
# BJJ Technical Manual

Names, the mechanics behind every technique, and the details that make your opponent tap.
Companion to the competition guide.

**MUNTANYA JIU-JITSU · SORT**
School affiliated with Team Ganbaru · Do your best

**How to read this manual.** Each technique states first which physical mechanism produces the submission, and then the details that make it work or fail. In BJJ there are only four ways to force a tap: cutting off blood flow to the brain, cutting off air, taking a joint past its range, or crushing muscle and nerve against bone. If a technique isn't doing one of those four things, it isn't on: you're just being uncomfortable on top of your opponent.

## The four mechanisms

1. **Blood choke.** Compresses the carotid arteries on both sides of the neck. Your opponent loses consciousness in 5-10 seconds, often painlessly. It is the safest and the most effective. The windpipe must stay free.
2. **Air or pressure choke.** Compresses the airway. It hurts a lot, takes longer and is easier to endure. Less reliable in competition.
3. **Joint lock.** Takes the elbow, shoulder, knee, ankle or wrist beyond its range of motion. The tap comes from pain before injury, except in the heel hook.
4. **Compression.** Crushes a muscle or nerve against bone (slicers). It hurts enormously and doesn't always give warning.

**The principle common to all of them.** Every submission needs three things at once: isolating the body part from the rest, blocking the escape route (usually the rotation of the torso or hips), and applying the force with the hips or torso, never with the arms alone. When a submission doesn't work, it's almost always the second point that failed, not the third.

## 1. No-gi chokes

### Rear naked choke · mata leão · RNC

*Blood choke. Compresses both carotids between the biceps and the forearm.*

**Mechanics:** the arm wraps around the neck with the opponent's nape fitted into the crook of the elbow. The biceps presses one carotid, the forearm the other. The hand of that arm grips the biceps of the opposite arm; the free hand goes behind the head and pushes forward. You squeeze by expanding the chest and bringing the elbows together, not by pulling with the arms.

**Details that make it work:**

- The crook of the elbow must line up with the chin, on the midline of the neck.
- Both hooks in, or a body triangle: without hip control, your opponent turns and escapes.
- Opponent's chin outside the crook of the elbow. If their chin ends up inside, you have a painful but escapable airway squeeze.
- Your head glued to their shoulder so they can't headbutt you backwards.

**Common mistake:** sliding the arm in without first breaking their hand defence. First you break the grips, then the arm goes in.

### Triangle · sankaku jime

*Blood choke. The opponent's own shoulder compresses one carotid and your calf the other.*

**Mechanics:** the legs form a figure four around the neck with one of the opponent's arms in and the other out. The calf of the choking leg crosses over the ankle of the other leg. The pressure doesn't come from your legs against their neck: it comes from their own shoulder driven into their carotid.

**Details that make it work:**

- The angle is everything. You must turn towards the side of the free arm, between 45 and 90 degrees. Head-on it doesn't choke.
- Drive the knee of the choking leg towards the floor, not upwards.
- Pull the head towards your chest with both hands and curve their spine.

- The trapped arm must cross their own neck, not stay straight at their side.

> **Common mistake:** staying squared up in front of your opponent and squeezing with the legs. If they keep their posture upright and their spine aligned, they can hold out indefinitely.

## Arm triangle · head and arm · kata gatame

*Blood choke. Their shoulder covers one carotid, your biceps or shoulder the other.*

**Mechanics:** the opponent's arm is pinned against their own face. You wrap head and arm, close your hands (gable grip, palm to palm, no interlocked fingers) and squeeze by bringing the elbows together while sinking your chest onto them.

### Details:

- Your head must be glued to the floor next to theirs, not raised.
- Walk off to the side opposite the trapped arm and separate your hips from theirs to be able to squeeze.
- Bring your knees together or post the extended leg on the floor for base.

> **Common mistake:** squeezing without having moved off to the side. From the centre there is no compression, only weight.

## Guillotine · arm-in, high elbow and marceloteen variants

*Blood or air choke depending on the variant. High elbow and arm-in are blood chokes; the classic front guillotine tends towards the airway.*

**Mechanics:** the arm wraps the neck from the front with the forearm under the jaw. You finish by lifting the elbow towards the ceiling and extending the hips forward, not by pulling backwards with the arms.

