

JIU-JITSU.NET E-BOOK

Samples from Brazilian Jiu-jitsu, The Master Text and Brazilian Jiu-jitsu, Basics By Gene "Aranha" Simco

WARNING

The techniques presented in this book are dangerous. Before you begin your Brazilian Jiu-jitsu training, you should consult a physician. You and your partner should always communicate with each other and stop when the other signals. All techniques should be practiced under the supervision of a qualified instructor. The author of this book shall not be held liable for the misuse of any information contained within.

INTRODUCTION

This book is not a replacement for a qualified instructor. This book does not contain all of the moves that make up the art of Brazilian jiu-jitsu. Only the core moves from each position are shown.

This E-book is intended to give readers a sample of certain areas within ***Brazilian Jiu-jitsu, The Master Text and Brazilian Jiu-jitsu, Basics***. As you read, you will notice that pages have been taken from different sections and are put together (re-arranged) in this E-book in an order according to the title of the E-book, not the order of the book the pages originally came from.

After reading this text, you may purchase another E-book from us or purchase the book itself. There is so much material in The Master Text that even if you purchase all of our online E-books, you will still not have all the material in the original text itself. Some text and content has been left out in this file due to the fact that it is on one subject area and is acting as an overview.

Enjoy this material and thank you for your patronage and support.

"From a technical perspective, Brazilian Jiu-jitsu, The Master Text, by Gene "Aranha" Simco, is the best book about the popular grappling art I've seen to date." - -- *Lito Angeles, Black Belt Magazine (6/2002)*

What really sets this book apart from any other grappling book on the market is the fact that it really represents where mixed martial arts is today. It explains Jiu-jitsu grappling and its different styles better than any other book on the market." - 5 Stars

-- *Bill Lewis (12/2001)*

"One of my students got your book (The Master Text) and I personally think that is a great book. Very good technique and also good pictures. You are just making easy for people to learn."

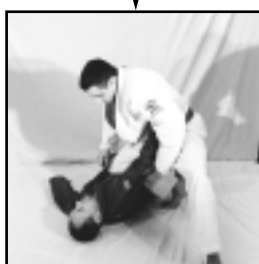
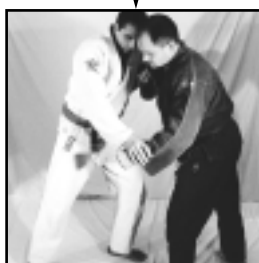
-- *Gustavo Machado (BJJ Black Belt) (12/2001)*

Standing Techniques Chapter Outline

Closing Distance



Punch Defense



Kick Defense



Grab Defenses



Rear Choke Defense



BearHug
Defense



Head Lock
Defense





Techniques from the Standing Position:

As a beginner, much of your practice will be isolated to one specific area of concentration for a particular class period. Since the focus of Brazilian Jiu-jitsu for beginners is on groundwork and the body positioning that occurs there, much of your "sparring" or free practice with resistance will occur with both participants starting on the knees. There are many reasons for this that you will come to understand over time, but to provide you with a simple understanding: the more comfortable you are on the ground, the more relaxed you will be about engaging in the practice of Jiu-jitsu with full resistance. Many participants are also initially hesitant due to a natural feeling of claustrophobia that occurs while someone is pinning you on the floor. This hesitation is relieved by the separation of specific positions during training and practice. Another reason for this separation is to "force" students to move away from areas of natural skill in order to develop their weaker

areas. This complete development of Jiu-jitsu's basic techniques is important before moving on to more advanced techniques. Some students who may not be very proficient on the ground may choose to stay standing if given the opportunity while "sparring" starts standing. This may occur due to a natural fear of "losing" or elevated ego. Therefore, instructors of Brazilian Jiu-jitsu will usually start free sparring sessions on the knees and standing at separate times.

In this next section, I have isolated the basic standing techniques of Jiu-jitsu that most beginners will encounter during their first year of training. Practical application and basic understanding of these techniques is required by most instructors before promotion to blue belt can occur.

Quedas

Called "quedas" in Brazilian Portuguese, takedowns or throws are standing methods of attack and defense whose purpose is to bring an attacker to the ground through the

use of balance, timing and leverage. In most cases, Jiu-jitsu practitioners utilize basic principles of physics such as momentum, gravity and acceleration to achieve the throw with minimum effort and maximum efficiency.

Getting to the Clinch

Many great champions of Jiu-jitsu through its recent history have said, "If you have the clinch, you have good Jiu-jitsu." This is a theme that resounds strongly through the art's value as a tool for self-defense. The principle theory is this: In any style of fighting, whether the intention of the combatants is to achieve victory through the implementation of strikes or submission holds, one thing is inevitable: most of the time, the participants will clinch. Clinching is simply when both partners "hold" each other while standing. Once a Jiu-jitsu practitioner achieves the clinch, the ability of his opponent to strike with a great deal of force (damaging force) is

greatly reduced. After a level of safety is achieved by the use of this position, a skilled Jiu-jitsu fighter will take his opponent to the floor where any of the "ground positions" previously soon to be detailed will be used.





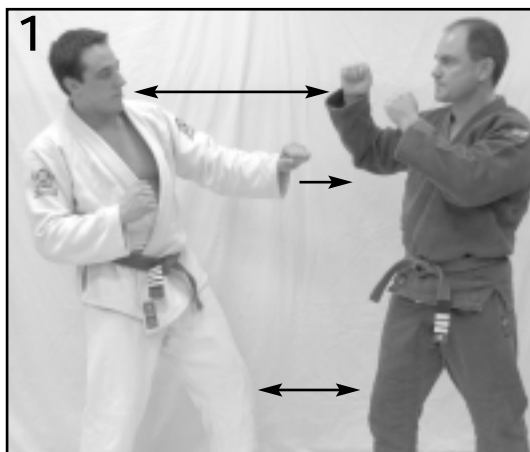
Getting to the Clinch

In this example to the left, I am using a method of progressive indirect attack to create an opening so that I may safely achieve the clinch position.

In **figure 1**, I throw a high strike to my opponent's head. It is not my intention to strike my opponent. My intention is to give my opponent time to raise his hand to defend my strike. By raising his hand, he will create an opening at his waist where his arm would normally be blocking me from "entering". You will notice that I control his right hand with my left hand as I throw the strike so that my opponent does not strike me with that hand as I close the distance.



