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*Goshin-Budo Jiu Jitsu*  
*Simplified*



#### AUTHOR'S PREFACE

Although there are hundreds of styles of Jiu Jitsu being practiced in the world today, there are very few books available on this art. For that reason this book was written.

It has been our intent to present the techniques of Goshin Budo Jiu Jitsu in an easy to understand method with no complicated and highly technical explanations. After taking over 500 photographs, it was decided that drawings would be used because they actually make it easier to see how the techniques should be executed. Because it is very difficult to photograph clearly the techniques of Jiu Jitsu, there have been no advanced books available on this art. With Mr. Patronella's assistance, that gap will be filled.

For simplicity sake, in all of the techniques, the White Belt is the attacker and the Black Belt is executing the technique.

It is our hope that this book will be of value to both student and instructor, and will serve to acquaint and educate people to the techniques of Goshin Budo Jiu Jitsu.

A very special thanks must go to several students who contributed their time by posing for our artist, Mr. Pat Patronella. They are:

Troy Osborne: Nikyu Jiu Jitsu  
Shane Thibodeaux: Nikyu Jiu Jitsu  
Clint Manuel: Sankyu Jiu Jitsu  
Lindy Salleg: Sankyu Jiu Jitsu

To all of the above people, credit must be given for the completion of this book. Their efforts and suggestions and help have been invaluable.

The responsibility for any errors and shortcomings however, are exclusively ours.

Richard P. Baillargeon  
Alan R. Kitay





## WHAT IS JIU JITSU?

Translated into English Jiu Jitsu means "Gentle Art". However, this name can be deceptive. The "gentleness" of the art is expressed in the execution of the technique and is not reflected in the effect upon the attacker, except at the discretion of the person executing the technique. Using the techniques of Jiu Jitsu, a person may either control an opponent with a minimum amount of pain (neutralization) or use a technique designed to produce a great deal of pain (immobilization). Many times the only difference between neutralization and immobilization is the amount of pressure applied to the technique. Other factors that determine the difference would be the opponent's resistance, the direction of the line of force, and of course, the circumstances of the situation where force was deemed necessary.

Jiu Jitsu is the most potentially destructive of all of the martial arts, because a student proficient in Jiu Jitsu has studied the techniques that were the forerunner of Judo (throws, chokes and leverage); Aikido (joint locks and circular control of an opponent) and Karate (kicking, punching and striking). However, Jiu Jitsu is not defined as either an offensive art or a defensive art. The execution of the techniques of Jiu Jitsu depend upon the motion and attitude of the opponent, and the seriousness of the encounter. A Jiu Jitsuka (student of Jiu Jitsu) learns to exploit the weaknesses of an opponent's motions and capitalize on those weaknesses, and although the Jiu Jitsuka is obligated to use good judgement and responsibility in the selection and execution of his techniques, the techniques are many and varied and can be violently effective.

Jiu Jitsu does not specialize in one form of attack or defense. The arsenal of Jiu Jitsu includes throwing, twisting, choking, striking and kicking and escaping techniques. Although many people feel that Jiu Jitsu is a combination of Judo and Karate, this is not so. The techniques of Jiu Jitsu are taught in a different way, with a different emphasis and incorporates many more techniques than do Judo and Karate.

The throwing techniques of Jiu Jitsu are generally used against one opponent, and generally when the opponent is unarmed. As with all Jiu Jitsu techniques, the amount of force is controlled and the line of force (direction) is controlled. With very minor changes in the position of the Jiu Jitsuka's arms or legs, an opponent can be thrown on his front, back or side, making breakfalls very difficult, if not impossible. Usually, a Jiu Jitsu throw will drop an opponent on his head or the back of his neck, but the point is that the Jiu Jitsu throws are taught from several angles and in several directions so that, once again, pain results at the discretion of the Jiu Jitsuka and not from the execution of the technique. This method of throwing differs from Judo which stresses throws to the side permitting breakfalls and safe landings. Also, unlike Judo, the throws of Jiu Jitsu are taught by grabbing the body instead of grabbing the clothing.

## ORIGIN OF JIU JITSU

Under the Feudal system of ancient Japan, several military, or martial arts flourished among the Samurai, or warrior class. Among them was Jiu Jitsu. However, because knowledge of these fighting arts meant survival to the warriors who used them, there was not much publicity or documentation given to them among the various schools. What records there were of the development of Jiu Jitsu were probably destroyed in 645 AD when the National Archives of the Regency of Taishi Shotoku was destroyed during the Taika takeover. However, other sources prove that the art is definitely of Japanese origin.

Although the art of Jiu Jitsu dates back thousands of years, the art actually began to blossom during the Edo and Tokugawan eras (1603-1867). With the increased popularity of martial arts tournaments and the many disputes between the Daimyos of Japan, techniques were being developed and refined that would stand the true test of "no holds barred" tournaments. Schools were founded with systematic training methods, techniques were catalogued, and development was at an all time high.

Because of the violent period during Jiu Jitsu's development, it emerged as one of the few martial arts that does not claim to be only a defensive art. The creators and following refiners of Jiu Jitsu were not so naive as to believe that one should only strike out in response to an opponent's attack. They recognized the theory that sometimes a good defense is a strong offense. "Ni sente nashi", (there is no first attack) which is the maxim of Karate, has no place in Jiu Jitsu. During this time of growth and development, over 700 styles of Jiu Jitsu were recorded in Japan. However, most of these schools of Jiu Jitsu differed in name only and not in substance or technique.

As the Feudal period of Japan began to die out, and as firearms began to replace the sword as the weapon of the Samurai, the need for Jiu Jitsu also began to die out, and many schools closed or fell into disrepute as the instructors hired out their services as body guards or bill collectors. It was then that a young man named Jigoro Kano began to consolidate many of the Jiu Jitsu schools in an effort to keep the art alive. However, Kano made many changes in the art of Jiu Jitsu and developed a sport that he called Judo. In developing Judo, Kano refined the art to such a large extent that the art was no longer functional as a martial art. The violent techniques of Jiu Jitsu were replaced by the safe techniques that were suitable for tournament competition. Also Kano omitted many techniques that he felt were too dangerous or could not be executed with full force during the practice sessions. This also contributed to the decline of Jiu Jitsu, although the sport of Judo became very popular.

Recently however, there has been a re-emergence of the study of Jiu Jitsu. People are looking for a martial art that is practical and effective that does not require extraordinary strength and flexibility, and Jiu Jitsu meets those requirements. Jiu Jitsu is a martial art that does not hide behind a veil of mysticism and psychology, but instead deals with the realities of combat with no exaggerated claims.



Although Judo is a direct descendent from Jiu Jitsu, the refinements made by Jigoro Kano transforming the martial art of Jiu Jitsu into a sport he called Judo left only a surface similarity to the original techniques, and when viewed side by side, the two are quite distinguishable. The most discernible difference between Jiu Jitsu and Judo is the stance employed during the execution of a throw. Jiu Jitsu uses a wide stance that offers stability and power and produces a horizontal throw. Judo uses a narrower stance that produces a higher lift and a vertical throw. The narrower stance produces the more dramatic throw (good for Judo tournaments) but the wide stance is more effective for combat. Another major difference between Judo and Jiu Jitsu is the lack of combat techniques in the Judo system. The majority of the techniques found in Jiu Jitsu would be illegal in a Judo tournament.

