. Next apply thumb sweep from the middle of their upper lip to the end of their mouth. Then with your thumb pads sweep the upper chin below their lower lips.

#6 Middle of head press



Turn Uke's head slightly towards your right. With your right middle finger pad place, it where the spine meets the skull. Pull with your middle finger then press with the pad of your left hand down the center line of Uke's head. Alternate pull with right push a new point every one half inch.

#7 Scalp massage ending

With your fingertips lightly massage the scalp. End with slow temple massage.



Basic Hanbo Katas

Golden Sage Martial Arts Kata Manual

Starting Hanbo grip position



Hold the Hanbo thirds

Upward block



Step back with one foot, at the end of the Blocks do a snap-strike

Downward block



Slide back with one or both feet. Use a snapping motion down horizontally

Side block right and left



For blocking Uke's right punch step to your left front corner. Raise the left end of the Hanbo up and to you right side. The hondo is vertical. In a snapping motion use the blocks as a strike at Uke's elbow while protecting your right side

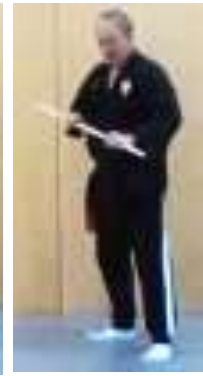
Basic Hanbo continued

Poking strike



Slide your right hand towards the end of the Hanbo. Step back with your right foot. Slide the Hanbo strike towards a soft target on the attacker.

Strikes



From the attackers right handed strike. Step back with your right foot release the stick with your right hand after applying pressure with your left hand so the stick will snap to the target

Snap strike

Jo Strikes (also Bokken)

Shuffle step Jodan strike (overhead)



Step-step right and left Kesa (diagonal deflection of Jodan attack)



Hanbo continued
Hanbo two person Katas
Katate Tori neck takedown to the rear



You do an outside block stepping to the right with the left end of Hanbo up. Let go of the Hanbo with left hand and take #10 Karate Tori from the Yawara list. Place the left end of Hanbo against Uke's neck. Take the wrist lock with your left hand and pull up on the right end of Hanbo.

Triceps press to face to the front



Do an outside block. Release the bottom of the Hanbo with your right hand and grab Uke's right wrist. Strike Uke's stomach place Hanbo at Uke's left shoulder press stick into Uke's triceps as you pull stick towards you bending Uke over to mat on their stomach. Kneel on the Hanbo This is easily countered as demonstrated in the next art.

Countered triceps press to face



Do the entry as the art above but Uke drops their head and grabs the end of the Hanbo sliding it off their head. Keep the same grip on the end of the Hanbo but push the Hanbo away from you the far end is across the inside of Uke's right thigh, and your left hand is pushing the Hanbo across Uke's right triceps. This levers Uke face first down to the mat. Level the Hanbo across their thigh and press the Hanbo into their triceps. For added pain you can kneel on the Hanbo with your left knee.

Bo or Long Staff

Rokushaku Bo Furi – Six-foot staff swing (Bo or 6-foot wooden staff)

The Twirling Art is found on the Bo no Maki is one of Professor Okazaki's arts

The goal is to allow the weapon to become an extension of your body, mind and intent. This figure 8 motion ideally protects from attack, 360 degrees around you using the foot work from the first chapter. In the beginning, covering your front and both sides is enough.

Starting position
Right hand palm up (active hand)
Left hand palm down (passive hand)

Draw a circle up with
the right end of the Bo

Circle the right end
in front to your left and down
to your left side



Continue to lead with the right end of the Bo in a figure 8 circle, left side, right side



After chambering the stick under your armpit, reverse figure 8 spin
leading with the left end of the Bo and redirect the direction back to chambered.



This is a Bo Kata my first Sensei, Ginny Kitzke, taught me when I was a blue belt. Beginning position, right palm up, left palm down. Slide your bottom hand down, step forward and slide your top hand to a downward strike, bending your knees slightly. Slide your top hand up, step forward and slide your bottom hand with an upward strike to the groin.