In **figure 2**, I control his arm as I finish closing the distance, placing my head on his chest. My left hand will wrap around my opponent's waist so he cannot move back and away from me, creating distance that will enable him to strike.



Getting to the Clinch 2 (Baiting)

This method of getting to the clinch is a "baiting method". In this situation, I place my legs at a close distance to my opponent, but lean back slightly so that my head is just out of my opponent's reach. In order to encourage my opponent to attempt a strike to my head, I lower my hands away from my face. Two things make it safe for me to do so:

- My head is out of his reach.
- I am anticipating the strike to my head.

Once my opponent throws the strike (figure 2), I lean forward. As I lean forward, I keep my hands up to protect my face from both kicks and punches.

As I "enter" in figure 3, I hold him with my left hand to prevent him from moving back and control his arm with my right arm. I place my head to his chest in order to protect my face from punches.



Takedowns from the Clinch

Once I have reached the clinch position, I must use it to my advantage. Illustrated in **figure 1**, I drop to one knee. I do so with my chest very close to my opponent's leg, leaving him with very little space to strike.



Next (**figure 2**), I hug my opponent's legs at the knees, clasping both hands.

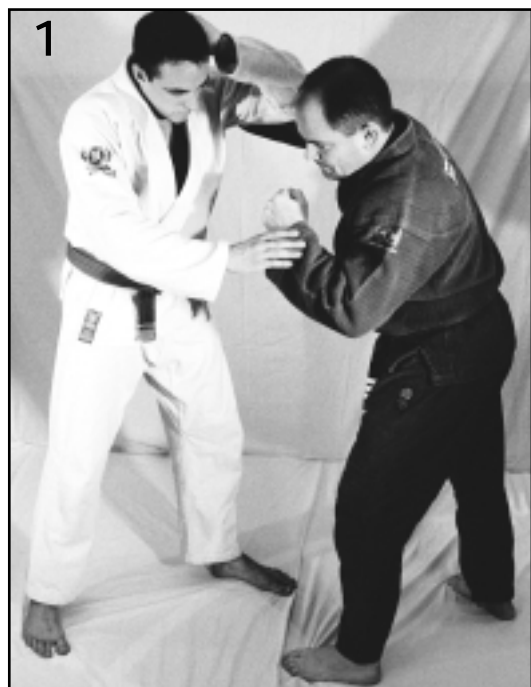
Once I have control of his legs, I squeeze my arms together, narrowing my opponent's base. Once my opponent's base is weak, I will drive my head forward, pushing off my right leg for power and simultaneously pull his legs toward me.



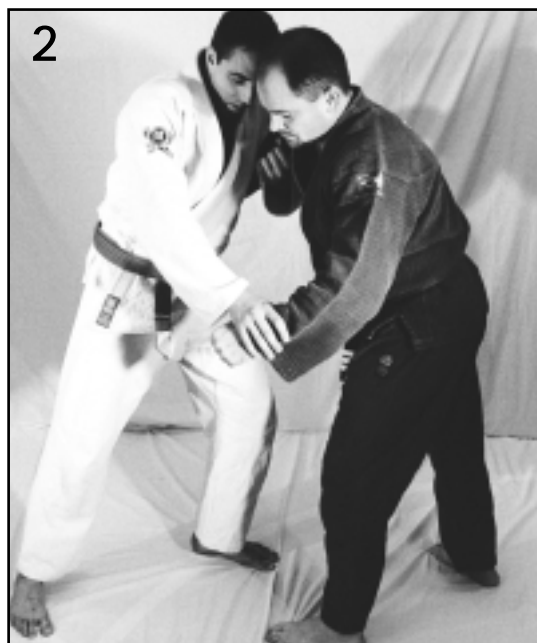
This movement will cause my opponent to fall backward (**figure 3**). As my opponent falls, I will hug his legs tightly, squeezing them together as I move around to one side of his body in order to control him.



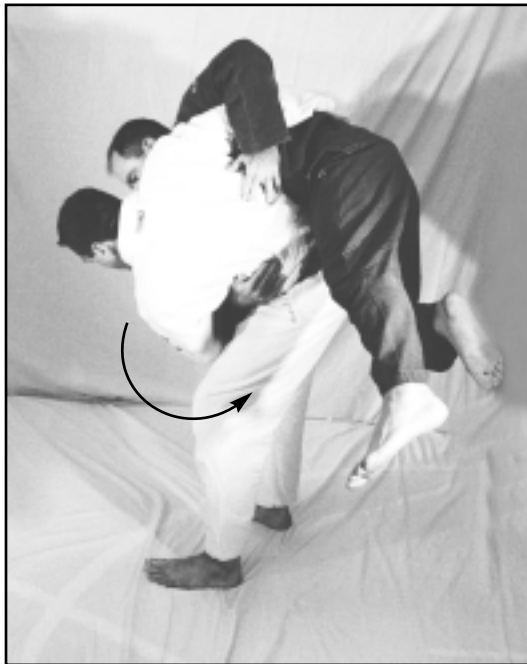
Defending a Punch (O Goshi)



In this situation, my opponent attempts to punch me at a closer range. To defend, I raise my left hand to my left ear, protecting the entire left side of my head (figure 1). To protect myself from potential counter strikes on my right side, I grab my opponent's left hand.



Illustrated in figure 2, I push my opponent's left hand down slightly to create space for me to "enter". I will also wrap my left arm over and around my opponent's right arm.



In order to lift my opponent off the ground, I turn, facing the same direction as him. During this turn, I keep my hips lower than his and “bump” into him, off-balancing my opponent. My right arm goes under his left arm and to his back while my left arm pulls his right to my waist.

To flip him over my back (hips) and throw him to the floor, I pull down and to the left with my left arm. At the same time, I twist my hips to the right (counter clock-wise).



Once my opponent has landed in front of me, I must assume a position of control. In this case, I have chosen knee on belly, which will be discussed in greater detail later on in this text.



Basic Kick Defense



In this situation, I have not yet had the opportunity to create an opening to clinch. Before I can set anything up, my opponent throws a kick.