### Details:

- The blade of the radius (the forearm bone) goes under the jaw, not on the chin nor on the windpipe if you want the blood choke.
- In the arm-in, their arm stays inside and acts as a wedge against their own carotid: slower, but much harder to escape.
- In the high elbow, the elbow climbs and the wrist turns: the cut is cleanly on the arteries.
- From closed guard, your legs must pull their hips towards you while your torso moves away.

> **Common mistake:** clasping the hands and pulling. Without hip extension there isn't enough leverage.

## D'Arce · darce · brabo choke (with the gi)

*Blood choke. Their own shoulder covers one carotid.*

**Mechanics:** the arm enters under the opponent's armpit, crosses in front of their neck, and the hand reaches the biceps of your other arm. The other hand goes behind their head. You squeeze by closing the figure four and dropping your shoulder.

**Details:** the arm has to go in very deep, until the hand passes their far shoulder. Drop your own shoulder towards the floor and walk your hips towards the side of the trapped arm. Flattening them face-down usually seals the finish.

> **Common mistake:** coming up short with the arm. If the hand doesn't comfortably reach the biceps, there is no choke.

## Anaconda · anaconda choke · gator roll

*Blood choke. Same logic as the d'arce but with the arm entering the other way round.*

**Mechanics:** the arm passes under the neck and comes out under the armpit on the same side. You close the figure four and roll towards that side, leaving the opponent on their side with you on top.

**Details:** the roll is not optional: without it, your opponent has room to post. Once finished, walk your legs towards their head to close the angle.

## North-south choke

*Blood choke from the north-south position.*

**Mechanics:** from north-south, the arm passes under the opponent's neck with the hand towards their far hip. You squeeze by sinking the shoulder into the floor and shifting your body away from their head.

**Details:** your weight must fall on their face and shoulder; the elbow of the choking arm stays tight to your own body. You finish by shifting the hips, not by squeezing the arm.

### Peruvian necktie and japanese necktie

*Blood choke with additional body-weight pressure.*

**Mechanics:** guillotine variants applied against the turtle, where in addition to the arm around the neck you add the weight of a leg over the back of the head (peruvian) or a turn that loads the torso (japanese). What finishes is the combination of closing the arm and vertical load.

### Gogoplata · and its omoplata-gogo variant

*Pressure choke: the shin against the throat.*

**Mechanics:** from rubber guard or high guard, the shin passes in front of the opponent's neck and you pull their head down with your hands while the foot is held with the opposite hand. The compression is on the airway.

**Reality:** it requires unusual hip flexibility and rarely appears in high-level competition.

## 2. Gi chokes

### Cross collar choke · cross choke · collar jujigatame

*Blood choke. The edge of the lapel works like a cable across both carotids.*

**Mechanics:** the first hand goes deep into the collar, palm up, four fingers inside and thumb outside, all the way behind the neck. The second hand crosses over and grips the other lapel. You squeeze by driving the elbows towards the floor and towards your ribs while pulling their head to your chest.

**Details:**

- The first hand must reach at least halfway round the back of the neck. Shallow doesn't choke.
- Turn your wrists as if opening a book: that is what turns the edge of the lapel into the carotid.
- From closed guard, break their posture first. With the opponent upright there is no choke.

> **Common mistake:** pulling the lapels backwards with the elbows flaring out. The correct direction is inward and down.

### Bow and arrow

*Blood choke. The strongest choke in the gi, because of the length of the lever.*

**Mechanics:** from back control, one hand takes a deep collar grip over the shoulder; the other grabs the trousers or the leg on the same side. As you fall back and to the side, you pull the collar up and the leg down, in opposite directions, like drawing a bow.

**Details:**

- The leg on the collar side crosses in front of their neck or shoulder to block the exit.
- The force comes from the separation of the two hands and the turn of the torso, not from the arm.
- Your opponent can't turn into you because the leg you're holding anchors them.