Slide your right hand up, step with the back foot, slide your bottom hand to a side strike.
Do the same movement to strike the other side.

Strikes



Blocks



Step back to block an upper strike with a snap at the end of the block.
Step back to block a lower strike. Step back block right side strike.

Bokken Kata



Jodan upper guard



Middle guard



to thrusting



Lower guard



Side guard



Kesa guard



Jodan Guard



Jodan deflection



Kesa cut



Middle guard



List of Atemi Striking

Atemi Ichi	Strike to face 1 under nose
Atemi Ni.....	Strike to face 2 under chin
Atemi San	Strike to face 3 side of jaw
Atemi Shi.....	Strike to face 4 to temple
Kasumi Dori.....	Glancing strike to side of neck
Hibara Uchi	Elbow strike to ribs
Sei Getsu	Strike to solar plexus
Hon Getsu.....	Strike to navel area
Kin Geri.....	Knee to groin

List of Keri Te Kicks

Tonbo Geri.....	Rolling kick
Mae Geri.....	Front snap kick
Mawashi Geri.....	Roundhouse kick
Yoko Geri	Side kick
Ryoashi Geri.....	Jumping double kick
Mae Tobi Geri.....	Jumping snap kick

List of Uke Te Blocks

Jodan Uke	Upper level block
Nagashi Uke	Parry block
Shuto Uke.....	Knife hand block
Gedan Uke	Low level block

Arts of Atemi Waza

Striking techniques

Atemi Ichi Strike under nose #1

Block Ukes right punch with a left inside Shuto block. Do a right hand palm strike under Uke's nose aiming through the back of his head. Caution as blood from Uke may infect you. The effect will likely water their eyes.



Atemi Ni Strike under the chin #2

Block Uke's right punch with a left inside Shuto block. Do a right hand palm strike under Uke's chin aiming to the back top of his head. This may cause a nerve knock out through the nerves in the mandible joint or a minor concussion knock out.



Atemi San Strike to the jaw #3

Block Uke's right punch with a left inside Shuto block. With your right fist next to your right ear do a judo knuckle downward strike. The target is the left angle of Uke's jaw. With a motion like your fist is a baseball with a relaxed wrist strike with your right knuckle about one-half the way between Uke's chin and where the jaw turns up to ukes ear/this may dislocate the jaw/**Target Variation**-aim below the left ear where the jaw hinge is striking with a judo knuckle hash knife or hammer fist/this may cause a nerve knock out



Atemi Shi Strike to temple #4

Block ukes right punch with a left inside Shuto block/use either Judo knuckle, hash knife strike or hammer fist strike to anatomical temple above ukes left ear/this can be a killing art///be careful//



Use the letter J to remember these Atemi striking points



Atemi Striking techniques

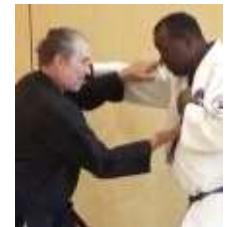
Kasumi Dori “Glancing strike” strike to side of neck

Block Uke's right punch with a left inside Shuto block. This illustration shows a jammed right punch entry. Do a right Shuto strike with your palm down just in front of Uke's right sternocleidomastoid muscle with the aim through the neck to the left side of Uke's neck. This will stun uke by attacking the Carotid sinus and the vagus nerve with a possible nerve knock out.



Sei Getsu Strike to solar plexus

Be ready to block Uke's left punch as you block Uke's right punch with a left inside Shuto block. Use a half fist leopard fist upward jab to Uke's solar plexus. This spasms the diaphragm or worse. Be ready to block Uke's left strike.



Hon Getsu Strike to navel area

Block Uke's right punch with a left inside Shuto block. Before Uke counter strikes use a half fist leopard fist with a downward jab to 2 inches below Uke's one point. This strike may cause internal damage. Be ready to block left strike.