There are a few very important factors that must be present in my initial defense: First, both of my hands must remain up at either side of my face to protect it from strikes (**figure 1**). Second, I will use my legs, not my hands to defend myself from this kick, since it is low (**figure 2**).



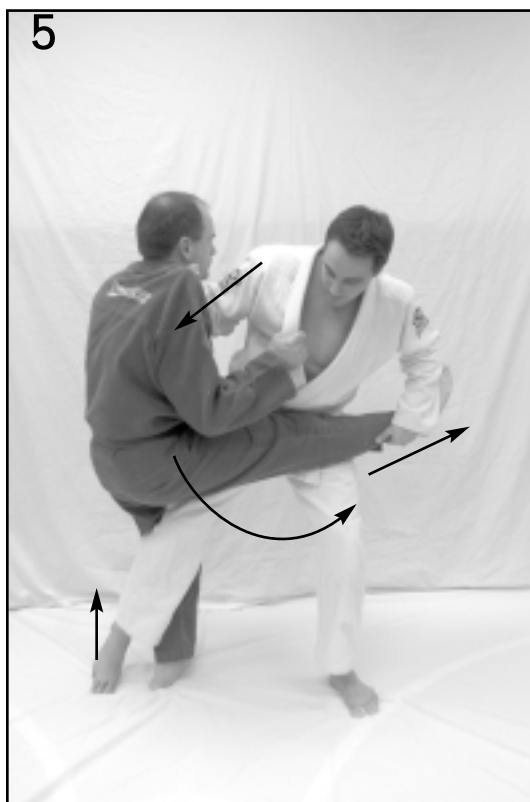
The reasons for this method of defense become clear when you consider that by “dropping” my hands away from my face to defend the kick initially, my opponent might chamber his kick and land a second one to my head. My opponent might also be setting me up with a combination of kicks and punches, hoping that by kicking low, I will reach for his leg. If I reach for his leg, I will create an opportunity for my opponent to land a punch to my undefended face.



As I lift my left leg to defend, I make sure my knee is raised above my waistline and my toes are pointed down. My right (rear) leg is bent slightly at the knee for extra balance and shock absorbancy. You will notice that in **figure 3**, I keep my right hand up to defend my face. My left hand now reaches down to grab my opponent's right ankle.



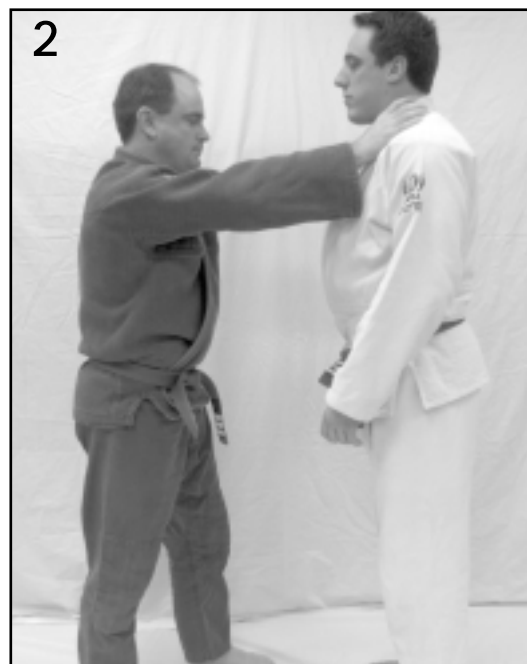
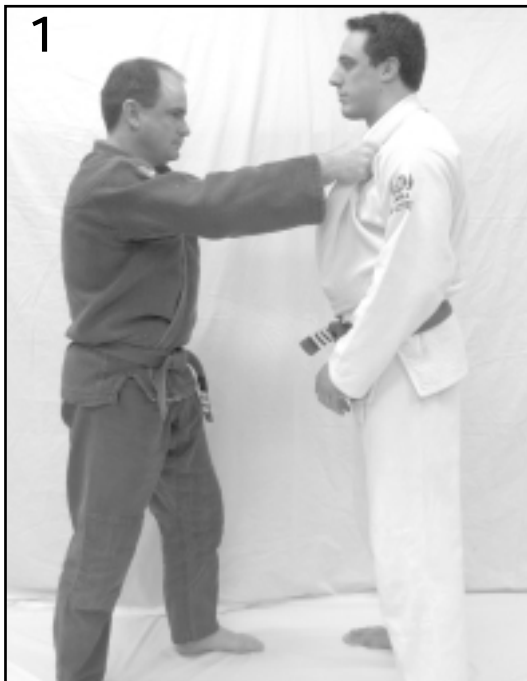
Once I secure my opponent's ankle, I will step forward, hooking my right leg behind my opponent's left. I step forward enough so that my belly is touching my opponent's inner right leg. (**figure 4**).



To bring my opponent to the floor, I will use a technique that comes from Judo called **O Uchi Gari**. In order to perform this movement, I Push my opponent's chest forward with my right arm (I may also push his face for extra effect if desired), I pull my opponent's right leg with my left arm and simultaneously hook my right leg behind his left knee and kick back (**figure 5**). A counter clock-wise twisting motion may be employed in order to provide me with extra momentum during the application of this technique.



Once my opponent lands (**figure 6**), I may pass his guard, ankle lock him or strike my opponent from the top. These methods of follow-up attack will be discussed later in this text.



Basic Throat or Lapel Grab Defense

In this next segment, I will illustrate a defense against a common lapel or throat grab. This is a very unique defense that I have not seen elsewhere. I learned this technique while studying a classical form of Jiu-jitsu and believe it to be very effective in the event that a person attacks you in this way.

One important thing to remember is that at any time, you may simply strike your opponent to the face in order to release this hold. If his arms are grabbing you, they are not defending a strike to the face. If you strike your opponent to the face, he will have to release his hold to defend himself or be hit.

Some practitioners of Jiu-jitsu are against methods of striking. It is an issue that I have gone into great detail about philosophically in *The Master Text*, but the purpose of this book is simply to illustrate basic techniques.



To begin this movement, I control my opponent's right hand with my left (**figure 3**). Note that I will not let go of this hand throughout the course of the entire technique - this is important. My right arm reaches over my opponent's left arm until my right hand is pointing down between my opponent's arms.