### Ezekiel · ezequiel · sode guruma jime **Illegal at white belt and in kids' divisions**

*Mainly an air choke, with a blood component when placed well.*

**Mechanics:** one arm passes behind the neck and the hand slides inside the sleeve of your other arm. The forearm of the free arm crosses in front of the throat and you squeeze by bringing the elbows together, as if shrugging.

**Details:** it works from mount, from closed guard and even from underneath side control. The forearm must land on the windpipe or just under the jaw. The sleeve grip provides the leverage; without it there is no structure.

### Loop choke

*Blood choke. The lapel wraps around the neck using your own forearm as the axis.*

**Mechanics:** you grip the collar close to the neck with the outside hand and let your opponent drop their head. Your forearm falls onto the back of their neck and, as you turn your body, the lapel wraps and closes.

**Details:** it works best against someone who ducks their head when passing or shooting a single leg. It's fast: you finish with the turn of the torso, not with hand strength.

### Baseball bat choke

*Blood choke with both hands on the same lapel, gripped like a bat.*

**Mechanics:** one hand with the fingers inside the collar and the other with the fingers outside, a few centimetres apart. From knee on belly or from north-south, you spin your body over the opponent's head and the rotation closes the cut.

**Details:** the finish comes from the full rotation of the body, often ending with you face-down. The elbows must close against your own chest.

### Bread cutter · lapel and forearm choke

*Combined pressure: the edge of the lapel on one carotid and your forearm blocking the other side.*

**Mechanics:** from side control or north-south, you grip the far-side lapel and place its edge across the neck. The other forearm closes on the opposite side. You squeeze by dropping your weight and separating the elbows.

### Clock choke

*Blood choke against an opponent in turtle.*

**Mechanics:** from on top of the turtle, the hand goes deep into the collar from the front. Then you walk around their head like the hands of a clock, loading your weight onto their back while pulling on the collar.

**Details:** the circular walk is what tightens it. If you stand still and pull, it doesn't work. The free hand usually controls their far leg or their other lapel to prevent the roll.

### Short choke · single-collar choke from the back

*Blood choke from back control with a single lapel.*

**Mechanics:** one hand takes a deep collar grip; the other arm passes under their armpit and locks. You squeeze by driving the elbow of the collar arm down and turning the torso.

## 3. Arm and shoulder locks

### Armbar · juji gatame

*Hyperextension of the elbow. The hips act as a wedge under the joint.*

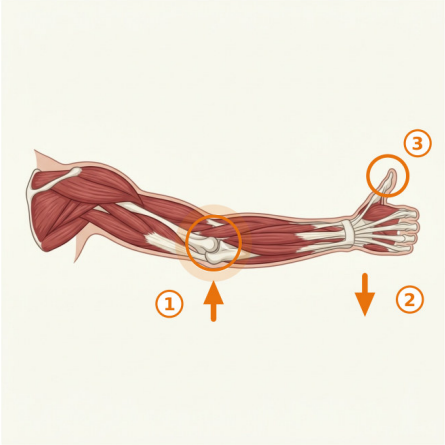
**Mechanics:** the opponent's arm is extended with the elbow just above your pubic bone. Both their legs are controlled by yours: one across their chest or neck, the other along their side. As you **lift your hips** and bring their hands down to your chest, the elbow goes past its range.

#### Details that make it work:

- **Their thumb must point up.** If their palm turns out, the elbow protects itself and the lock loses effect.
- **Knees squeezed tight together.** If they open, they turn their shoulder and slip out.
- Their arm pinned to your chest with both hands, controlling the wrist and forearm.
- Your heels point at the floor, pulling their shoulders down.
- The hip lift is slow and progressive, never a jerk.

> **Common mistakes:** opening the knees, leaving the opponent's head free so they can sit up, and failing to control the wrist, which allows the hitchhiker escape.

ARMBAR · MECHANICS




**1.** The hips push up right under the elbow, marked with the halo. The movement is slow and progressive, never a jerk.
**2.** At the same time their hands come down to your chest. The two opposite directions are what creates the lever.
**3.** The **thumb must point up**. If the palm turns out, the elbow protects itself and the lock loses effect.

