



# UNITED STATES JUDO ASSOCIATION

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Edward N. Szejter, kudan, developed *Renraku no Kata* during summer of 2000. Using *Nage no Kata* as a base, he visualized and formulated *Renraku no Kata*.

*Renraku no Kata* has become a kata worthy of practice by all Judoka. *Renraku no Kata* is recognized and approved by the USJA Board of Directors. DVDs of the kata are available from the founder.

## RENRAKU NO KATA (Forms of Combinations)

### GUIDELINES & GENERAL INFORMATION

**Renraku no Kata is comprised of fifteen techniques and their combinations.**

**Opening:** With *Tori* on the right side and *Uke* on the left side, as seen from the *Kamiza* (place of honor), both begin with the following simultaneous movements: At a point outside the mat area danger zone, *Uke* and *Tori* perform *ritsurei* (standing bow) in a closed posture (heels together, toes apart) to the mat area. Starting with the left foot, then the right, they walk using *ayumi ashi* (normal walking) to the center of the mat area and stop eighteen feet apart. *Uke* and *Tori* perform *ritsurei* toward the *Kamiza* in a closed posture. *Uke* and *Tori* turn toward each other and perform *ritsurei* in a closed posture. Each takes one step forward, starting with the left foot and then the right, and assumes *shizen hontai* (normal open posture), putting them twelve feet apart. After a brief pause, *Tori*, starting with the left foot, then the right, walks to *Uke* using *ayumi ashi*. He stops at a distance of two feet, facing *Uke* in *shizen hontai*, ready to start the kata.

#### TORI'S ATTACK

#### TORI'S COMBINATION

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(Te Waza set)

#### 1. UKI OTOSHI

#### TANI OTOSHI

- *Uke* attacks *Tori* by simultaneously taking a right grip and pushing *Tori*, while advancing three steps in *tsugi ashi* (following foot movement). [Note: All right grip *tsugi ashi* entails right foot advancing first, left foot following, by *Uke*.]
- *Tori* takes a right grip, maintains his balance by withdrawing with left foot first on each push, drops to his left knee on the third step, and attempts to throw *Uke* with *uki otoshi*.
- *Uke* blocks the throw by first straightening his right leg, then stepping back with the right leg 90 degrees, pulling *Tori* with him.
- *Tori* throws *Uke* with left side *tani otoshi*.
- *Tori* stations himself on *Uke*'s side of the mat facing and three feet from the center of the mat. *Uke* positions himself in front of *Tori* at a six-foot distance.

#### 2. SEOINAGE

#### OSOTO GARI

- *Uke* attacks *Tori* by simultaneously stepping forward on his left foot, raising his right arm overhead, and then advancing his right leg forward, attempting to strike the top of *Tori's* head with the bottom of his closed right fist.
- *Tori* parries the blow and attempts to throw *Uke* with *seoi nage* using a backing-in entry.
- *Uke* blocks the throw with his left hand against *Tori's* hip and back-steps 90 degrees on his left foot.
- *Tori* throws *Uke* with *osoto gari*.
- *Tori* stations himself on *Uke's* side of the mat facing away and six feet from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

### 3. KATA GURUMA

### TAI OTOSHI

- *Uke* attacks *Tori* by simultaneously taking a right grip and pushing *Tori*, while advancing three steps in *tsugi ashi*.
- *Tori* takes a right grip, maintains his balance by withdrawing on each push, and attempts to throw *Uke* with *kata guruma*.
- *Uke* blocks the throw by stepping straight back with his right leg.
- *Tori* places his right hand on *Uke's* right leg for control and steps across to throw *Uke* with *tai otoshi*.
- Each returns to his side of the mat, assumes natural posture, adjusts *judogi*, turns to face his partner, and moves to the center of the mat to assume natural posture six feet apart.