In **figure 4**, I step forward slightly with my right leg and thrust my right hand between my opponent's arms, passing my right side to my opponent's left. I duck my head under his right armpit while still controlling his right arm. This control of the right arm will be important later to finish him, but is crucial now to protect myself from potential chokes that my opponent may choose to apply.



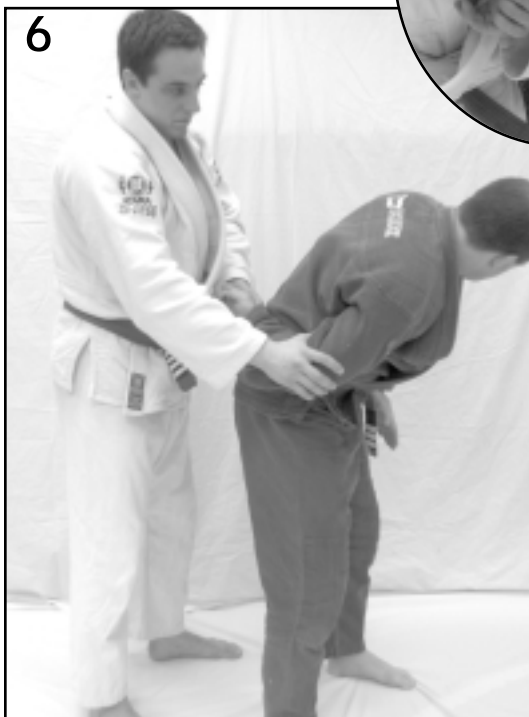
By practicing this technique, you will notice that if it is being performed on you, your right wrist will begin to twist if you choose to continue holding my jacket. Once you master this movement, you may try it quickly in order to actually flip your opponent over.



I will continue to step through in a counter clock-wise motion until I am positioned as shown in **figure 5**. You will notice that because I performed this movement slowly, my opponent had the opportunity to let go of my lapel with his left hand.

I will not give him the same option with his right hand. I secure my opponent's right hand as shown here and begin to push his elbow down and forward.

Take note of this grip I am using on my opponent's right hand - I have switched from the sleeve to the knife edge of his hand. My palm is over the top of his hand with my fingers gripping the pinky-side of his hand. This will allow me to twist his wrist, bending his arm in such a way that his elbow will point up. The pain at his wrist will cause most to submit at this point.



In **figure 6**, I step behind him, creating pressure on his wrist as I just described and his shoulder by pushing his elbow down and pulling up on his hand.



Rear Choke Defense



In this situation, my opponent has secured an arm around my neck from behind. This is a typical “street hold” that all Jiu-jitsu students must learn to defend against.

In **figure 1**, I begin to set up my defense by bending my knees and positioning my hips to the right. I grab his sleeve at the shoulder with my right hand and pull down. I also grab his wrist with my left hand as shown.



In **figure 2**, I drop my hips below his by bending my knees and squatting down. To avoid additional pressure on my neck during this movement, I will continue to pull down on my opponent’s right arm with both of my arms.



After I lower my hips below my opponent's belt line, I will make a move to lift my opponent onto my hips. Shown to the left in **figure 3**, I do so by straightening my legs and leaning forward slightly. I am still pulling down on my opponent's arms to assist the lift and take pressure off the choke.



I will now "throw" my opponent over my back with the "seoi nage" movement (**figure 4**). To do so, I will pull my opponent's arm down and to my right, leading him to my right side. I will also make a slight twisting motion to the right with my hips to roll him over my shoulder and back.



As I complete the throw, my opponent will land directly in front of me, being flipped over my front. I continue to secure his arm for potential follow-up techniques in case the throw has not neutralized his desire to fight (figure 5).



Rear Choke Defense 2

In this situation, my opponent pushes the back of my leg with his foot. Because he is doing this, I can not lean forward to flip him over my head (figure 1).

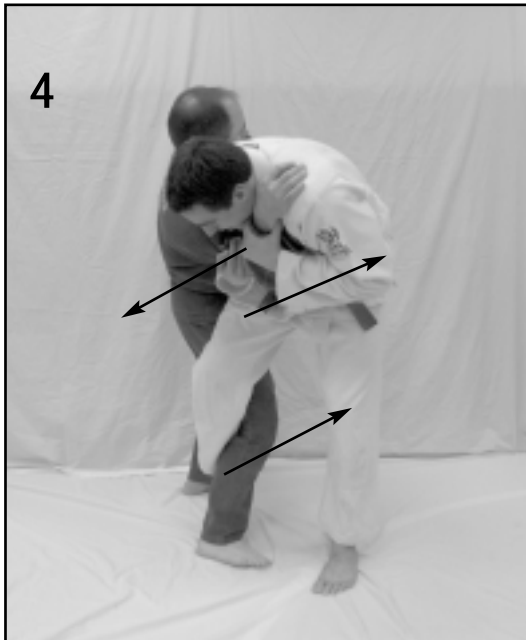
To begin my defense, I pull down on his right arm as I did during the first choke defense.



Since I cannot pull my opponent over my head, I pull my opponent's right elbow into my chest and begin to turn to my right. As I turn, I lean forward and secure his right wrist with my left hand (**figure 2**). I try to keep his right arm at an angle to create pressure on his shoulder.



Some less experienced opponent's will submit or fall to the floor because of the pressure created on the right shoulder when this move is properly applied. The proper application of this movement will come in time with a great deal of sensitivity and practice.



The pressure created on my opponent's right shoulder will cause him to lose his balance to the right side of his body.

I will take advantage of this loss of balance by hooking my right leg behind his right leg (**figure 4**). When I do so, I must be sure to pass my centerline beyond his and lean forward so he cannot counter my throw.

At this point, I will use the *O Soto Gari* technique by kicking my right leg up and back, reaping my opponent's right leg. As I do this, I drive my right shoulder into his right shoulder and maintain pressure on his shoulder.



The combination of the movements described above will cause my opponent to fall to the floor as shown in **figure 5**. Once my opponent is on the floor, I will secure his arm for potential follow-up techniques.

Bear Hug from Behind



In this situation, My opponent is holding my from behind. He has both of my arms trapped by wrapping his arms around my entire body.

