11 OBI-TORI

Kodokan-Textbook	**RIAI/Comment**	**The sequence is well done, if:**	**The action is inaccurate, if:**
(Official english translation 2010)		(positive indicators - 36 items)	(negative indicators)
After finishing "Katate-age", Tori and Uke stand facing each other (in a distance of about one step), both in Shizen-hontai while Tori stands on the right side and Uke on the left side toward Shomen.			
Uke slightly moves his left foot forward, at the same time, crosses both of his hand (the left hand over the right hand, while the back of each hand facing upward) and attempts to grab Tori 's belt.	The intention of the attack is historically not clear, but no matter, what the idea of the attack is - it must be done with the real intention to approach Tori and grip and attack. There are some obvious similarities with RYOKU-HI in Koshiki-no-Kata, but no historical sources known yet.	- Uke takes the (intended) grip in a direct movement - Uke steps forward from his whole body with real intention to attack Tori - Uke steps forward with his left foot in front of Tori´s left foot., toes also point forward. - Uke´s fingers and hand are prepared to grip	- Uke pulls back his elbows before gripping - Uke makes a small and powerless step and/or just hold his hands crossed in front of Tori´s belt - Uke already steps a bit to the right and his toes also pointing to the right (anticipating the next sequence) - Uke holds his fingers overly straight and together
While slightly moving his hip backward (keeping both of his feet unchanged), Tori reverses his right hand, puts his palm on Uke 's left wrist with the back of his hand facing downward and pulls out Uke 's left hand to his left. Then, Tori reverses his left hand with the back of hand facing downward and bring it forward over his right arm to receive Uke 's left elbow by putting it from the front side and pull out Uke 's left elbow further to his left. During this sequence, Uke moves his left foot forward to the front of Tori 's left foot.	Tori reacts in the latest possible moment, so Uke cannot adapt his attack to Tori´s defense. Tori tries to unbalance Uke at right angle to the line between his feet (the direction Uke´s balance can easily be broken). That´s why he is forced to make a step with his left foot and also the reason, why the left sides of their bodies approach close to each other during this sequence.	- Tori first moves his hip backward and then grips Uke´s wrist - Tori makes a small movement to catch Uke´s hand - Tori uses the motion of Uke´s hand to pull Uke to the left and down - ... and without any pause grips Uke´s elbow and continues to pull. - Uke steps with his left foot because he is forced by Toris pull (with both	- Tori grips Uke´s wrist before pulling his hip back - Tori makes an exaggerated movement - Tori makes a little pause before pulling Uke - Tori stops pulling when gripping Uke´s elbow - Uke moves by himself

		hands) - Uke places his foot in front of Tori´s foot in the direction, where his balance is broken - the left side of Uke´s body is close to the left side of Tori´s body	- Uke turns around more then forced by Tori´s pull and places his foot further to the right - Uke´s and Tori´s body are far apart
Tori raises Uke 's left elbow further upward and attempts to turn around Uke 's body to the right, (during this sequence, Tori changes his left hand shape on Uke 's left elbow to Yahazu [a form with his four fingers extended and held together, while widely opening between the thumb and the index finger]) with his four fingers facing Uke and his thumb facing Tori. When Uke 's right shoulder comes in front of him, Tori puts his right palm on the top of Uke 's right shoulder to pull it toward him.	This attack of Tori is similar to RYOKU-HI in Koshiki-no-Kata. Tori wants to turn around Uke mostly with his right hand while controlling Uke´s left elbow up, break Uke´s balance to the rear and throw him down. This is not explicitly mentioned in the Kodokan-materials!	- Tori pulls back Uke´s shoulder as soon as possible and turns Uke with both hands - Tori intends to control Uke ´s left arm up	- Tori waits too long to pull with his right hand (=Uke stops and waits for Tori´s hand) and/or Uke turns by himself - Tori pushes the left arm of Uke away
While turning around, Uke puts his right palm on Tori 's right elbow from below (the back of hand facing downward), moves his right foot behind his left foot and pulls out Tori while turning around his body to his right, (Uke turns around Tori 's body while pulling up Tori 's elbow with his right hand and changing his right hand shape on the top of Tori 's right elbow to Yahazu with his four fingers facing Tori and his thumb facing him).	Before he is offbalanced, Uke follows the turning force, "gives way" and escapes from Toris intended throw and counters by moving a bit faster and take Tori by surprise.	- Uke shifts his left arm away from Tori in an almost horizontal line to avoid kuzushi to the rear - Uke takes over the initiative and pulls Tori´s elbow with his right hand - Uke generates the power for his pull from his whole body, using knees, hips and his step.	- Uke lifts his arm upwards - Tori follows Uke without being pulled - Uke is stiff in the knees and cannot generate a powerful action
While being pulled out by Uke , Tori shifts his right foot by one step to his left from the front of his left foot and turns his body 180°to stand with his back facing Uke.	Tori tries to unbalance Uke by pushing against his left shoulder (of the pulling arm using this force), but Uke avoids the push by twisting his body. Tori pushes "into the void" and	- Tori tries to push against Uke´s shoulder with his right hand to unbalance Uke to the rear, but Uke evades by tai-sabaki - Tori´s right foot is offset to the outside	- Tori just follows Uke´s pull and turns around with no intention to counter - Tori´s feet are exactly in front of Uke´s