Kin Geri Knee to groin

Uke does a arms pinned front bear hug. Press your thumbs into nerves on the inside thighs or pinch the inside thighs. Do an upward right knee groin strike in between Uke's legs.



Hibara Uchi “Elbow strike” elbow strike to ribs. Uke does a right hand punch. Do a soft outside parry with your left hand as you step forward and to your left foot. With your right fist at your belly strike Ukes right short ribs with your right forearm. At the same time step past Uke's right side with your right foot. Another optional strike after you step through is with the point of your right elbow above Ukes right hip is possible as you walk away.



Arts of Keri Te Kicks

Tonbo Geri Rolling kick



Do a right forward roll off to the left for practice. Using a pad held at Uke's groin level for a target follow through the target with slap the bottom of your right foot. For street application use a downward right extended heel to the top of the attackers pubic bone as you complete the roll coming up on to your left knee.

Mae Geri Front snap kick



Lower kicks at the knee or below makes you less vulnerable to counter attack

Other targets: lean back for more power

Stand with your left foot forward your hands are up in a defensive position. Bring your right foot up next to the inside of your left knee. With a relaxed leg thrust the right foot to the target. Draw your toes back and kick with the ball of your right foot. With your shoes on kick with the bottom part of your foot where the ball of your foot is. Tense the leg muscles just before your right leg straightens then relax it so your leg snaps back to your left knee. Then step back into a defensive stance. During practice your foot goes out slowly and back fast. Some basic targets are the shin, the knee, the groin. When kicking the groin come up in between Uke's legs to catch all of the groin. We also practice kicking the solar plexus and snap kick under the chin.

Mawashi Geri roundhouse or whip kick



Stand with your left foot forward your hands up in a defensive position. Bring your right knee up to your inside left knee with your right foot horizontal to the mat in line with your right knee. Whip your right foot to the target with the ball of your right foot as the striking weapon. Some targets are the outside or inside of Uke's lower legs, the outside or inside of Uke's knees, and Ukes short ribs. A good way to practice is with your left foot forward. Uke throws a left punch while stepping with their left foot. Grab Uke's left wrist with your left hand from the outside. Do a right whip kick to ukes left short ribs.

Keri Te kicks continued

Yoko Geri side kick



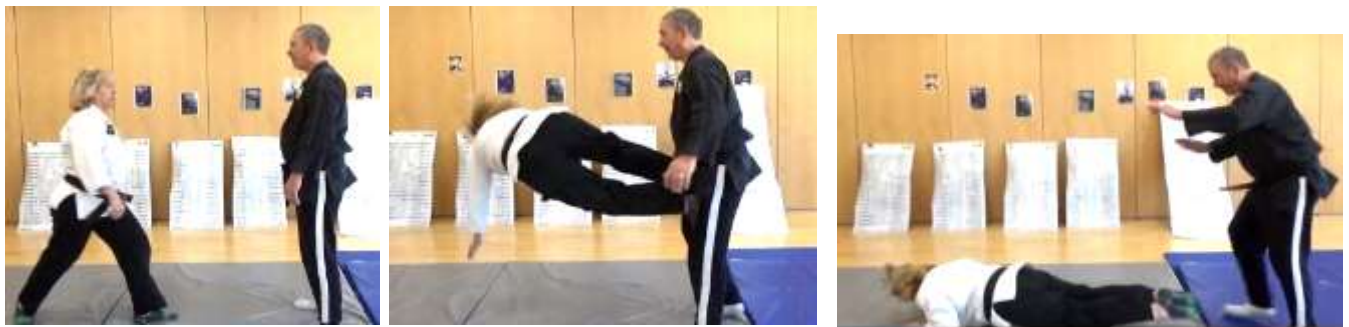
Stand with your left foot forward your hand up in a defensive position. Draw a counter clockwise circle from the ground up and around in front of you with your right toes. You use this motion to help you to pivot on the ball of your left foot. Your left foot is now pointed to your left. Your right foot is bottom up little toe against the inside of your left knee. Thrust out you knife edge of your right foot slow to the target then tense before leg is extended snapping it back fast like a whip. Speed it up on application on the street.