Kansetsu, or twisting techniques are used primarily against armed attackers or multiple opponents and are the main weapons of Jiu Jitsu, and the most potentially painful. The most common target areas to be attacked are the wrist, elbow, shoulder and neck. The legs and spinal column can also be twisted, but these are usually twisted after the opponent has been brought or thrown to the ground. Also, these areas require greater strength to hold and control.

A twist is defined as taking a normal body rotation and exaggerating it to produce unbalancing or pain. As an example, put your right hand out in front of you, thumb up and turn it to the outside. Comfortably, the average person can turn his hand so that the palm will face slightly to the outside. Any further twisting motion however, will cause the person to lean to the outside or feel pain in the wrist and arm. A slow, twisting motion is used to unbalance an opponent. A fast, twisting motion is used to break the joint.

The striking techniques of Jiu Jitsu are different from those of Karate. In Karate, the strike is used as the primary weapon, whereas in Jiu Jitsu, the strike is used to set up or distract an opponent rather than to finish the fight. As an example, imagine the opponent is standing in a fighting stance with his left arm facing you. With your left arm, you strike at his face. As he blocks your strike with his left arm, you place your right hand slightly above his elbow, grasp his wrist with your left hand and push down on the elbow while drawing his arm across your torso. You have now applied an Outside Arm Bar (see technique section) and with this technique, ended the fight. Further resistance is very difficult and control is relatively easy. Instead of an exchange of strikes (mutual offense) the first strike was used to set up the opponent so that a controlling technique could be applied. This element of control is an advantage of Jiu Jitsu over punch and kick defense systems. Usually striking techniques are an either/or proposition. It either hurt or it didn't. But the controlling techniques of Jiu Jitsu can regulate the amount of force so that the effects can be judged immediately and adjustments made in the technique, if necessary. Control can also be regulated according to the area that force is applied.

The narrower the applied force and the smaller the target area, the more pain is produced.

There are three kicks found in traditional Jiu Jitsu; the front kick, side kick and back kick. With the wide popularity of Karate and the blending of techniques by students and instructors, many Jiu Jitsu systems now claim the same kicking techniques as the Karate systems, but traditionally, there are no high kicks, no turning kicks and no aerial kicks in the art. The kicks of Jiu Jitsu are also used as secondary weapons designed to set up an opponent or to inhibit his motion. Once control of the opponent has been gained, a kick may be used as a stunning weapon should control prove difficult.

Jiu Jitsu does not use the powerful blocks as do most of the Karate systems. Instead, light, quick parries are used to deflect or misdirect an opponent's attack. By parrying a technique, there is an unhampered line of force from the opponent and this allows the technique to follow through until the opponent is over committed or off balance. Generally, both the attack and the target are displaced making it easier for the Jiu Jitsuka to regain his posture before his opponent can regain his. All parries are focused approximately one inch through the attack and always returns to a centerline position. This centerline defense helps the Jiu Jitsuka maintain his center of gravity as well as allows him the maximum efficiency in switching from one technique to the other for attack, or responding to the opponent's attacks and feints. The parry is faster and more flexible than a traditional blocking technique.

Another characteristic of Jiu Jitsu is that all techniques have a complementary technique on the other side of the body. This means that should a Jiu Jitsuka inadvertently attempt a right side technique against the left side of the opponent's body, an effective technique will still result. Knowing this provides a tremendous psychological advantage during combat because the mind is free of the distraction of having to wonder from which side the attack will originate. This complement, or mirror image, technique is apparent in all Jiu Jitsu techniques.

Another characteristic of the techniques of Jiu Jitsu is that they may be either offensive or defensive depending upon who initiates the first technique. Again, this produces a psychological advantage during combat because any technique known to the Jiu Jitsuka can be adapted to fit any situation. There is no need to try to remember what technique was for what situation...they can all fit any situation. It is for this reason that techniques are practiced from all sides and all angles - it allows the Jiu Jitsuka to learn flexibility and adaptability.

The study of Jiu Jitsu is a study of motion and movements; not only the strengths but also the weaknesses. Every motion, every movement has a weakness that can be exploited, whether it is an offensive or defensive motion, and for this reason, when the Jiu Jitsuka moves, he must not only be aware of his opponent's motions so that he can execute the proper techniques in response, he must also be aware of the weaknesses in his own motions so



that he can defend them. All of the Jiu Jitsuka's motions are (or should be) performed to insure that he can regain his posture before his opponent can regain his. The techniques and motions of the Jiu Jitsuka must be performed smoothly with attention given to proper balance and timing. These are perhaps the two most significant techniques of Jiu Jitsu, or any other martial art, for that matter. Without balance there is nothing. You cannot attack, defend or even move without balance. And without timing, your movements will be wasted and ineffectual, your techniques clumsy and your chances slim. It takes balance and timing to make the graceful, smooth and quick transitions from one technique to the other, and this is important. It is not always the person with the greatest number of techniques that will emerge victorious from an encounter, but the one with the greatest command of the techniques known to him. No matter how fast a person appears to move, only one technique at a time can be used, and the one who uses his techniques the best has the greatest chance for victory.

It is important to remember that Jiu Jitsu is a martial art whose techniques are dictated by the motions and attitude of the opponent, or the weaknesses arising from the motions. It is necessary to keep a flexible stance and an open mind to allow instantaneous and proper response to an opponent's motions. To restrict yourself to only one attitude of combat is to ignore and neglect a wide range of techniques. To concentrate on just offense or defense, evasion or interception, or circles or lines is to use an incomplete system. It is analogous to learning just your favorite letters of the alphabet and then trying to write a dictionary - very difficult. An empty mind with no preconceived plans and strategies, just reactions dictated by the motions of the opponent is what the art of Jiu Jitsu strives for.

#### LINES OF FORCE

Throughout this section, the terms "controlled force" and "lines of force" have been mentioned several times. These two concepts are the cornerstones of Jiu Jitsu and must be discussed to understand the art. First, "force" is defined as that which accelerates an object in the direction it is applied. In other words, relating force to the martial art of Jiu Jitsu, force is the amount of energy that initiates a technique. To make a punch go faster, one would add more force to it. In Jiu Jitsu, "controlled force" refers to the amount of power used in the execution of a technique. "Line of force" is the direction of the technique.

As mentioned earlier, an opponent suffers injury at the discretion of the Jiu Jitsuka. By this we mean that the amount of pressure (force) applied to a technique can be regulated to cause mild pain or excruciating pain. This concept and practice has several advantages to it. There is no break in the technique when control is regulated; there is immediate feedback so that the Jiu Jitsuka can determine his next move, whether to stop the

technique or increase the pressure; there are very few accidental injuries because of an overkill factor; and, it is a more humane and efficient approach to conflict. When someone executes a punching technique, the effectiveness of the technique is often determined by the size of the recipient, because the person executing the punch has probably thrown his best punch. But the effectiveness of the controlling techniques is measured by the Jiu Jitsuka and he has a wide range to choose from between neutralization and immobilization.

Equally important as the amount of force is the line of force. It has been said that once a person understands the lines of force, he will understand Jiu Jitsu.