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#### (Koshi Waza set)

### 4. UKI GOSHI

### OGURUMA

- *Uke* attacks *Tori* by simultaneously stepping forward on his left foot and raising his right arm overhead, advancing his right leg forward and attempting to strike the top of *Tori's* head with the bottom of his closed right fist.
- *Tori* steps forward on his left foot, avoids the blow, and attempts to throw *Uke* with left side *uki goshi* using a backing-in entry.
- *Uke* avoids the throw by bumping *Tori* with his stomach.
- *Tori* throws *Uke* with left side *oguruma*.
- *Tori* stations himself on his side of the mat facing away and six feet from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

### 5. HARAI GOSHI

### OUCHI GARI

- *Uke* attacks *Tori* by simultaneously taking a right grip and pushing *Tori*, while advancing three steps in *tsugi ashi*.
- *Tori* takes a right grip, maintains his balance by withdrawing on each push, and attempts to throw *Uke* on the third push with *harai goshi*.
- *Uke* blocks throw by stepping back with right foot.
- *Tori* throws *Uke* with *ouchi gari*.
- *Tori* stations himself on *Uke's* side of the mat facing away and six feet from the center of the mat. *Uke* moves to place himself in front of *Tori* at a two-foot distance.

### 6. TSURI KOMI GOSHI

### KOSOTO GAKE

- *Uke* attacks *Tori* by simultaneously taking a right grip and pushing *Tori*, while advancing three steps in *tsugi ashi*.
- *Tori* takes a right grip, maintains his balance by withdrawing on each push, and attempts to throw *Uke* on the third push with *tsuri komi goshi*.
- *Uke* steps to his left to avoid the throw.
- *Tori* throws *Uke* with *kosoto gake*.

- Each returns to his side of the mat, assumes natural posture, adjusts *judogi*, turns to face his partner, and moves diagonally to the *Kamiza* side of the mat six feet from center, to assume natural posture one foot apart.

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(Ashi Waza set)

## 7. OKURI ASHI HARAI

## TAI OTOSHI

- *Uke* attempts to grip and push *Tori* toward center of the mat, but *Tori* seizes the initiative and pushes *Uke* toward center and attempts *okuri ashi harai* on the third step.
- *Uke* avoids the throw by stepping backward with his right leg.
- *Tori* continues sweeping his leg and cross-steps to throw *Uke* with right side *tai otoshi*.
- *Tori* stations himself on his side of the mat facing away and six feet from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

## 8. SASAE TSURI KOMI ASHI

## OUCHI GARI

- *Uke* attacks *Tori* by simultaneously taking a right grip and pushing *Tori*, while advancing three steps in *tsugi ashi*.
- *Tori* takes a right grip, maintains his balance by withdrawing on each push, and attempts to throw *Uke* on the third push with *sasae tsuri komi ashi*.
- *Uke* avoids the throw by stepping over *Tori's* attacking leg.
- *Tori* throws *Uke* with right side *ouchi gari*.
- *Tori* stations himself on his side of the mat facing and one foot back from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

## 9. UCHI MATA

## TOMOE NAGE

- Both take right natural grips and assume right natural posture.
- *Tori* circle-steps three times: 180 degrees on the first step, 90 degrees on the second step, and 45 degrees on the third step, where he attempts to throw *Uke* with *uchi mata*.
- *Uke* jumps backward on both feet to avoid the throw.
- *Tori* throws *Uke* with *tomoe nage*.
- Each returns to his side of the mat, assumes natural posture, adjusts *judogi*, and turns to face his partner. *Tori* stations himself on his side of the mat facing and six feet back from the center of the mat. *Uke* stations himself in front of *Tori* at a two-foot distance.

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(Ma Sutemi Waza set)

## 10. TOMOENAGE

## UCHI MATA

- *Uke* attempts to grip and push *Tori* backward, but *Tori* seizes the initiative and pushes *Uke* backward three steps, walking in *ayumi ashi* starting with his right foot.
- On the third step *Uke* stops the movement and pushes *Tori* to maintain his balance.
- *Tori*, taking advantage of *Uke's* push, attempts *tomoe nage*.
- *Uke* blocks *Tori's* throw by doing *jigotai* (defensive posture).
- *Tori* throws *Uke* with *uchi mata*, changing to a back grip with his right hand.
- *Tori* stations himself on *Uke's* side of the mat facing and three feet from the center of the mat. *Uke* positions himself in front of *Tori* at a six-foot distance.

