

ITSUTSU NO KATA

Professor Jigoro Kano presented this kata in 1887. It consists of five movements which are defined only by number. For this reason it is called 'Kata of the five forms'.

The first two movements show the theory of Ju (Yawara):

1. A weak force working steadily becomes a powerful force, able to control and dominate the opponent.
2. An attack becomes more powerful if you exploit your opponent's strength.

The following three movements show the principles of Ju through the movement of water:

3. The centripetal force (an inside eddy) controls the centrifugal force (an outside eddy) and in the same way a weak force can dominate a more powerful one.
4. A powerful wave which reaches the shore sweeps away everything while withdrawing. This means that decision and very concentrated strength can wash away all the obstacles.
5. To escape a big wave you have to throw yourself underneath. In this form you can also imagine two heavenly bodies which, instead of colliding, avoid each other. The confrontation between forces is not an idea of Ju, therefore when you have to face a powerful strength, you can thwart the effects by avoiding collision.

In the **evaluation** keep in mind that the whole kata has to be performed as an unbroken movement, without interruptions. It has to look harmonious, thanks to the understanding of the pair.

Execution.

Tori on the left, Uke on the right facing shomen. After performing ritsu-rei to Joseki and between each other, they take the position shizen-hon-tai.

1. Uke goes to the centre, Tori approaches lifting his right open hand, pushes starting with his little finger, then with his thumb, and so on, alternating little finger and thumb; in conclusion Tori pushes with strength (right hand open on his breast), putting forward a long step with his right foot. Uke falls flat without lifting his legs (jizoo daore).
2. Tori, his right foot behind, shizen-hon-tai. Uke attacks to the centre of Tori's stomach. Tori, dropping his left knee, dodges the blow and pulls down exploiting Uke's forward movement. Uke, pivoting on his right foot, falls in an arc.
3. Tori and Uke, while standing up, lift their arms up to their shoulders (thumb up), circle around to the left representing an eddy. Tori throws Uke with ma-sutemi. Uke stands up on the right corner nearer to shomen.
4. Uke is on the right corner nearer to shomen, Tori on the opposite corner (the distance is about seven metres). Tori has to show the movement of the wave reaching the shore and withdrawing. Tori throws Uke to the left corner farther from shomen (ushiro ukemi).

5. Tori goes to the right corner nearer to shomen, Uke to the opposite corner (the distance is about eight metres). Tori and Uke lift their arms (thumb up), as if holding a big sphere. Tori lies down to avoid the collision with Uke, Uke falls on the right corner nearer to shomen standing up in shizen-hon-tai .

Tori and Uke go back to the starting point, one step back, ritsu-rei between them and then to Joseki.

Score.

9-10	The performance is correct as to the above.
8	Some mistakes (no more than three).
7	Some mistakes and execution a little broken..
5-6	The performance is not perfect. Several mistakes: <ul style="list-style-type: none"> • Starting distance. • Direction of the throwing. • On the whole the movement looks broken.

KOSHIKI NO KATA

Before founding Kodokan Judo, Professor Kano had studied Kito-ryu, where the theory of kata is closely connected to spiritual research. For this reason Koshiki no kata, which comes from that method, was kept as a kata of the Kodokan. It is composed of throwing techniques which were executed with the armour of the ancient samurai. Therefore Tori and Uke have to move as though they were wearing an armour.

It is formed of 14 Omote and 7 Ura. In the **evaluation** keep in mind that:

- The Omote techniques have to be performed quietly and slowly, they have to look elegant but solemn and every action has to be shown correctly: in some techniques Tori has to show directly kuzushi and kake; in other actions he has to show the exploitation of Uke's reaction, kuzushi and kake.
- The Ura techniques on the contrary are quick and every action has to show decision.
- All the Sutemi-waza are of the kind Yoko-wakare.
- Uke's fallings: when Tori performs standing techniques, Uke takes the choza position after falling; when Tori performs Sutemi-waza, Uke stands up in shizen-hon-tai after falling.
- Distance: the starting distance has to be respected.

Execution

Tori on the right, Uke on the left facing shomen. After performing ritsu-rei to Joseki, they bow in za-rei to each other as if wearing an armour. After shizen-hon-tai, Tori steps forward a little while turning to Joseki, puts forward two more short steps and then a longer step to take the shizen-hon-tai position.

Omote.

1) *Tai* and 2) *Yume-no-uchi* are related. Tori and Uke are at the distance of about six steps. In the first technique Tori wins by breaking Uke's balance. In the second Tori throws Uke exploiting his reaction.

3) *Ryokuhi* and 4) *Mizu-guruma* are related. Tori goes to the centre with his right side to shomen, Uke takes position in front of him at the distance of about a step. In the third technique Tori wins by breaking Uke's balance. In the fourth Tori throws Uke exploiting his reaction.

5) *Mizu-nagare*, 6) *Hikiotoshi*, 7) *Ko-daore* and 8) *Uchikudaki* are performed on a diagonal line. In the fifth technique Tori goes to the left corner farther from shomen, Uke is on the right corner nearer to shomen at the distance of about five metres. For the following techniques Tori and Uke exchange position each time (same distance).

For 9) *Tani-otoshi* Tori goes to the centre facing shomen, Uke takes the distance of about three metres behind Tori.

For 10) *Kuruma-daore* Tori steps back a step from the centre facing shomen, Uke takes the distance of about three metres behind Tori.

11) *Shikoro-dori* and 12) *Shikoro-gaeshi* are related. For the eleventh technique Tori goes to the centre with his right side to shomen, Uke takes position in front of him at the distance of about half step; Tori wins by breaking Uke's balance. For the twelfth technique Tori and Uke exchange position (same distance). Tori throws Uke exploiting his reaction.

13) *Yudachi* and 14) *Taki-otoshi* are related. For the thirteenth technique Tori goes to the centre with his right side to shomen, Uke takes position in front of him at the distance of about a step: Tori wins by breaking Uke's balance. For the fourteenth technique Tori and Uke exchange position (same distance), Tori throws Uke exploiting his reaction.

Ura.

Tori takes position as for the second Omote technique (*Yume-no-uchi*) and then steps forward in shizen-hon-tai before performing 1) *Mi-kudaki*.

2) *Kuruma-gaeshi*, 3) *Mizu-iri*, 4) *Ryusetsu*, 5) *Sakaotoshi*, 6) *Yukiore*, 7) *Iwa-nami* are performed on a diagonal line, exchanging position each time. Starting distance: in the second and third technique about five metres, in the fourth about three metres, in the fifth technique about four metres.

Score.

9-10	The performance is correct as to the above.
8	Good performance with some mistakes (maximum five) as to the above.
7	<ul style="list-style-type: none"> • More than five technical mistakes as to the above. • Tori and Uke do not show action and reaction. • The shifts are too light (as if not wearing an armour).
5-6	<ul style="list-style-type: none"> • The techniques are not perfect and Tori and Uke do not show action and reaction in a realistic way as to the above. • The performance is not solemn. • The distances are not correct. • The direction of the throwings is wrong.