Jiu Jitsu characteristically employs two lines of force in all of its techniques. Two lines are employed to create a torsion motion that works one part of the body against another part, making resistance difficult. In fact, the only way to resist a technique with two lines of force is to counter or react with two lines of force. To do that requires strong familiarity with the motions and mechanics of Jiu Jitsu. As an example of two lines of force: if you were to attempt to push an opponent's chin up (vertically), he could lock the muscles controlling the vertical movement and you would be unable to move his head. Also, if you tried to move his head from side to side (horizontally), he could lock that set of muscles and again, his head would not move. But if the head was lifted and twisted at the same time, since both sets of muscles could not be employed at the same time, you would be able to twist his head and throw him to the ground. He would either fall to the rear or to his side, depending on which line of force he tried to resist and which remaining force overwhelmed him. (This is the Neck Twist technique.)

Jiu Jitsu is an art of motion. Lines, circles, planes, centerpoints, all of laws of physics govern this art. The techniques of Jiu Jitsu are simple to execute but complicated to understand. To help explain the dynamics of Jiu Jitsu, the techniques are divided into five classifications: projected force, utilized force, misdirected force, created force and contrary force. These five divisions compose the techniques of Jiu Jitsu and each one has been the cornerstone of other systems that have decided to specialize in one attitude of combat rather than remain flexible and responsive.

**PROJECTED FORCE:** Stated simply, these are the techniques that extend a person's force in the same direction that it was originally traveling, but by overextending your opponent you cause him to lose his balance and posture and further resistance is difficult. Two examples from this category would be the C-Motion Throw and a Turning Arm Drop (Turn to the Technique Section).

**UTILIZED FORCE:** These are the techniques that are governed by the opponent's reaction to your own techniques, whether they are offensive or defensive. If an opponent were to attempt to strike you and you caught his arm with the intention of throwing him



forward, but you had not quite sufficiently broken his posture to the front and he was able to lean back to fight the technique; rather than engage in a tug of war with his body, you add your force to his, and execute a technique in harmony with his new direction. Two techniques from this category would be a Lateral Elbow and a Back Shoulder Lever. Both techniques are responses to the opponent resisting other techniques.

**MISDIRECTED FORCE:** These are the techniques allowed an opponent to provide the initial technique but you determine where the technique will end. Basically, misdirection is a muscle overload technique. If an opponent stabs at you with all of his strength but still retains control of the motion, then his muscles are handling the workload, but when you add your power to his so that his muscles cannot respond, then the control has switched to you. Since Jiu Jitsu techniques are rarely applied with full power, it is very difficult to recover from a misdirection technique since the person executing the technique still has energy in reserve. Two examples of techniques from this category would be Returning Knife Defense and the Arm Whip Throw.

**CREATED FORCE:** This is characteristically offensive Jiu Jitsu, either employed as the initial attack or after the opponent has been brought to a motionless state. (A motionless state is the period between the end of one attack and before the start of another. It can be a voluntary [he pauses] or an involuntary state [you cause him to pause]). As an example, imagine that an opponent was running towards you and you struck him on the forehead and stunned him for a moment. At that moment of hesitation, you will be able to execute any technique (which is not dependent upon angle or direction). Since he is not moving to resist or assist you, you "create" the force to execute your technique. The striking arts of Jiu Jitsu would all be examples of created force, as would any technique executed after the opponent was forced to pause.

**CONTRARY FORCE:** These are the techniques in which you execute a technique against the opponent in one direction while his motion is going in the opposite direction. This type of technique overwhelms the muscles (usually quite painfully) and it is almost impossible to keep your balance against such a technique. In this type of technique, usually both the top and bottom center points are displaced off the centerline and the body falls. Two examples of this type of technique would be the Outside Leg Sweep and the Knee Stomp.

Each of these types of techniques has an important role and can be powerful methods of dealing with assaults, but more important than the techniques of defense each group offers, the knowledge of motion that each offers is what comprises the art of Jiu Jitsu. All techniques involve motion. But the motion is not limited to merely up and down, front and back, side to side,

Circles, lines, change in heights, planes, starting points and ending points that are the same, escaping by going with...all of these motions are an integral part of an entire and complete system. The hard part is not learning how to perform these techniques but to adjust your mind to accept these techniques and understand them so that they become your unconscious allies in times of need. Freeing yourself from the obvious is the hard part of Jiu Jitsu.

It is very difficult to define Jiu Jitsu. A casual explanation loses too much, and yet, a technical explanation would not be understood by the average man untrained in physics. But perhaps an example representing the need to be aware of all of the possible lines of force available will clearly illustrate the art of Jiu Jitsu. Take a middle sized dog and gently lift its rear legs off the ground until just its front paws are touching the ground. The dog will immediately try to defend itself in the one manner that it knows...it will try to arch its body and try to bite your hands. The dog will keep trying to bite your hands but that would be physically impossible for the dog to do. Yet there is a simpler solution that the dog will never think of: that of biting your ankles which are just a few inches away from its jaws. Most people react in this same manner. When attacked, they try to deal with the source of the attack and never realize that every motion produces a weakness that can be exploited and capitalized on. Learn to deal with the weak side of an attack. Learn to yield to gain victory. Learn to analyze the entire situation and respond with the best available technique...These are the attitudes of Jiu Jitsu.



STRATEGIES IN JIU JITSU

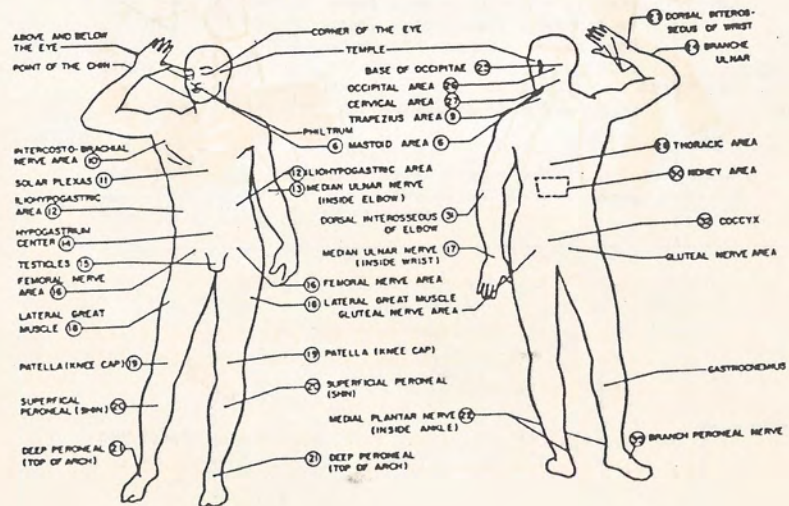
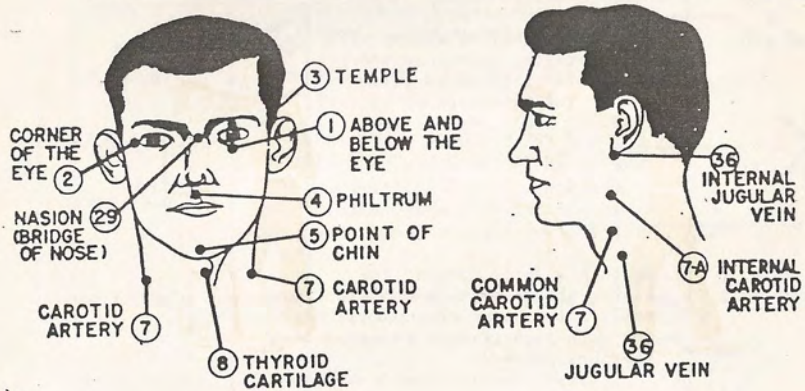
STRATEGY	ACTION	MOTION
EVASION	Displacement of target. (Dodging or retreating are examples)	
DEFLECTION	Displacing attack without displacing the target. Parrying.	
EVASIVE & DEFLECT	Displace both the attack and the target. (Parry and side-step)	
FORCE AGAINST FORCE	Head to head collision with the strongest force combination winning.*	
HARMONY	Technique calls for the taking of the same posture and direction. (Shoulder Throw, Hip Throw)	
CENTER POINT	Two bodies form a larger circle with the center as the control point. (Knee Prop, Sit Down Throw)	
INITIATIVE	As soon as you detect your opponent's attack, you attack and strike first.	
PROJECTION	Gaining control of opponent's line of force without hampering the original direction. (C-Motion Throw, Falling Ankle Prop)	
MISDIRECTION	Gaining control of opponent's line of force and controlling the final endpoint.	
INITIATIVE IN DEFENSE	Avoid and counter in the same motion. Generally the motion of this technique will place you in a position that has you controlling your opponent. (Bow and Arrow, Arm Bars, etc)	
CONTRARY FORCE	Force is applied in opposite directions to offset both top and bottom centerpoints. (Groin Pull/Chest Push, Outside Leg Sweep)	