## Americana · keylock · ude garami · figure four

*Forced internal rotation of the shoulder.* ***The joint that gives is the shoulder, not the elbow.***

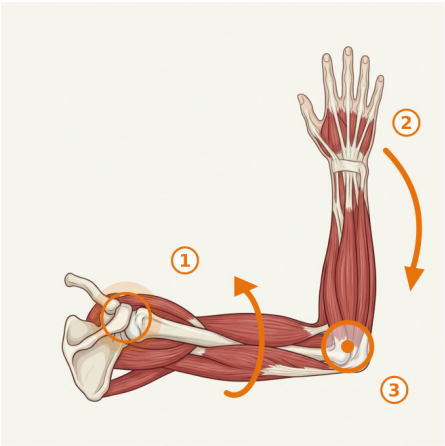
**Mechanics:** from side control, their arm is on the floor at 90 degrees with the hand towards their head. Your hand pins their wrist to the floor; your other arm passes under their elbow and grips your own wrist (figure four). You finish by **dragging their wrist towards their hip while lifting their elbow**.

### Details:

- The motion is like turning a doorknob or opening a car bonnet: you don't push the wrist into the floor.
- Slide their wrist down to hip height before lifting the elbow. Without that travel, the shoulder still has room.
- Keep your chest heavy on their torso so they can't turn into you.
- Their elbow must come off the floor.

**Common mistake:** attempting it with the arm too high, close to their head. There, the shoulder has room and holds.

AMERICANA · MECHANICS



**1.** The joint that gives is the **shoulder**, marked with the halo, not the elbow. The humerus rotates internally.
**2.** The wrist drags along the floor **towards the hip**. It is never pushed downwards.
**3.** Force coming out of the plane towards you: the elbow lifts. Without step 2 first, the shoulder keeps its range and holds.

## Kimura · reverse ude garami · gyaku ude garami

*Forced external rotation of the shoulder. It is the americana in reverse.*

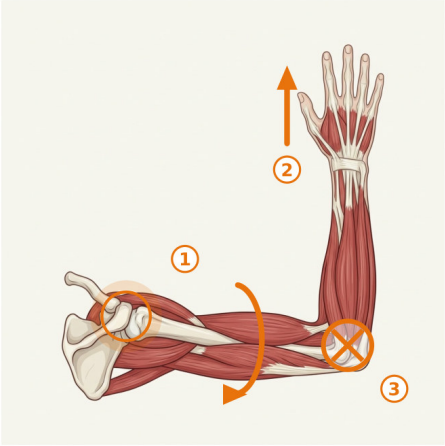
**Mechanics:** same figure four, but the opponent's hand travels towards their lower back instead of towards their hip. You finish by turning your torso and lifting their elbow while their wrist goes down.

### Details:

- **Isolate the arm from the floor:** if their hand can grab their own belt, their trousers or the mat, there is no kimura. Break that grip first.
- Keep their elbow tight to your chest so the arm can't straighten.
- From guard, putting your leg over their back stops them rolling forward to escape.
- Turning your own body towards their feet adds rotation they can't follow.

**Common mistake:** pulling upwards without having closed the angle. The kimura finishes towards the back, not towards the ceiling.

KIMURA · MECHANICS




**1.** Same shoulder, same starting position. What changes is the direction: the humerus rotates **outwards**.
**2.** The wrist travels **towards the opponent's head**, not towards the hip. That is the entire difference between kimura and americana.
**3.** Force entering the plane: the elbow stays pinned and low. If the arm straightens, the kimura falls apart.

## Omoplata · ashi sankaku garami

*External rotation of the shoulder, same as the kimura, but applied with the leg instead of the arm.*

**Mechanics:** from guard, your leg passes over their shoulder and the calf crosses over their back, trapping the arm. As you sit up and control their hips, their shoulder rotates past its range.

### Details:

- **Control their waist** with your arm or by gripping their belt: if they can roll forward, the omoplata falls apart.
- Sit up at an angle, don't stay flat on your back.
- Push their shoulder or elbow towards their head to close the angle.
- The foot of the non-trapping leg plants on the floor so you can move.

> **Common mistake:** letting them roll forward. It's the standard escape, and the only remedy is hip control.

