3 RYO-TE-DORI

Kodokan-Textbook (official english translation 2010)	**Purpose/Comment** RIAI	**The sequence is well done, if:** (positive indicators - 22 items)	**The action is inaccurate, if:** (correlating negative indicators)
After finishing "Kata-oshi" , Tori goes through the right side (Shimo-za) of Uke, then Tori and Uke stand facing each other in a short distance, both in Shizen-hontai while Tori stands on the right side and Uke on the left side toward Shomen	Tori is at the left side from the position of Shomen. Mistake in the translation: it must be WITH the right/left side towards Shomen	- Tori starts walking with his left foot	- Tori begins with the right foot
Uke grabs both of Tori´s wrists with both of his hands in a regular grip (both thumbs facing inside)	Further details are not mentioned, f.ex. if Uke grips and pushes or Uke grips and pulls etc.	- Uke grips Tori´s wrists in a direct and natural manner	- Uke makes exaggerated movements with his elbows to the rear before gripping
Tori pulls back both of his hands retreats slightly with his left foot to turn his body to his left, while breaking the Ukes balance forward, and grabs back Uke's right wrist with his left hand from below (the thumb facing inside). Tori extends the fingers of his right hand while holding them together and releases his right hand from Uke by targeting his fingertips toward Uke's right shoulder and his right elbow toward Uke's Suigetsu and moves his right foot toward the front and inner side of Ukes right foot	It is impossible for Tori to lift Uke upwards by moving his hands backward, because Tori´s hands are lower than Ukes shoulders.	- Tori pulls his hands backward and slightly to the outside with elbows almost stretched to apply kuzushi - Uke´s balance is broken forward with heels only slightly lifted from the tatami and COG pulled horizontally forward - Tori´s knees are slightly bent - Tori frees his wrists, which are held tightly by Uke, using a lever - Tori´s fingers move to Uke´s shoulder and his elbow is bent pointing to Uke´s solar plexus	- Tori bends his elbows and lifts his hands in order to break Uke´s balance - Uke actively raises his heels and lifts himself on the balls of his feet with COG moving up - Tori´s knees are straight - Uke releases Tori´s wrists without being forced to do so - Tori sticks his right arm with stretched elbow over Uke´s right upperarm or elbow (too much distance to shoulder/solar plexus)

Ju-no-Kata - Details

With this right foot as a pivot, Tori turns around his body to his left, puts on his right hand around the top of Uke's right elbow and hold Uke's right arm firmly into his right armpit. Tori moves his left foot toward the front and inner side of Ukes left foot, sticks the back of his body firmly to Uke's breast and abdomen area and puts Ukes body on his hip while lowering his body. Tori stretches his knees and bends his body forward to control Uke	When Tori has completely turned 180°, his COG must already be lowered enough to lift Uke.	- Tori lowers his center of gravity before and during entering into Maki-komi - Tori wraps his right arm around Uke´s right arm with always keeping short distance between his right hand and Uke´s arm. - During the turn, Tori controls Ukes balance and holds him off-balanced - Toris and Uke have close back/chest-contact - Tori´s body is centered	- Tori turns completely around eith straight knees and then lowers his COG for Maki-komi - Tori sticks his right arm in the air while entering into Maki-komi - during the turn, Tori pushes Uke back in balance. - Tori´s upper body is tipping away from Ukes chest - Tori is bent sideward when standing in lifting position
Uke puts his left hand, with the fingertips facing downward, on the left side of Tori´s hip, leans back fully and stretches both of his legs held together to lift. After leaning back fully, Uke signals "Mairi" by lightly tapping the left side of Tori´s hip with his left hand.	In the final position of the lift, Uke´s body should be held in an angle of about 45°. Uke should be overstretched in the final position only as far as his rear muscles – specially in the lower back – allow to form a bow. If Tori´s shoulders are broader then Uke´s, a slightly more drifting of Uke sideways then usual is normal, not avoidable because lateral sides of their armpits and the center of their hips are in line. The keypoint is best possible control of Tori over Uke.	- Uke holds his body tensioned, but not overly stiff before he is lifted - Uke is pulled onto Tori´s back and lifted by Tori - Tori lifts Uke by bending forward and stretching his knees at the same time - Uke´s feet and legs are stretched out and held together - Uke is slightly overstretched forming a bow - Tori holds Uke stable and immovable in the final position - the upper bodys of Tori and Uke should remain in a line as much as possible dependent on the body measurements of Tori and Uke	- Uke bends forward in his waist - Uke lays himself on Tori´s back and/or pushes himself actively higher then Tori could lift him. Tori stretches his knees first and then bends his body forward. - Uke´s knees and/or feet are bent and/or apart. - Uke is neither completely stiff as a stick, nor overly bent - Uke is wabbling and instable. - Uke´s upper body drifts sideward while lifted

		- Uke taps with a small movement of the hand	- Uke taps with a big movement of the arm
Tori releases the technique and brings down Uke from his hip		- Tori brings down Uke smoothly - Uke holds body-tension until he is set on the ground	- Tori drops Uke down - Uke loses tension while being set on the ground