STRATEGIES OF JIU JITSU

STRATEGY	ACTION	MOTION
UTILIZATION	Respond to initial attack with a controlling technique and allow his response to guide you in the direction of control. (Lateral Elbow, Rear Elbow)	
CREATED FORCE	Take advantage of pause in opponent's attack (voluntary or involuntary) and execute any technique.	
SMALL POINT TO LARGE POINT	Against a large target, the higher the velocity and the smaller the point of impact, the more pain. (Finger in eye, pressure points)	
LARGE POINT TO SMALL POINT	Just as you can not strike the tip of a needle with the tip of another needle, it is necessary to use a wide force to strike a small point. (Palm heel strike to nose, Finger locks)	
YIELDING	Step back beyond opponent's maximum attack range and then capitalize on his momentary off balance or period of regaining his posture.**	



# SENSITIVE POINTS CHART



## DOUBLE SHOULDER PULL DOWN



1. Parry opponent's strike with your right arm.
2. Step forward with your left foot and grab opponent's left shoulder with your left hand and slide your right hand to his right shoulder.
- 3-4. Pivot backward on your right foot, moving your left foot, and pull opponent directly back and down. Opponent will fall.



## ARM WHIP



1. Catch opponent's low punch with both hands while cross stepping with your left foot to his center.
- 2-3. Maintain your hold of his wrist with your right hand and hip switch so that you turn a 3/4 turn leaving your right side facing him.
4. Take a step forward with your right foot and pull with your right hand. Opponent will fall.

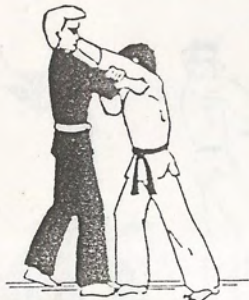
## LOCKED ELBOW TAKEDOWN



1. Parry and grab the opponents right punch with your left hand.
- 2-3. As opponent attempts to punch you with his left hand, twist his right wrist to force his arm up to deflect his own left punch.
- 4-5. Quickly switch hands so that your left hand grabs his left hand and your right grabs his right. Push up with your right hand and pull down with your left. Opponent will fall, if you wish.



## DROPPING HEAD TURNOVER



1. Parry opponent's right hand strike with your right hand to the outside. At the same time, reach over his left shoulder and grab the back of his head.
- 2-3. Pivot backward on your right foot, moving your left foot so that your right side is facing opponent. Place your right hand behind his lead leg and begin dropping to your left knee, pulling his head down and holding his leg against your raised knee.
4. As opponent begins to fall, push his head towards your right foot to turn him over.

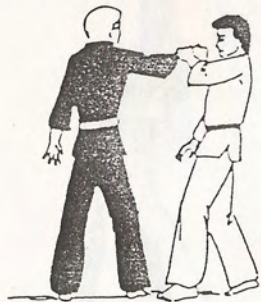
## DROPPING UNDER ARM THROW



- 1-2. Parry and grab opponent's right hand strike with your left hand while stepping forward and outside with your left foot.
- 3-4. Your grip with your left hand, bring your right arm under his right shoulder in a rising motion. Fall back and opponent will fall.

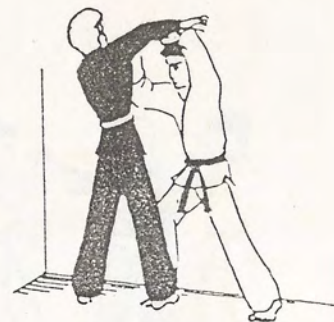
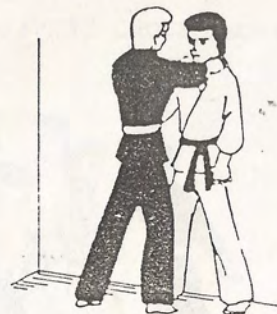


## SINGLE WING CHOKE



1. Yielding slightly, parry the opponent's right arm with your left hand to the right.
- 2-3. Immediately step forward and circle his neck with your right arm. Grasp your right wrist with your left hand and apply pressure.
4. Continue to apply pressure, holding opponent tightly against your body.

## CHOKE RELEASE WITH BODY PUSH



1. Opponent is holding you with your back to a wall.
2. With your left hand, push his right hand up breaking his grip on you, and with your R. hand strike him in the armpit.
3. Release his arm and drop under it, and take a step forward with your left foot placing you behind your opponent.
4. Push his head and small of his back (2 points on his centerline) into the wall.]

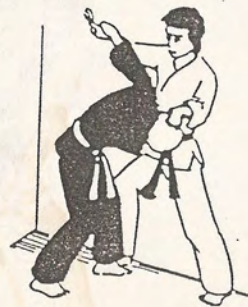
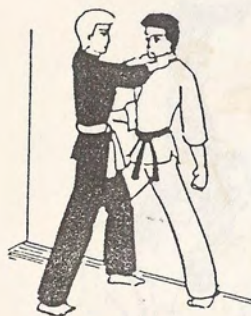


## ELBOW NECK LOCK



- 1-2. Parry opponent's strike to the inside with your right hand while stepping forward with your left foot. Slide your right hand up to his neck.
3. Step behind them with your right foot, placing your hip in the center of his back.
4. Pull his neck forward, bending forward at the waist (not shown), drop to your right knee to drop opponent.

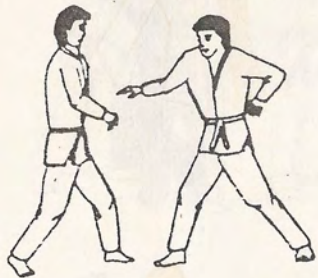
## FRONT CHOKE TECHNIQUE



1. Opponent is pushing on your neck with your back against a wall.
2. Push down on both of his elbow joints with your two hands.
- 3-4. Grab his hair and pull his head down and hit it with your knee.
- 5-6. Continue pushing his head down while bringing his arm in a circular motion across your chest. Opponent will fall.