Yoko Geri side step



Side step right foot then left foot. Chamber your right foot to the inside of your left knee. Lean back sideways as you kick with the outside edge of your right foot. Bring your right foot back to your left knee then cross step in front of your left knee with your right leg to defensive stance.

Ryoashi Geri Jumping double kick (Brown Belt Level)



Jumping double kick to the front of Uke to a front fall. With both feet ideally to the solar plexus. Your toes to the left with bent knees. For practice push Uke away on the street it could be a violent kick. Turn to your left you land in a front fall (face fall) where Uke was standing.

Keri Te kicks continued

Mae Tombo Geri Double jumping snap kick or a hitch kick



Stand with your left foot forward your hand up in a defensive position. Your left foot does a front snap kick to ukes groin as he thinks about blocking it before your left foot goes back to the mat your rising left knee lifts you up into a higher right front snap kick to Uke's face. for practice uke hold one hand low and one high/using the balls of your feet to strike with

Spinning back kick



With your left foot forward turn on the ball of your left foot pointing away from Uke. Turn your head to spot the target. Quickly turn to your right whipping your right leg around and to the target as you lean back.

Arts of Uke Te - Blocks

Jodan Uke - Upper level block



Hard style block



Soft parry

From an overhead right strike or from a club defense. Step quickly to the outside of Uke's right foot with your left foot. Block Uke's right hand before they get past their right ear, so their weight and power is not into the strike. You can block palm forward or with the back of your hand, so your block is not ulnar bone to ulnar bone. Parry can be used if you are late in the first block.

Nagashi Uke - Parry block



From a right punch step to your left front corner with your left foot. Bring your left hand to the right side of your face to slip the punch. This is an outside parry block. It can be done from the inside.

Mirror Block variation of Nagashi Uke



Do the above the bring your right hand palm to palm to your left hand. Both hands are on the outside of Ukes right arm. The timing is left then right. The left slides down the arm the right follows.

Uke Te – Blocks continued
Shuto Uke - Knife hand block



Use the little finger side of your left hand for an inside or an outside strike. This block is done with a snapping motion. Step forward into the block-strike or step back to defuse the strike from Uke.

Gedan Uke - Low level block



Hard style block



Soft style parry

To do a hard style block a kick to your groin or to block a weapon strike to the groin slide both of your feet back and use a snapping scissor block. Your palms can be to the outside but try not to block with your palms to you as your ulnar bones may break. A soft parry may be preferred as you can move to the outside and back to maintain distance or to enter into Uke for a leg wrap takedown.

Kiai and Ki - Energy

Focused Intention Exercises/Kiai no maki

Kiai no maki : The list where the mental surpasses the physical

What is Kiai?

A Kiai or outward spirit shout is taught as a way of using relaxed concentrated intent for throws, blocks, strikes and falls. It is used during the execution of most techniques. Teachers have different ways of teaching the Kiai. One is an audible yawn like “Awwwww”. Another teacher may teach a sound from the gut like “Doe!” All of these Kiai come at the end of the exhalation as in the mediation breathing art. “Uncork” the throat area so the exhalation is unrestricted. At the end of the exhalation push out the last of the breath by internally pushing up on your diaphragm. This compresses your internal organs and enables you to focus your Ki-energy. A similar technique is found in sports like tennis and weightlifting.

Proper exhalation focuses the performance of the action more efficiently. While doing a kiai you should feel a sinking of your hara (the “one point” about 1 inch below your navel) grounding with a denser type of being. Inhalation makes the body more vulnerable and raises the center of gravity. This is why a swordsman will look for the in-breath as the Suki or opening for a preemptive attack on the opponent. A Kiai from the throat is usually incorrect. The Kiai should come from your Hara or lower belly.