My first priority is to “break his grip” so that I may begin to escape. To do so, I will first take a very deep breath in, filling my lungs completely with air and expanding my diaphragm as much as possible. This will cause my opponent to widen his grip.



Once my chest is expanded, I will make my move to escape. All in one move, I will combine the following steps: I let out my air, becoming instantly smaller than I was before. I Squat to the floor, lowering my base, as shown in **Figure 2**. I spread my arms apart as shown here to the left. I will also drive my butt into his hips as I drop my weight. The combination of these above moves done simultaneously with proper speed and force will break my opponent’s hold.



After I break my opponent's grip, I control both of his hands as shown here in **figure 3**. It is very important to control the wrists or hands of my opponent to ensure that he does not use them in order to choke me or start a new attack.

Once I have control of his hands, I will then step to the side, leading with my hips out (**figure 3**).



Once I have made the appropriate amount of room with my hips to facilitate this next move, I will step behind him with my left leg (**figure 4**). At this point it is crucial that I control my opponent's right arm so that he does not grab my head. In the event that he does, the next technique will come in handy.



I will now squat slightly, bumping my left leg into the back of his body, off-balancing him. I will make a sort of "chair" for him to make it easy to support his weight.

At this point, I no longer need to concern myself with his arms. I will now grab both of his legs as shown here to the left and begin to pull him up, back and to my left.



The finish is obvious and simple. I will lift and turn him until I have enough height and leverage to "dump" him on his head or back.



Head Lock E scape



In this situation, my opponent has secured a head-lock however, the fact he is standing in front of me will make it easy for me to escape.

The first thing I do is secure a grip on his right wrist with my right hand. Doing this will ensure that he cannot create additional pressure on my face or skull and will also stop him from sliding his arm down to my neck and choking me.



The next step in my move to escape is as I continue to pull on his wrist with my right hand, I place my left arm as far as I can over his shoulder. Once my left arm is extended over my opponent's right shoulder, I will begin to push forward, down and out at an angle with the ridge of my hand (pinky side) against the side of his face.

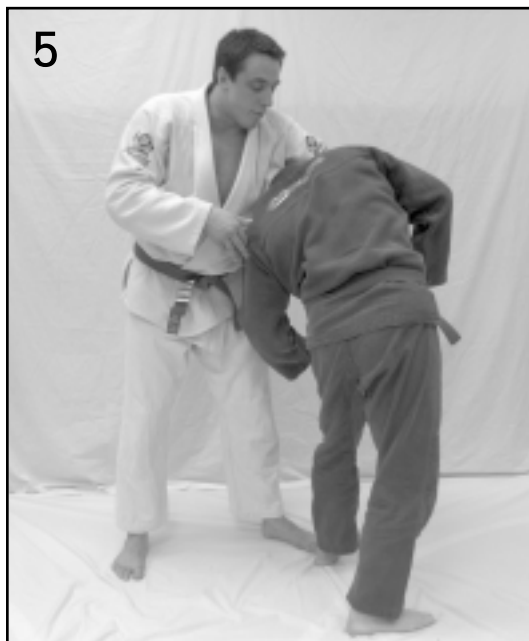


At this point, I will begin to posture up. This action of looking up will help to completely release the grip my opponent has on my neck.

As I look up (**figure 3**), I begin to turn my left wrist so that my palm faces downward. The twisting motion is important technically because it will actually increase my power to move my opponent's head.

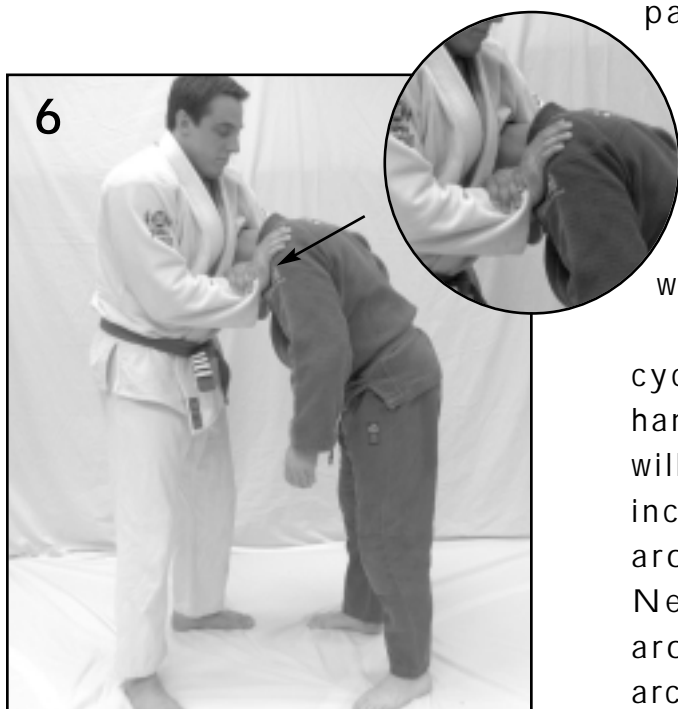


I use the twisting-move to spin my opponent around as shown here in **figure 4**.



Once my opponent is facing me, I secure the thumb-side of my forearm under his chin so that it is touching the front of my opponent's throat. I squeeze my arm tightly around his neck and keep his head trapped under my armpit.

Once my arm is secured tightly around my opponent's neck, I place my right hand on his shoulder as shown.



I will then place my left palm on my right wrist as shown in **figure 6** and in the highlighted circle.

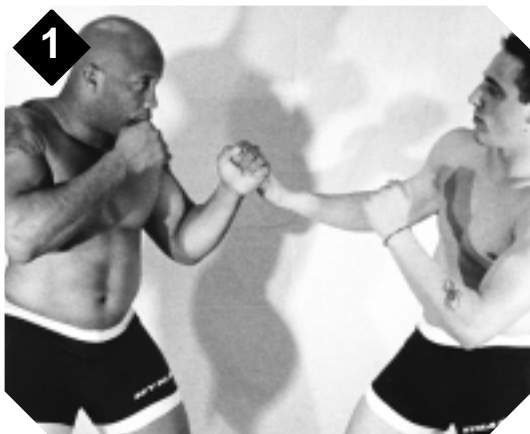
To tighten the choke, creating additional pressure on my opponent's neck, I will do the following:

Make a reverse "motorcycle-rev" move with my left hand around my right. This will lift my left wrist a few inches, tightening the choke around my opponent's neck. Next I will squeeze my arm around his neck tighter and arch my body up and back .