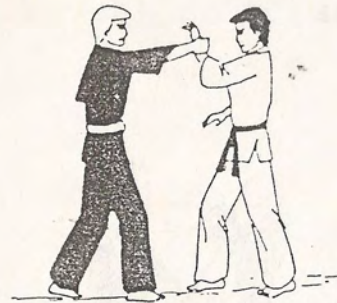
# Head Turnover Throw



1-2. From a left foot forward stance, as opponent reaches for you, execute a low circular parry and reach behind his neck with your right hand pushing his head down at the same time.

3-4. Hip switch to the rear while pulling his arm forward. Opponent will fall in a circular roll.

# ELBOW STRIKE & ARM LOCK

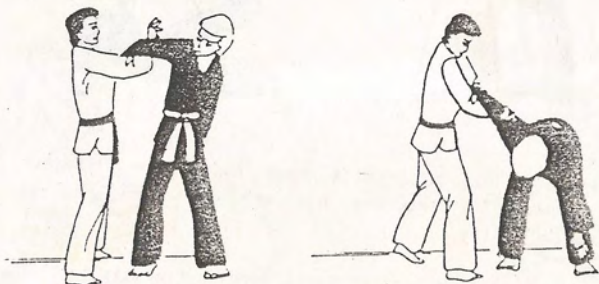
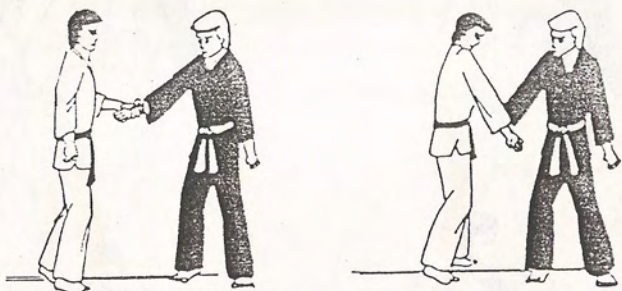


1-2. Parry and trap opponent's right hand strike with your left hand. By securing his arm he will be pulled forward slightly.

3-4. Cross step with your right foot, turning sideways so that your right leg is on the outside of his right leg. Strike his chin with your elbow. The turn and strike will cause him to fall. Maintain your hold on his arm after he falls for further control.

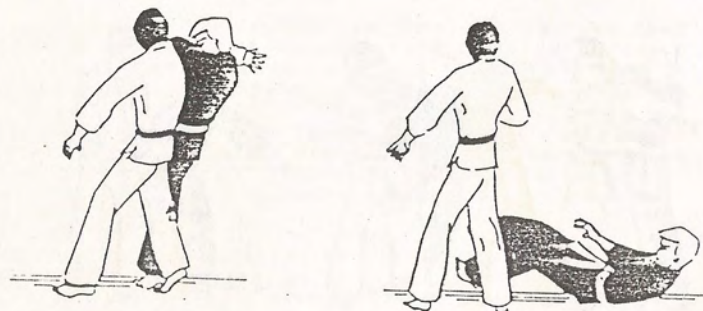
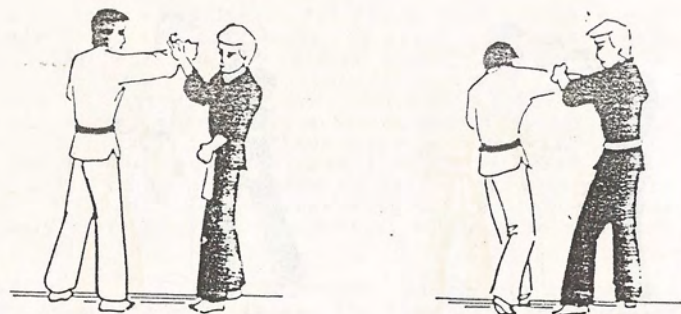


## CRESCENT ARM BAR



1. Grab opponent's right hand with your left hand.
- 2-3. Bring your right hand across your body, under his right arm, and "wrap" it around his arm, resting your palm slightly above his elbow.
4. Push down with your right hand to cause pain.

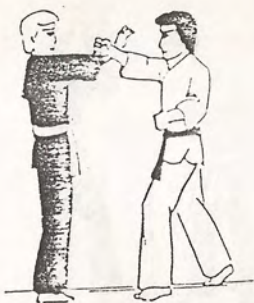
## ARM BAR COUNTER



1. Opponent begins to apply an Outside Arm Bar to your right arm.
2. immediately step behind him with your right foot and sweep your arm into him, forcing him over your leg. (Push Drop)



## BOW & ARROW RELEASE # 1



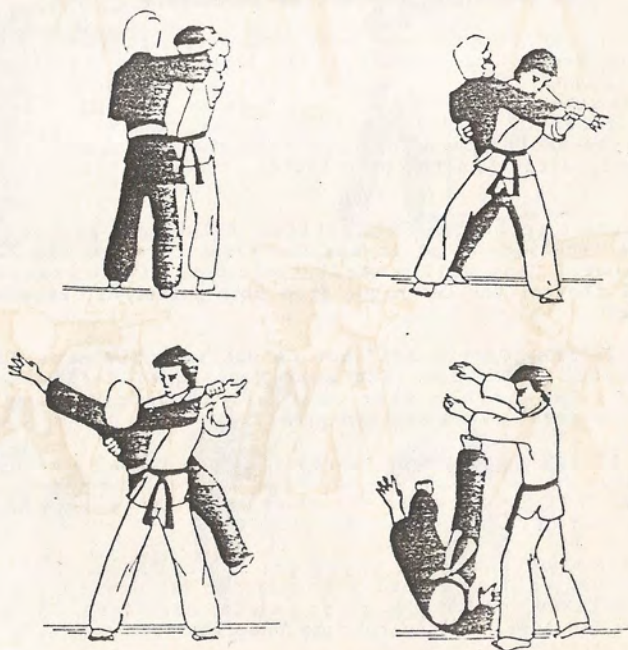
- 1-2. Opponent parries and grabs your hand and begins to apply a Bow and Arrow Hold.
3. Reach up with your left hand and grab his left wrist.
4. Circle your right hand down under his arm to break his grip on your right hand.
5. Strike his elbow and apply your Outside Arm Bar.

## BEFORE YOU BEGIN...REMEMBER

- There are hundreds of variations to any technique. Although the techniques in this book have been presented against a straight punch, in most cases, this does not mean that they cannot be used in other situations.
- Techniques have been presented from one side only in this book, but be sure that your practice includes all sides.
- There is a saying in Jiu Jitsu: "If you have to use strength, then you are doing it wrong". Do not force a technique when practicing. The technique should flow smoothly.
- When practicing a technique over and over, it seems more difficult to execute the technique the second time than it did the first time. This is because your partner will unconsciously resist the technique, now that he is aware of the different lines of force. Learn to relax, whether you are executing the technique or receiving the technique. This will not only allow you to learn faster, but will help prevent injuries.
- Do not resist a technique in practice. Allow your partner to execute the technique as if it was the first time you had seen the technique. This will contribute to both of you learning the natural flow of the technique from both positions, attacker and defender.
- Jiu Jitsu is the "Gentle Art" but do not let this name fool you. Remember this: You take some techniques for granted because you know other ones, but all techniques can be effective and deadly when applied properly.
- It is not the number of techniques you know that make you a good fighter, but rather it is how well you perform them that determines that. There is no such thing as an advanced technique, there are only advanced students.
- Calmness and smoothness are important in Jiu Jitsu. Just as you do not need to push an arrow to make it fly smoothly, but need only release the string, so it is with Jiu Jitsu. Do not force, push and tug. Simply execute the technique and it will work.
- The keys to Jiu Jitsu are flexibility, adaptivity and timing. Do not try to predict an opponent's movements and do not try to choose your techniques in advance. React to your opponent's movements and choose your techniques in response to his.