Some Kiai exercises

While standing or laying on your back do the breathing exercise described in the previous section. At the end of the exhalation tighten your abdominal muscles, then strike both sides of your abdominal muscles with your palms with your fingers clinched and Kiai at the same time. Do this several times without striking so hard that it causes pain.

Window Kiai

Stand with your nose a few inches away from a window and Kiai. You should feel a fuzzy feeling as the Kiai bounces back to your face.

Basic Ki, Balance and Imagination Exercises

Hooking and Pushing the Wall



Professor Herb taught an important visualization projection exercise from a one-legged stance. Stand facing a wall five feet away with one foot resting on the inside of the knee of the leg that you are standing on. Using your imagination, reach toward the wall as if you intend grab the wall and pull yourself forward. To keep from falling you will need to place your foot down on the mat. Do the same and push yourself backwards.

Grabbing Ropes one Foot Balancing Exercise



Standing with your feet together, reach both arms up and imagine you are grabbing two ropes attached to two corners of the ceiling connecting your right and to your left, pulling on one or another to keep your balance while standing on one foot. You can lean away from the extended leg doing a slow front snap kick, a side kick and then a mule or rear heel kick. While standing on your right leg with your knee slightly bent, pick up your left foot and place it against the inside of your right knee. Next, extend your left leg out straight forward with your toes hip height. Bring your left toe back to the inside of your right leg. Now, as if you are doing a side kick towards your left side, extend your left leg to the left and then return your left foot to the inside of your right knee without placing your left foot on the ground. Next, your left heel goes back to the rear and back to the inside of your right knee. Bring your left foot to the ground to standing. Repeat the exercise with the right foot.

Guitar Kiai

Lean an acoustic guitar up against a wall and from 5 feet away Kiai at the guitar. The strings should resonate back at you.

Beginning Meditations

Martial Arts and Meditation

To control an attacker, we must first learn to control our self. Meditation can help us to control our fears, so we do not freeze up or over react when surprised by an attacker. As in the Okazaki Esoteric principles teaches

“Only by cultivating a receptive state of mind, without preconceived ideas or thought, can one master the secret of reacting spontaneously and naturally without hesitation and without purposeless resistance”.

The inner journey is worthwhile, and it can be challenging. It is a very good idea to have a Sensei oversee your progress and to be there to advise you. Your Sensei can answer questions if you become frustrated or if past mental or emotional events are triggered. Your teacher will help you by teaching the next levels when you are ready. See the book recommendations at the end of this book like Zen in the Martial Arts. Meditation can have the same positive effects as massage, Taijiquan and Qigong, or a walk on the beach or a walk in the forest. Even listening to calming music or just taking a few deep breaths in the city park can make you more centered and healthier.

Some ways to meditate

My first introduction to meditation was an exercise of being aware of my posture and of my breath. The meditation technique was to sit in a chair with your back away from the back of the chair, feet on the floor and your hands on your thighs. Keep your back straight as if someone is pulling the hair on the top of your head like you were a marionette on a string being pulled straight up. Tuck your chin slightly and place the tip of your tongue on the roof of your mouth. The breathing pattern is as follows: in through the nose filling up the belly then out of your mouth as the belly flattens. At the end of your exhalation press your diaphragm up to push out the last of breath. The exhalation is twice as long as the inhalation.

Counting backwards from 100 is a good way to go stop your internal chatter during this breathing and meditation exercise. The goal is to quiet your thoughts until you are only aware of your breathing and posture. While breathing in through your nose say to yourself a word like “Re” and while breathing out your mouth think of the word “Lax”.

You can also meditate while laying on your back in bed (on top of the blankets) or on the floor with a rolled-up towel under your neck and another under your knees. Meditating on a mat sitting in Seiza (with your buttocks on your heels) or Anza (cross-legged with a small pillow under your buttocks) is often used. A straight spine with your shoulders relaxed, back and down is good posture.

Using these and advanced meditations prepared me to survive the violent and hostile conditions of working in locked psychiatric hospitals. While working there I needed to remain calm and be ready to act while patients or inmates were threatening myself and others. Sometimes for several hours at a time I calmed my inner and outward appearance so I would only appear calm and aware.