	makes a big step forward[1]. This is not mentioned in the official Kodokan materials!	of Uke´s feet (because of the attempt to strongly push he makes a big step passing Uke´s right foot)	feet
Then, when Tori 's left shoulder comes in front of him, Uke puts his left palm on the top of Tori 's left shoulder and attempts to turn around Tori.	Uke has now the same intention as Tori in the sequence before (unbalancing and throwing to the rear)...	- Uke pulls back Tori´s shoulder as soon as possible and turns Uke with both hands	- Uke waits too long to pull with the right hand and Tori turns by himself
While keeping the position of both of his feet unchanged, Tori controls Uke with left "Uki-goshi" (it should be, however, in the form of "Ogoshi" so as to make Uke raise both of the legs high enough).	... but Tori finds another solution for the situation (same as in KATA-TE-DORI) Same for all UKI-GOSHI lifts: The ideal height of the lift is reached, when Uke is held in balance, not slipping forward or sideward from Tori´s hip and not dragging Tori to the rear with his body. The angle of Uke´s body when fully lifted should therefore be something between 35° and 50°. If it´s less, then Tori´s hip position is not accurate and/or he is not flexible enough to bend his body forward sufficiently. For lifting Uke higher then about 50° it would be required that Tori strongly holds Uke to prevent him from falling down and/or Uke is actively pushing himself up for "show". The idea is to lift Uke until the	from this point same as KATA-TE-DORI - Tori pushes away Uke´s hand from his shoulder with Uke resisting against it. - Tori grabs around Uke´s hip with his left hand and Uke´s elbow with his right hand at the same time - Tori´s body is erect with his left shoulder leaning a little bit to the rear and his shoulder fully under Uke´s armpit. - Tori stretches and controls Uke´s elbow while dragging Uke to him applying a kind of kansetsu-waza. - Tori drags Uke against his body to control him with an attempt of Uki-goshi - Tori pulls Uke onto the balls of his toes using his left shoulder and the kansetsu-waza on Uke´s left elbow. - Tori shifts his hip a bit more to Uke´s front while maintaining contact.	from this point same as KATA-TE-DORI - Uke releases his grip at Tori´s shoulder without being forced. - Tori grabs Uke´s hip and elbow one after the other - Tori´s shoulder is not under Uke´s armpit and/or Tori´s body is bent sideward. - Tori does not control Uke´s elbow - Tori leaves some space behind him and Uke after dragging Uke behind him. - Uke lifts his heels by himself - Tori shifts his hip too far or Uke moves to the rear of Tori, that the hips of Tori and Uke are crossing

[1] Fukuda, Keiko: Ju-no-Kata, p. 55

	"point of no return" and not unnaturally higher.	- Tori´s knees are bent before lifting Uke - Uke holds his body tensioned, but not overly stiff - Uke is loaded onto the hip and lifted by Tori - Tori lifts Uke by bending forward and stretching his knees at the same time... - ... until an angle of about 35° to 50° is reached - Uke´s knees and feet are stretched and held together - Tori holds Uke stable in the final position	- Tori´s knees are already straight when Tori lifts Uke off the ground - Uke bends in the waist... - ... and 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. - the angle is less than about 35° or unnatural high. - Uke´s knees and/or feet are bent and/or apart. - Uke is wabbling and instable and Uke´s head drifts away from Tori
After leaning back fully and stretching both of his legs held together to lift, Uke signals “Mairi ”by lightly tapping the right side of Tori ’s hip with his right hand. Tori releases the technique and brings down Uke from his hip.		- Uke taps with a small movement of the hand - Tori brings down Uke smoothly and controlled - Uke keeps body-tension until he is set on the ground	- Uke taps with an exaggerated movement of his arm. - Tori lets Uke drop down - Uke loses tension while being set on the ground