Vale Tudo

Closing the Distance on Punches



Baiting Punches

In this case, I will drop my hands a little to draw my opponent's (left) attention to my head. Why?

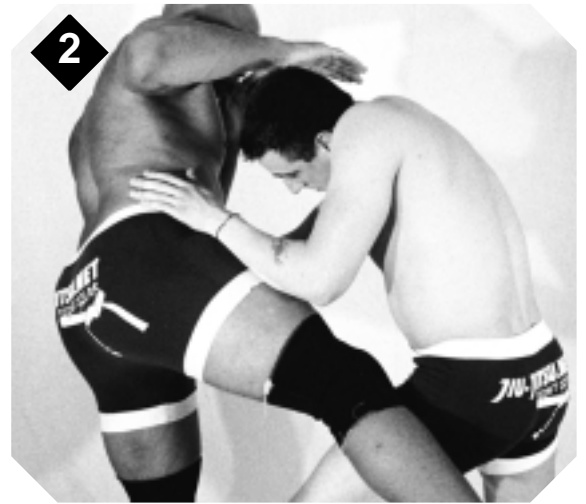
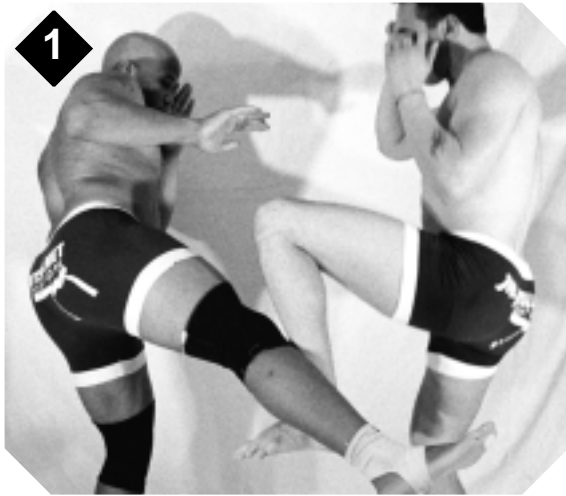
Because I want him to attempt a punch to my head. In doing so, his elbows will raise from his waist and clear a path to it for me to enter for a take down.

When I drop my hands, I keep my leg close and my head back. I also grab his lead hand as shown, this will encourage the punch to come from the rear hand, which is slower and can be easily seen coming. I tilt my head back slightly to keep it just out of range, just in case.

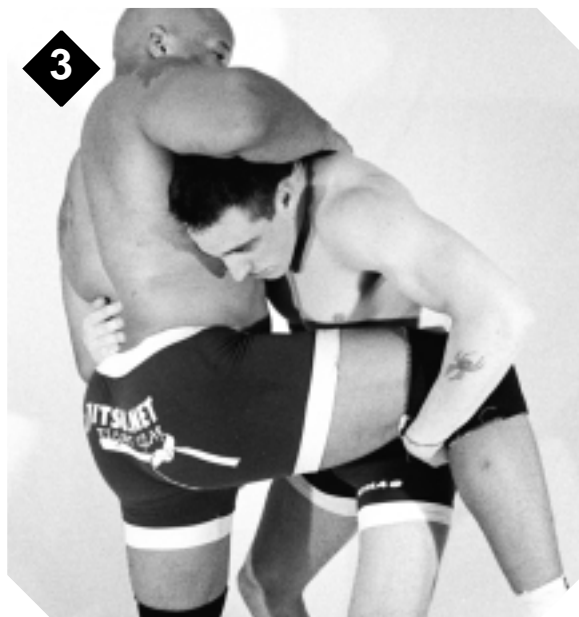
As my opponent punches, I slip to the side and parry his right arm as shown with my left hand.

When I clinch, I hold his back tightly to stop him from stepping back, getting distance and punching again.

Notice how my left shoulder is touching my left ear. This is to avoid the guillotine choke. My head is also high under his armpit to stop him from elbowing me to the back of the head.



To defend the kick, it is important to remember not to drop my hands. A good kickboxer will use a kick to make my hands come away from my head so he can strike me there. Instead, I use my leg to block the kick by lifting my knee as shown (fig 1). As soon as I block it, I simply step forward with the blocking leg and clinch.



**Vale Tudo****Using Punches to Close****Using Punches to Clinch**

Punches, in any combination, will ultimately lead to your opponent raising his hands to his head to defend. If he does not raise his hands, he will get hit in the face, which makes things easier for you in the long run, but I wouldn't count on it. Always prepare for the worst and train for the best.

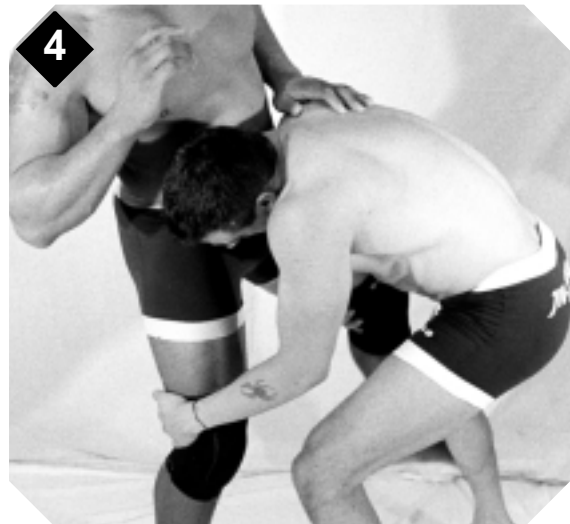
When you throw high punches, remember to defend YOUR face and look out for counter punches. Keep moving forward as you punch to keep your opponent searching for solid footing.

As you punch to his (your opponent's) face, he will defend. When he blocks, his hands will raise and/or move away from his mid section, providing me with an opening to close the distance and clinch.



A Kick can be a great closing tool because it not only creates a substantial attack, but it will off balance your opponent while allowing you to get close without getting hit.