The Esoteric Teachings

of Professor Henry S. Okazaki Founder of DanZan Ryu Jujitsu

Written by Prof. William Morris, as interpreted from the Tora No Maki by Professor Henry S. Okazaki

Since the fundamental principle acquired through the practice of Jujitsu has been elevated to a finer moral concept called Judo, "The Way of Gentleness," it may well be said that the primary objective of practicing Judo is perfection of character. And to perfect one's character one must be grateful for the abundant blessings of Heaven, Earth, and Nature, as well as for the great love of parents; one must realize his enormous debt to teachers and be ever mindful of his obligations to the general public.

As a member of a family, one's first duty is to be filial to parents, to be helpful and harmonious with one's wife or husband, and to be affectionate to brothers and sisters, so that the family may be a sound, successful, and harmonious unit of the community.

As a member of a nation one must be grateful for the protection which one derives as a citizen; one must guard against self-interest and foster a spirit of social service. One must be discreet in action, yet hold courage in high regard, and strive to cultivate manliness. One must be gentle, modest, polite, and resourceful; never eccentric, but striving always to practice moderation in all things. One must realize that these qualities constitute the secret of the practice of Judo.

Anyone who practices Judo should neither be afraid of the strong nor despise the weak; nor should he act contrary to the strength of his enemy because of the art he has acquired. For example, when a boat is set afloat on water, one man's strength is sufficient to move the boat back and forth. This is only possible because the boat floats; for if, on the other hand, the boat is placed on dry land, the same man's strength is scarcely sufficient to move it. It is necessary, therefore, that the weak should learn this fact with regard to the strong.

The forms and techniques should be remembered as the basic art of Judo. One should never use these arts against anyone without sufficient justification. Therefore, refrain from arrogance and do not despise a small enemy or a weak opponent. Every student of Judo should realize that honesty is the foundation of all virtues. Kindness is the secret of business prosperity. Amiability is the essence of success. Working pleasantly is the mother of health. Strenuous effort and diligence conquer adverse circumstances. Simplicity, fortitude, and manliness are the keys to joy and gladness; and service to humanity is the fountain of mutual existence and common prosperity.

As aptly expressed in the poem "The boughs that bear most hang lowest," one should never forget the virtue of modesty as one attains proficiency in the art of Judo. Do not disdain or regard lightly either literary or military art; each is important and deserves equal cultivation and respect. Within constant motion and change there is tranquility; and within tranquility, there is motion and change.

Remember always parental love and one's enormous indebtedness to teachers. Be grateful for the protection of Heaven and Earth. Be a good leader to younger men. To lead younger men well, will in the long run, mean to attain proficiency in the skill of Judo.

Like a drawing in India ink of the whispering of wind in the pines, the secrets of Judo can only be suggested. Only through personal experience can one comprehend the mystic ecstasy of such secrets. It is said of Jujitsu that it would require ten years of practice to win victory over one's self and twenty years to win victory over others.

Whatever the trials or dangers, even "Hell under the upraised sword," remain calm and remember the doctrine imparted to you by your teacher.

A noted verse reads: "For the lotus flower to fall is to rise to the surface." Only by cultivating a receptive state of mind, without preconceived ideas or thoughts, can one master the secret art of reacting spontaneously and naturally without hesitation and without purposeless resistance.

Henry S. Okazaki Master DanZan Ryu of the Kodengan

(I use the definition of the word manliness as a quality of being brave and strong which is not gender specific) PBK
(The term Judo is defined as "the gentle way" using a measured amount of force to overcome a larger stronger attacker.

The Judo response is to give way, to not meet force head-on-. Bob Karnes).