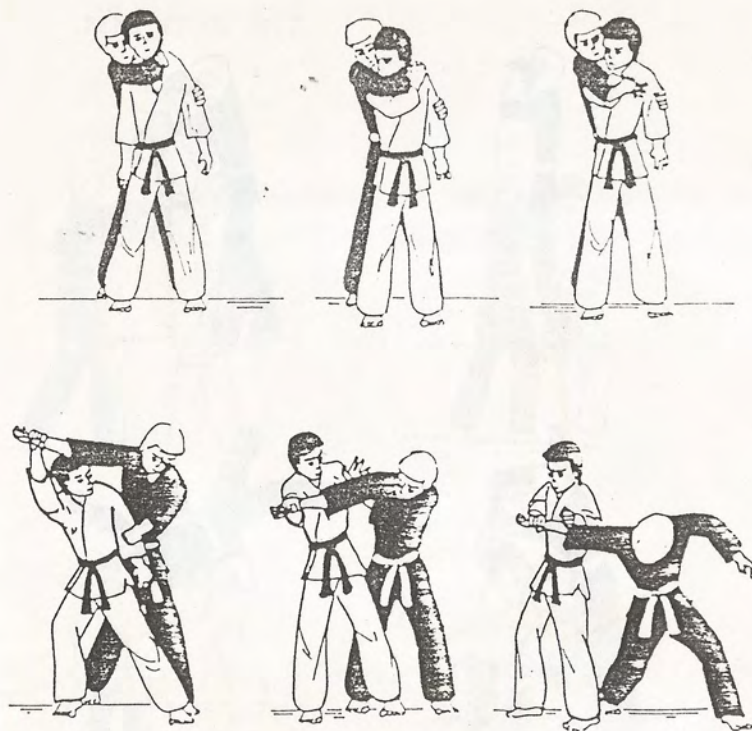


## HIP DROP



1. Parry and grab opponent's strike with your left hand while stepping forward and outside with your left foot.
- 2-3. Step behind him with your right foot and bend your back and knees slightly to hoist him (as in reverse hip throw).
4. Pivot back on your left foot, moving your right foot and drop your opponent. (This is a full weight fall and very dangerous, even on a mat.)

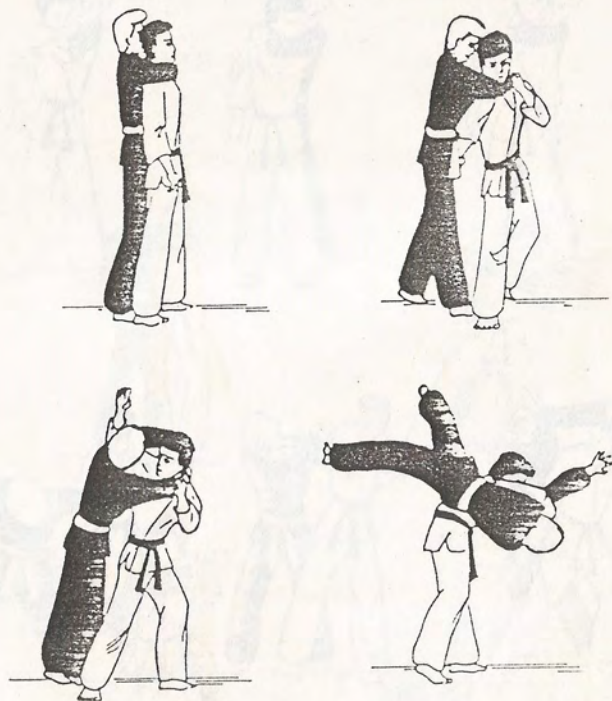
## REAR CHOKE RELEASE



1. Opponent has grabbed you from the back with one arm around your neck, the other on your arm.
- 2-3. Reach up with your right hand and grab his wrist and twist it as if executing an Outside Wrist Turn.
4. Side step, maintaining a grip on his wrist with your right hand, strike him in the groin with your left hand,
- 5-6. Circle your left hand under and above his right arm and apply an Outside Arm Base.

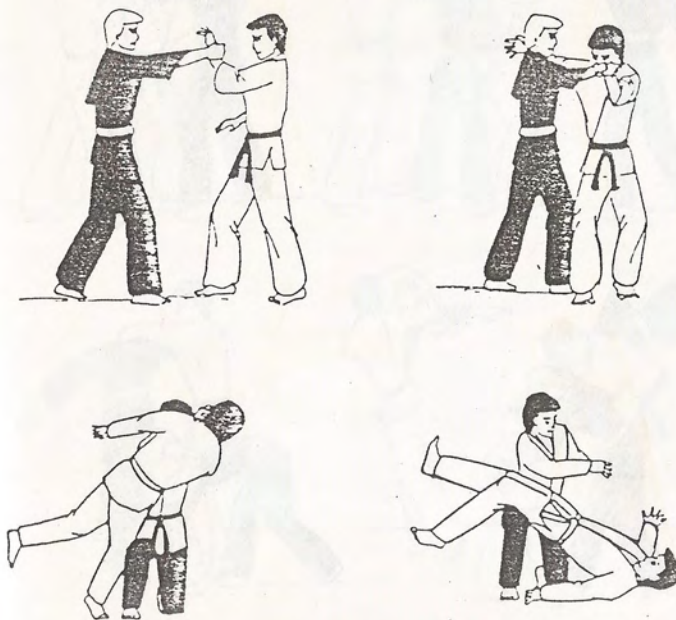


## REAR CHOKE DEFENSE



1. Opponent has applied a naked strangle from the rear.
2. Side step to your left with your left foot and strike his groin with your right hand. Grab his right arm with your left hand.
3. Circle your right arm up and around his left elbow and push forward, pulling his right arm with your left hand at the same time.
4. Opponent will fall.

## BENT KNEE DROP



1. Parry and grab opponent's right hand strike with your left hand and pull opponent forward.
2. Cross step with your right and drop to your knee, maintaining your forward pull.
3. Opponent will fall over raised leg.

