7 RYO-KATA-OSHI

Kodokan-Textbook	**Purpose/Comment**	**The sequence is well done, if:**	**The action is inaccurate, if:**
(Official english translation 2010)	RIAI	(positive indicators - 21 items)	(correlating negative indicators)
After finishing "Kiri-oroshi," Uke moves his left foot backward with his right foot as a pivot. Tori moves his right foot forward with his left foot as a pivot to stand in front of Uke. Tori stands in front of Uke (in a distance of about one step), both in Shizen- hontai while they stand on the left sides of their bodies toward Shomen.	Tori and Uke both stand slightly on shomen´s side of the horizontal centerline of the tatami.		
Uke raises both of his hands (fingers and thumbs extended and held together) along the lateral sides of his body, turns his palms forward with fingertips facing upward around the breast and raises them further. Then, Uke lowers both hands while stretching both arms and starts to push down both of Tori 's shoulders with both of his hands (palms) while keeping Shizen-hontai.	Uke´s arms should not be completely stretched, but very slightly bent in the elbows to transfer more power[1].	- Uke moves his hands straight upwards with good stability in his body - Uke pushes down Tori´s shoulder with the palm of his hands	- Uke is bending his body or wabbling - Uke pushes down Tori with his fingers
Responding to Uke 's force to push down, Tori bends his knees, lowers his body (standing on his toes) and moves his left foot diagonally leftward behind his right foot. While moving his right foot to the front of his left foot, Tori turns around his body to his left to face Uke and grabs Uke 's right wrist from the bottom side by his left hand with the back of hand facing upward. While lowering his body, Tori moves his left foot diagonally leftward behind his right foot to break Uke 's balance forward, (during this sequence, Uke moves his right	In this and the following sequences Uke should become off-balanced smoothly and continuously without interruption or stops.	- Tori continuously spirals down during the whole sequence - Tori moves smoothly - Uke is pulled forward by Tori - Uke holds his waist almost straight - Tori continuously pulls Uke forward and forces Uke to resist	- Tori is already down, before the 180°-turn is finished - Tori is wabbling - Uke steps forward by himself - Uke bends his waist substantially - Tori stops pulling after Uke stepped forward

[1] Fukuda, Keiko: Ju-no-Kata, p. 37

foot slightly forward to be pulled by Tori), turns around his body further to his left, while moving his right foot to the front of his left foot, and grabs Uke 's right wrist from the outside with his right hand.			
When Tori faces almost the same direction as Uke, he changes his grips so that both palms face each other (his left hand closer to Uke 's wrist than his right hand), moves forward in a sequence of small steps and gradually stretches his body. Then, Tori pulls to stretch Uke 's right arm further forward/upward with both of his hands and attempts to drive Uke onto the back of his body by breaking Uke 's balance forward.	Tori wants to pull Uke onto his back to apply a Nage-waza similar to SEOI-NAGE	- Tori changes his grip with a small action of his hands to keep best possible control - Tori´s back and Uke´s chest come close together - Uke´s waist is almost straight while his balance is almost broken, so he is forced to set his left foot beside his right foot to defend himself	- Tori changes grip in a big motion There is a considerable distance between Tori´s and Uke´s body - Uke bends his waist considerably and until Tori stops pulling, so Uke´s balance is not in danger.
Uke resists by putting his left palm with fingertips facing downward on the back side of Tori 's hip, while moving a few steps forward to be pulled by Tori.	Uke, who has almost lost his balance neutralizes Tori´s attack until there is an equilibrium of force of Tori and counterforce by Uke.	- Tori moves smoothly forward and upward from the deep position - Uke increases his counterforce continuously - after moving a few steps, Tori and Uke, stand in good balance with Tori still pulling Uke forward and upward and Uke pushing against Tori´s hips. - Tori´s hands are still above his head while pulling him further forward and up - Tori stands flat on his whole foot in a stable posture	- Tori stretches his knees before starting to move and/or visibly has to overcome Uke´s resistance - Uke follows Tori without further countering Tori´s pull. - Uke´s body is leaning forward and Uke is still off-balanced at the end of the "run". - Tori´s hands are behind his head and Tori is about to lose his balance to the rear - Tori stands with lifted heels (this makes his posture weak)
While twisting his body to his left, Tori retreats slightly with his right foot diagonally backward to his right and discharge Uke 's left hand. Then, while fully pulling Uke 's right wrist diagonally upward to his right with his	There exist different opinions about the position of Tori´s left arm in the final control. Usually it is explained, that the	- Tori´s body is straight and he does not bend his waist while moving backwards - Tori already starts to break Uke´s	- Tori bends his upper forward while stepping backward, - Uke is in a stable position while Tori

right hand, Tori breaks Uke 's balance backward by putting his upper left arm (the palm facing downward) on Uke 's breast area and controls Uke by stepping behind Uke with his left foot slightly in Jigo-tai.	palm points down on the tatami, the arm is stretched and held slightly downwards. A more effective form is, that Tori bends his elbow slightly, points his forearm downwards with his palm pointing to the rear (similar to TANI-OTOHSI in Koshiki-no-Kata).	balance while moving with his right foot and continues to break Uke´s balance when stepping behind him with his left foot. - Uke tries to resist, keeps a good tension in his body and is forced to step backwards with his left foot and then is completely off-balanced - Tori´s body is completely centered - in the final position, Tori´s and Uke´s feet are parallel and in an angle of about 45° to shomen	moves backwards with his right foot and kuzushi starts when Tori´s feet are already behind Uke and Tori´s upper body is bent forward. - Uke steps back by himself without being forced by Tori - Tori´s body is bent forward and/or sideward and/or twisted - Tori´s and Uke´s feet are not parallel and/or the angle is sufficiently more or less then 45°
Uke signals "mairi" by lightly tapping the outside of his left thigh with his left hand.		- Uke keeps good body-tension	- Uke´s releases his body-tension
Tori releases the technique.		- both enter Shizen-hontai in a natural way	- Tori and Uke sink down their arms artificially