Think of this front or push kick as an offensive step forward to close the distance on your opponent.



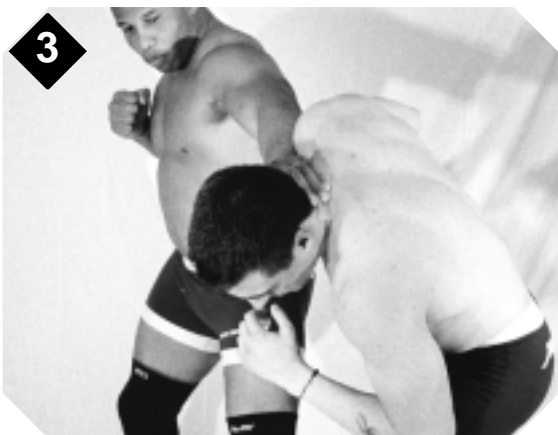


Defending the Take Down with Strikes

Here, I've illustrated the importance of keeping your hands up as you shoot in.

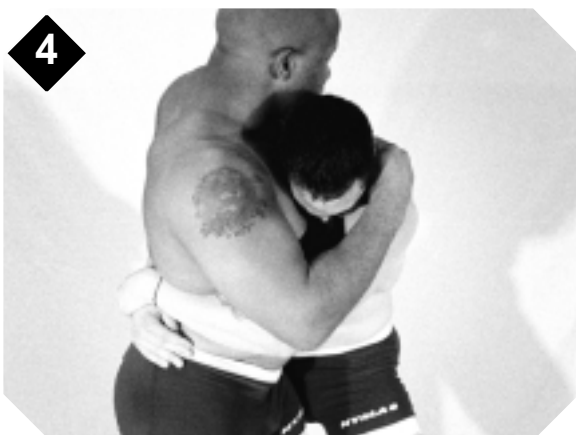


My opponent sees that my hand is not up to defend the left side of my face.



Once he successfully delivers the first punch to the side of my face, he will take away any future opportunity for me to shoot in by side stepping and punching again while I am dis-oriented and off balance.





Head to Chest

Hopefully you have learned from the last few pages that it is much safer to have your head against your opponent's chest and to hold him so he cannot make space to strike. Notice that I also step to the side to avoid getting kned in the stomach and groin.

Here, I am caught in a tie up and to avoid a striking situation with a larger opponent, I begin to move myself closer by 'pummeling'.

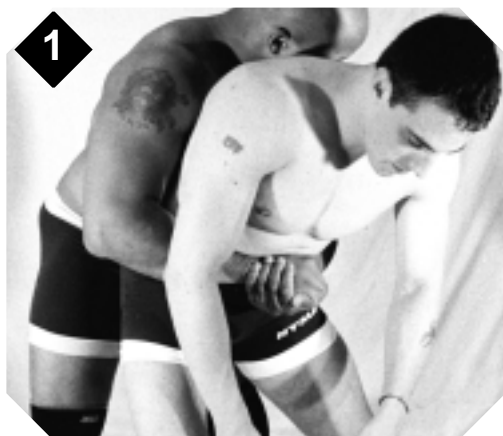
I 'swim' with my arms under his right with my left. As I do so, I bring my head close to his chest and then repeat the process on the other side.

Vale Tudo**Clinch - Striking on the Break**

Here, my opponent moves his hips back a little to break the clinch. He notices that I am making a move to punch, so he controls my head with his right hand, then releases his grip with his left arm.

He will then land an elbow to the side of my face, generating power from the hips. This can be a very effective strike at close range.





Back Clinch Takedown

This is a way to put your opponent on the ground if you get around to his back. Without the gi, it will be very slippery and hard to jump on his back and choke.

Move your left leg behind your opponent and use your weight to pull him down - like a 'human belt'.

If done properly, you will land to his side as shown.

Be sure to fix your base to secure the position before moving on.

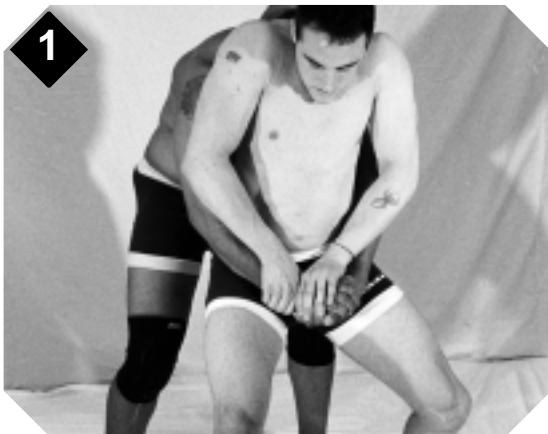
Vale Tudo

Back Clinch

Defense



I first learned this move while training Japanese Jiu-jitsu years ago and dismissed it after training BJJ. I thought if I guy has your back, you are done. After seeing the famous fighter Sakuraba execute this on many opponents, I decided to 'bring it back'. Here, I push my opponents hands down and settle my weight to break the grip.



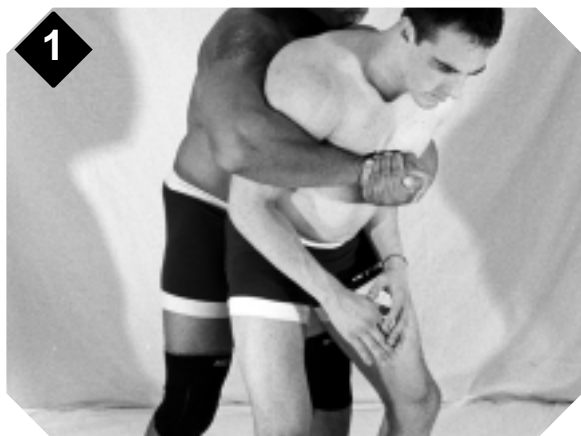
Once the grip is broken, I hold his wrist as shown and trap his arm with mine, creating a 'Kimura' lock. Your opponent will usually turn toward you, but you can kind of chase him around with this until you get the lock or put him on the ground, at least he won't be on your back anymore.