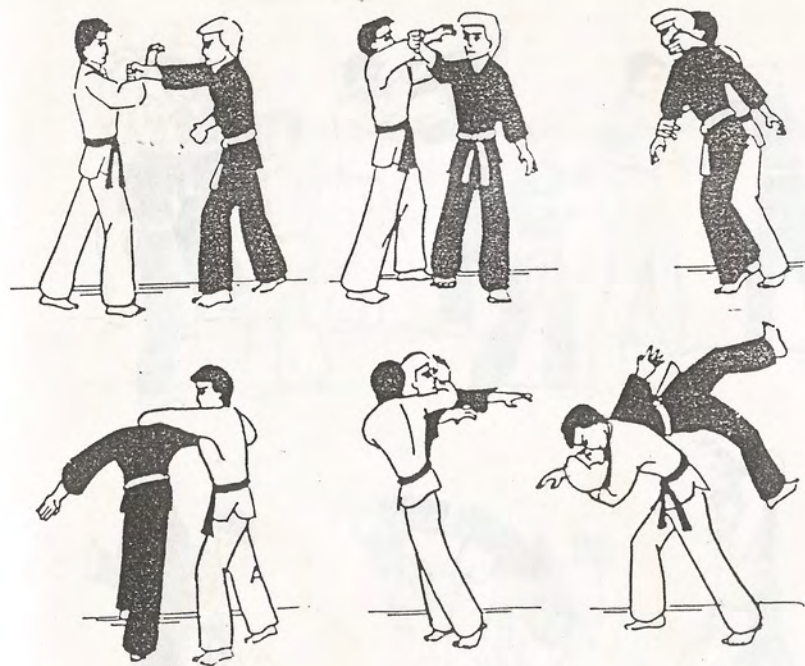


## KNEE HEAD SMASH



- 1-2. Parry and grab opponent's right hand strike with your left arm while pivoting forward moving the right foot. At the same time, grab the opponent's neck with your right hand.
- 3-4. Drop to your left knee leaving the right knee up. Using the force of your drop, pull opponent's arm and head down causing opponent's head to strike your upright knee.

## ENTERING THROW



- 1-2. Parry and grab opponent's right strike to the inside with your right hand extending his strike downward.
- 3-4. Maintaining your grip on his right hand, place your left hand behind his head while pivoting backwards on your left foot, moving the right foot. This will pull him forward in a small circle.
- 5-6. As his momentum pulls him forward, switch directions by pivoting back on your right foot, moving the left foot, and releasing the hold on his arm, slide your arm so that the elbow strikes him just under the chin. Bend forward slightly. Opponent will fall as if being "clotheslined".

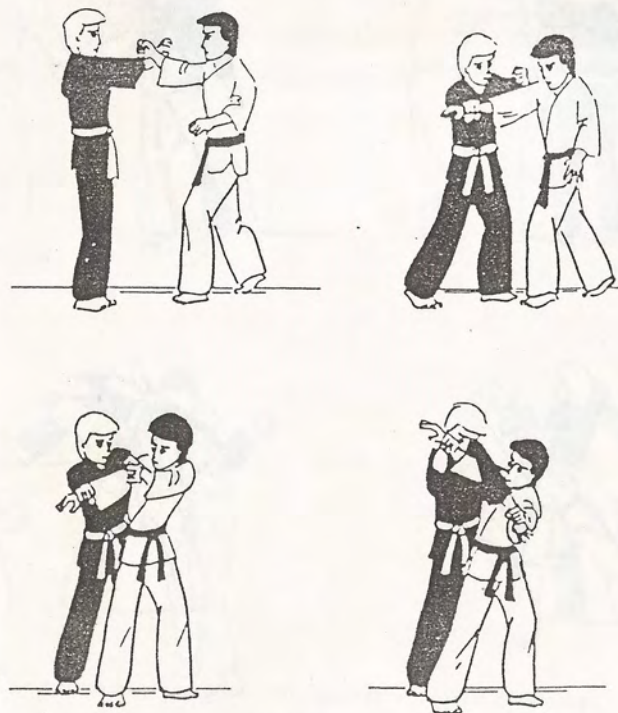


## WINDING ARM SHOULDER THROW



- 1-2. Parry and grab opponent's left and right arms as he attempts to strike you with a "1-2" combination.
- 3-4. Keeping a firm grip on both of his wrists, cross step with your right foot, pivoting on your left foot until your back is against his front.
- 5-6. Bend your knees slightly and bend at the waist while pulling his arms forward. Quickly straighten your legs and opponent will fall.

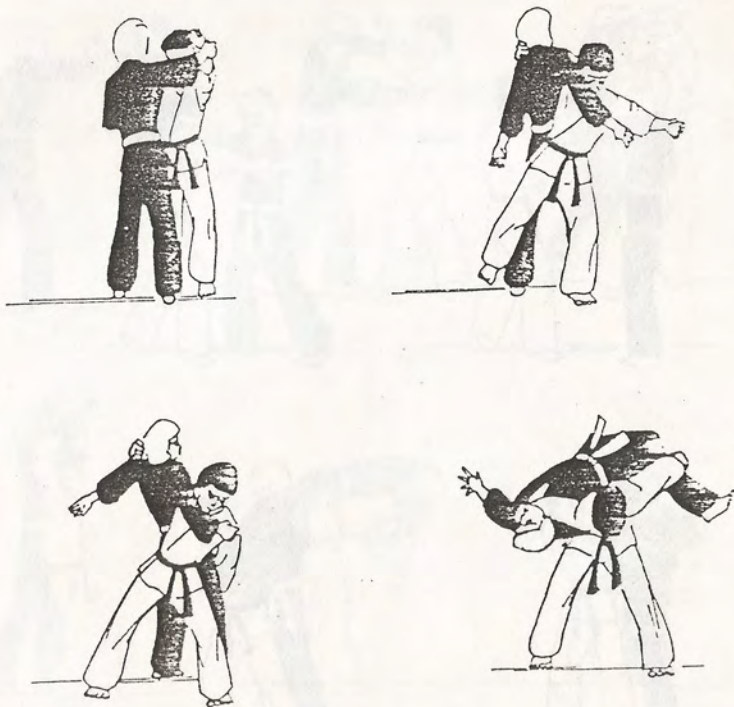
## BOW & ARROW RELEASE # 2



- 1-2. Opponent begins to apply a Bow and Arrow hold.
3. Reach up with your left hand and grab his left hand.
4. Pull his left hand down while raising your right arm. (Cross Arm Lever Lock)



## CLIFF HANGER



1. Parry opponent's strike with your left hand while stepping forward and outside with your left foot.
2. Step behind him with your right foot while grasping his throat with your right hand and pushing him backwards.
3. Bend your knees slightly and bend at the waist. This will cause opponent to balance across your back. Grasp opponent inside his right leg with your left hand.
4. Pull both hands down and across your chest. This will cause great pain to the opponent. (You may fall backward and lie atop of opponent.)

## Inside Wrist Turn



1. Parry his strike to the outside with your right hand, and force his arm down. Grab his wrist with your right hand, placing your thumb on the back of his hand in the center. Begin turning his wrist to the inside, to his left, until his fingers are straight up.
2. Place your left hand over your right thumb and push his wrist into him. While pushing the wrist toward him, pull the arm straight.
3. Maintain pressure to hold opponent.