## 11. URA NAGE

## YOKO GURUMA

- *Uke* attacks *Tori* by simultaneously stepping forward on his left foot, raising his right arm overhead, advancing his right leg forward, and attempting to strike the top of *Tori's* head with the bottom of his closed right fist.
- *Tori* avoids the blow by stepping forward on his left foot and ducking under the blow and attempts to throw with *ura nage*.
- *Uke* steps backward on his left foot to block the throw.
- *Tori* throws *Uke* with *yoko guruma*.
- *Tori* stations himself on *Uke's* side of the mat facing away and three feet from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

## 12. SUMI GAESHI

## OSOTO OTOSHI

- Both take right *jigotai* grips.
- *Tori* forces *Uke* to step forward, first on his left foot, then his right, and attempts to throw with *sumi gaeshi*.
- *Uke* steps left to avoid the throw.
- *Tori* throws *Uke* with right side *osoto otoshi*.
- Each returns to his side of the mat, assumes natural posture, adjusts *judogi*, and turns to face his partner. *Tori* stations himself on *Uke's* side of the mat facing away and six feet from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

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(Yoko Sutemi Waza set)

## 13. YOKO GAKE

## YOKO WAKARE

- *Uke* attacks *Tori* by simultaneously taking a right grip and pushing *Tori*, while advancing three steps in *tsugi ashi*.
- *Tori* takes a right grip, maintains his balance by withdrawing on each push, and attempts to throw *Uke* with *yoko gake* on the third step.
- *Uke* avoids the throw by stepping back with his left foot, centering his balance.
- *Tori* throws *Uke* with *yoko wakare*.
- *Tori* stations himself on *Uke's* side of the mat facing and three feet from the center of the mat. *Uke* positions himself in front of *Tori* at a six-foot distance.

## 14. YOKO GURUMA

## KOUCHI MAKIKOMI

- *Uke* attacks *Tori* by simultaneously stepping forward on his left foot, raising his right arm overhead, advancing his right leg forward, and attempting to strike the top of *Tori's* head with the bottom of his closed right fist in *jigotai*.
- *Tori* avoids the blow by stepping forward on his left foot, ducks under the blow, and attempts to throw with *yoko guruma*.
- *Uke* steps backward on his left leg to avoid the throw.
- *Tori* throws *Uke* with right side *kouchi makikomi*.
- *Tori* stations himself on *Uke's* side of the mat facing away and three feet from the center of the mat. *Uke* positions himself in front of *Tori* at a two-foot distance.

## 15. UKI WAZA

## TANI OTOSHI

- Both take right side *jigotai* grips.
- *Tori* forces *Uke* to step forward, first on his left foot, then on his right, and attempts to throw with *uki waza*.
- *Uke* shortens his right footstep to block the throw, then, while pulling *Tori*, steps with the right foot 90 degrees to the right to avoid the throw.
- *Tori* throws *Uke* with left side *tani otoshi*.
- Each returns to his side of the mat, assumes natural posture, adjusts *judogi*, and turns to face his partner. From here, they close the *Kata*.

**Closing:** With *Tori* on the right and *Uke* on the left side, as seen from the *Kamiza*, they end with the following

simultaneous movements: Each steps one pace backward on the right foot and then the left, coming to a closed posture. *Uke* and *Tori* perform *ritsurei* to each other. Each turns and performs *ritsurei* to the *Kamiza*, in a closed posture. Starting with the right foot, then the left, they walk backward using *ayumi ashi* to the edge of the mat outside the danger zone, where they perform *ritsurei* in a closed posture to end the kata.

Notes:

Following correct etiquette, *Uke* and *Tori* should not turn their backs to the *Kamiza* unless natural to do so.

All bowing is done standing.

Distances can be adjusted to fit the size of the *kata* practitioners.

*Tori* should station himself first, after which *Uke* positions himself.

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Guidelines were written by Virgil Bowles and edited by Ronald Allan Charles.