Vale Tudo

Bear Hug Defense



Bear Hug Defense

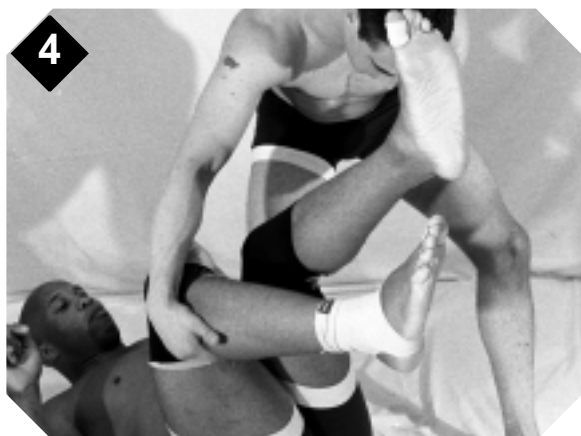
Here, I am in a bear hug where my opponent has his arms over mine.

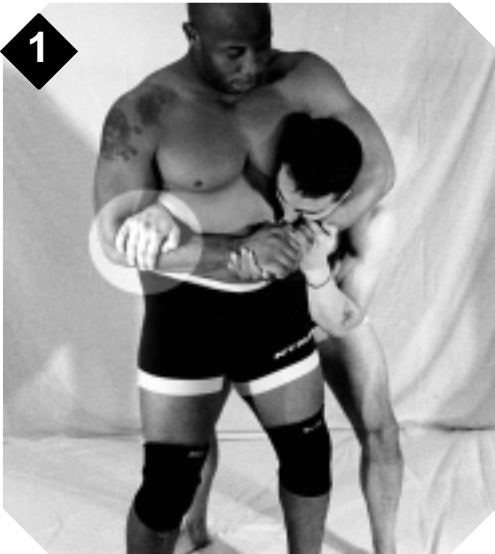


To break free, I bring my arms up and my body down simultaneously.



I quickly step behind him, placing my right leg behind his left. I then grab his legs as shown and posture up, pulling up on his legs and putting him on his back.



**Vale Tudo****Head Lock Defense**

In this situation, my opponent has me in a head lock. It is important to first secure his right arm so he cannot punch me in the face, then the other so he can not squeeze so hard or reposition to choke. I use my left hand under his left leg and squat low with my legs. Dropping my weight and backing up will off balance my opponent slightly.

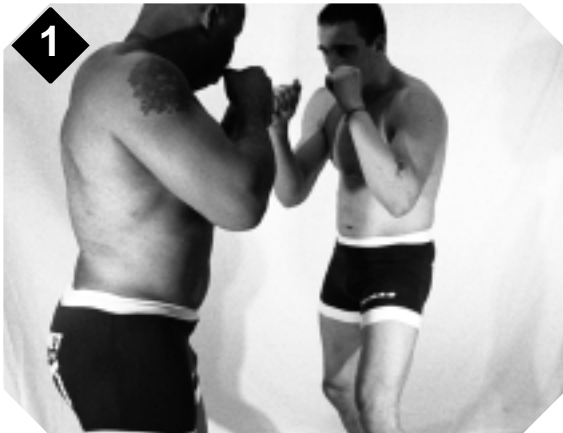
When I'm ready, I move the right hand to his face, back up some more and turn him to the right and I lift a little with my left hand.





Vale Tudo

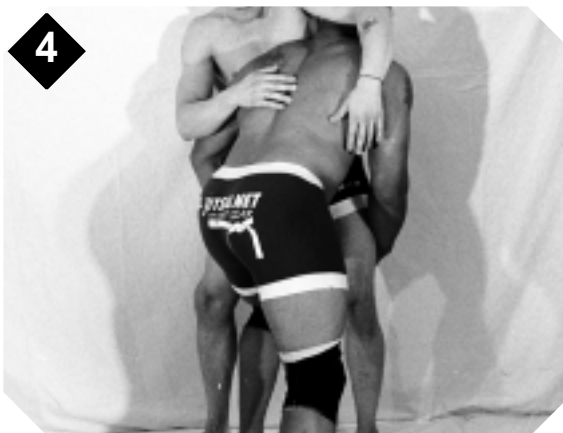
Drive to the Wall



Here, we are using punches again to close, like a gun fight, the faster man wins. My opponent gets closer first and under my arms.



He keeps me moving backward so I cannot punch with any real power. I am also forced to defend as opposed to attacking.

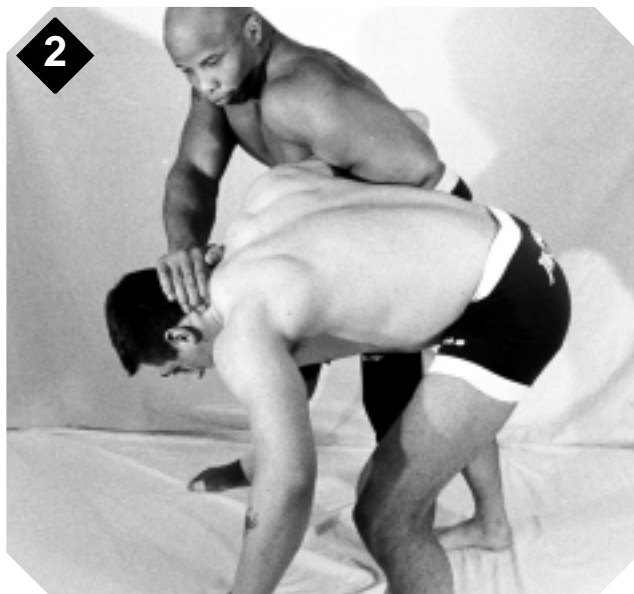


Once we reach the wall, it will be very hard for me to pull back to get any power from punches.

Vale Tudo**Take Down from the Wall**

Once on the wall, to get me to the floor, my partner drops to his knee without making space between me and him. He will maintain pressure forward with his shoulder and grab my legs. In one motion, he stands up and pulls up on my legs, bringing me to the ground. Once I am pinned, I cannot escape my hips and use my guard properly.





Here, my opponent (left) controls my head in the clinch and steps to the side as shown. He is holding my right arm with his left arm wrapped over. He will step back with his right leg. As he does this he will push my head down. As he side steps, he hooks my arm under his, which will pull me toward him a little.

He will use the momentum to add power to the knee he is delivering to my face.