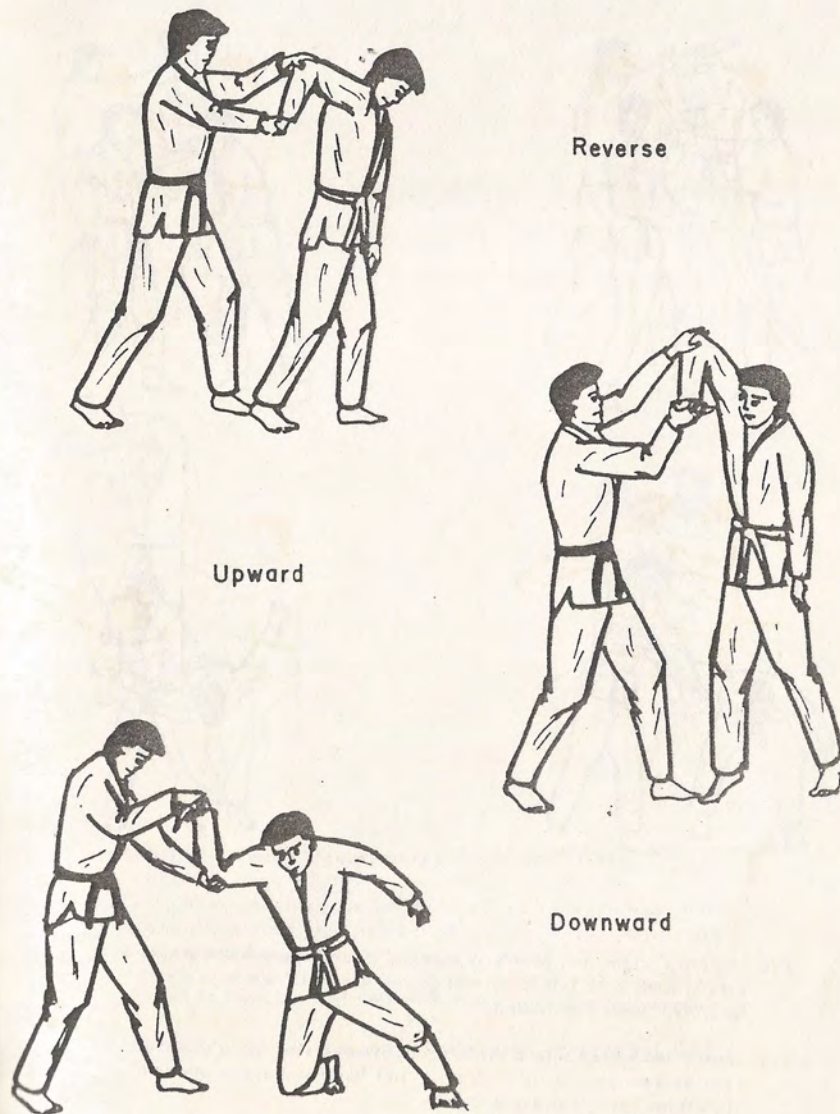


# Forward Ankle Sweep



1. From a left foot forward stance, parry opponent's strike from the outside and extend him
2. by gently pulling his left arm. This will cause him to turn sideways. Place your right hand on his shoulder and gently pull him towards you. This will cause him to shift all of his weight to his left foot.
3. Kick your right foot (as if delivering a high front kick) to the back of his left knee while pulling with both of your arms to his rear.
4. Opponent will fall to the ground.

# Wrist Locks



Reverse

Upward

Downward



## Outside Arm Bar



1-2. From a right foot forward stance, parry opponent's strike to the inside with your left hand and grasp his wrist while striking at his face with your right hand.

3-4. Pivot backward into a right foot forward side stance and pull his arm around your body with your left hand and apply pressure to his elbow with your right hand.

## Rear Elbow Arm Bar



1. From a left foot forward stance, parry opponent's strike.
2. Grasp his right wrist with your left hand. Step forward with your right foot and place your right hand in the crook of his elbow, push-in on his elbow and back on his wrist.
3. Switch your right hand so that both hands are grasping his wrist.
4. Take a step with your left foot and pull his wrist towards his back. Opponent will fall.



# Back Shoulder Lever Lock



1. From a right foot forward stance, parry opponent's strike to the outside while reaching under his shoulder with your left hand.
2. Step forward with your left foot and place your left hand under his chin.
- 3-4. Stepping back with your left foot, sweep your left arm in an arc to your left side. Opponent will fall. Grip his windpipe in a vise-grip lock.

# Spinning Arm Bar Lock



1. As opponent punches toward your stomach, cross step with your right foot to his right outside, deflecting his punch in front of you.
2. Hip switch to the front, extending his arm to the side and strike him with your left fist.
3. Step back with your left foot so that you are now behind his right arm.
4. Drop to your left knee while striking his arm slightly above the elbow. He will either have his arm broken, or be in pain.



## Straight Arm Lock



1. From a left foot forward stance, execute a low circular parry to deflect opponent's strike.
2. Continuing the parry, step forward on your right foot and strike toward opponent's groin.
- 3-4. Finish the circular parry by trapping opponent's arm and pull your elbow to your stomach. Opponent will be in pain and unable to resist.

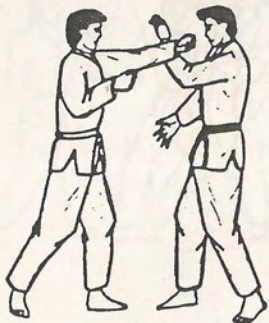
## Rear Bearhug Defense



- 1-2. Opponent grabs you from behind. Immediately step to his outside with your right foot and strike at his groin with your left hand. This will cause him to loosen his hold on you.
- 3-4. Step behind him with your left leg and strike him in the chest with your elbow while dropping to your right knee. Opponent will fall on the back of his head.



## Bow and Arrow



1. From a right foot forward stance, parry opponent's strike to the inside.
2. Grasp his wrist with your left hand and pull him toward you and strike his face with your right hand.
3. Continue pulling him by extending your arm (or you may shuffle behind him) and reach behind his neck with your right hand.
4. Circle his neck with your right hand while pulling his left arm backward. Regulate the amount of strength you use to either neutralize him or immobilize him.

## Rear Wrist Grab Defense



1. Opponent has grabbed you from the rear, trapping both of your wrists.
2. Immediately pivot backwards on your left foot bringing your left hand over your head and your right arm under your left. (This will "wind" his arms.)
3. Switch your hands so that you now are gripping his wrists, and before he can react
4. Continue the twisting motion and throw opponent to the ground.



## Parallel Arm Throw



1. Parry opponent's strike to the inside while cross stepping with your right foot to his right outside.
2. Assume a side stance perpendicular to his right side and reach for his right knee with your right hand while sliding your left hand up his arm toward his neck.
3. Push his right leg forward and his head backward at the same time
4. To add force to the take down, while pushing in opposite directions with your arms, shift your weight to your left side by bending the left knee and straightening your right leg. Opponent will fall.

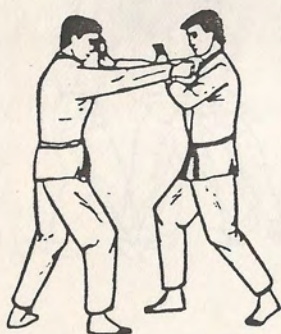
## Scooping Throw



1. Parry opponent's strike to the inside while cross stepping with your right foot to his left outside.
2. By reaching down and across to his left leg with your left hand, this will force his right arm down so that you can reach for his right leg with your right hand. While reaching across his body, step into a left foot forward side stance, with the left foot outside and behind his right foot.
3. Bend your knees and grasp both of his knees with your hands, bending your back slightly.
4. Quickly straighten your back while pulling both hands upward. He will fall.



# Knee Take Down



1. From a right foot forward stance, simultaneously parry opponent's strike and strike at his face.
2. Pivot to your left so that your right side is facing his front and drop on your right knee. Grab his heel with your left hand and strike his knee with your right elbow.
3. Opponent will fall.



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