Golden Sage Martial Arts Kyu Rank Guidelines

4-2-2022

Recommended reading for the new students- Jonathan Livingston Seagull by Richard Bach
Jujitsu Techniques & Tactics by Doug Musser and Thomas Lang

Order of ranks- White belt /3rd Blue belt /2nd Blue belt/1st Blue belt-Gokyu/ Green belt-Yonkyu
3rd Brown belt-Sankyu/ 2nd brown belt-Nikyu/ 1st Brown belt-Ikkyu // Black Belt Ranks 1-10

For GSMA Rank Videos go to www.bobasan.net then to the GSMA Students Resource page

3rd Blue belt Basic rolls and falls Strikes and blocks Defensive stance Yawara Katate Hazushi Ichi Katate Hazushi Ni Ryote Hazushi Morote Hazushi Yubi Tori Hazushi Momiji Hazushi Yubi Tori Nage Deashi Harai Soto Gama Uchi Gama Ogoshi	2nd Blue belt More advanced Rolls and falls More strikes and blocks Defensive strategies Yawara Ryoei Hazushi Ryote Tori Tekubi Tori Ichi Tekubi Tori Ni Imon Tori Ryoei Tori Akushu Kote Tori Akushu Ude Tori Akushu Kotemaki Tori Kubi Nuki Shime Hagai Shime	2nd Blue continued Nage Okuri Harai Seoi Nage Ushiro Goshi Seoi Goshi Yama Arashi Shime Eri Gatame Kata Gatame Juji Gatame Shiho Gatame Namijuji Shime Gyakujuji	1st Blue belt-Gokyu More rolls and falls All previous arts Nage Tsurikomi Goshi Harai Goshi Uki Otoshi Makikomi Kane Sute Shime Ushiro Gatame Hadaka Jime Ichi Hadaka Jime Ni Hadaka Jime San Osaegami Jime Shidare Fuji Jime Atemi-Uke Te-Keri Te	Green belt-Yonkyu Nage Sasae Ashi Hane Goshi Soto Momo Hari Uchi Momo Harai Utsuri Goshi Tomoe Nage 1-14 Goshin Jitsu 1-10 Yasu Nage Basic Hanbo/Bo/Bokken Katas Basic Kappo Shime Sankaku Gatame Dakikubi Jime Tenada Jime Ashikarami Jime Dho Jime Momo Jime Shikano Itsusoku Jime Tatsumaki Jime Ashi Nada Jime Ashi Yubi Jime Kote Jime Free style and combination arts Oku Deashi Hayanada Ogoshi Hayanada Seoi Hayanada Komi Iri Gyakute Nage
3rd Brown belt Sankyu Norimi Sumigaeshi Tora Nage Mizukuguri Kotegaeshi Katate Tomoe Gyaku Shigarami Arashi Otoshi Hiki Otoshi Kazaguruma All Goshin Jitsu All Yasu Nage	2nd Brown belt Nikyu Oku Mae Yama Kage Sakanuki Hon Tomoe Shigarami Kote Shigarami Koguruma Tora Katsugi Kin Katsugi Jigoku Otoshi Tanju and Tanto No Maki	1st Brown Belt Ikkyu Selected Kiui no Maki Kappo arts Basic Okazaki Massage - free style advanced Zenyo – First 10 of Shinnin		

GSMA Rank Guidelines

In Memory of a great warrior and a great human being
Prof. Burkhard (Bogie) Bohm Sensei and Shihan
Sensei of the Feather River Kodengan



Feather River Kodengan Camp
2019 DanZan Ryu ZenYo BuJutsu Annual Camp – In the Open Air and Sunshine.



Saturday-Sunday, Aug 17 – 18, 2019
Classes Starting Saturday, 10 a.m.

Please be there before 9:30 am, bring your lunch, notebook, sunglasses, swimsuit hat, sweat-shirt, satsumeen and bug-repellent.

Potluck Dinner, Saturday, 6:30 p.m.

RSVP: If you plan to stay for potluck dinner, or camp out: overnight, please let us know - so we can plan a bit.

Burkhard Bohm, Sensei
(530) 836-1148 water@gatsky.com
Call or email for directions.