### Monoplata and baratoplata

*Variants of the omoplata and the kimura from other angles.*

The **monoplata** traps the arm with a single leg, without crossing the ankle, attacking the shoulder from below. The **baratoplata** is an inverted kimura from a position similar to the omoplata, popularised by Rafael Mendes. Both share the same principle: isolate the arm and force the rotation with the torso.

### Wrist lock · mão de vaca

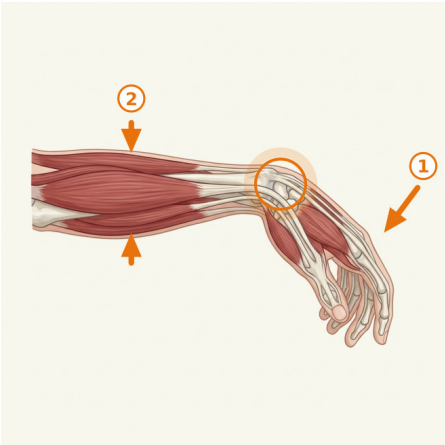
**Illegal at white belt and under 18**

*Forced flexion or extension of the wrist.*

**Mechanics:** you fix the opponent's forearm and push or fold the hand towards the forearm. The joint's range is tiny, so a movement of a few centimetres is enough.

**Details:** the forearm must be completely immobilised against your chest or the floor. The pressure is applied with the chest or the palm, very slowly: the wrist gives before it's felt.

WRIST LOCK · MECHANICS




**1.** The pressure is applied with the chest or palm on the back of the hand. The joint's range is a few centimetres: it gives before it's felt.
**2.** The forearm must be **completely immobilised** against your body or the floor. If it can turn, no lock is possible.

### Mir lock

*Hyperextension of the elbow from mount with an inverted figure four.*

A variant where you trap the opponent's arm against your body and extend the elbow bracing on your own leg or forearm. Rare, but effective when the opponent defends by pushing.

## 4. Compressions

### Bicep slicer · bicep crusher

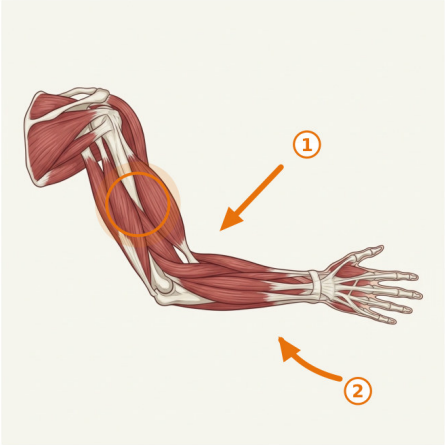
**Brown and black belt only**

*Compression. Crushes the biceps against the humerus using your shin or forearm as a wedge.*

**Mechanics:** the shin or forearm is inserted into the crook of the opponent's elbow and the joint is closed by pulling their wrist towards their shoulder. The pain doesn't come from the joint but from the muscle and nerve crushed against the bone.

**Details:** the wedge must sit as deep as possible in the crook. The more closed the elbow angle, the more compression.

BICEP SLICER · MECHANICS




**1.** The shin or forearm enters the crook of the elbow as a wedge, as deep as possible.
**2.** The joint is closed by pulling the wrist towards the shoulder. The pain comes not from the elbow but from the **muscle and nerve crushed** against the bone, marked with the halo.

### Calf slicer · calf crusher

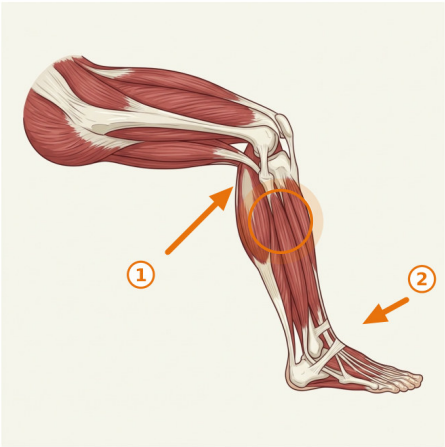
Brown and black belt only

*Compression. Crushes the calf against the tibia, with added strain on the knee.*

**Mechanics:** your shin sits in the back of their knee and you close the opponent's leg over it by pulling their ankle. The compression of the calf usually forces the tap before the knee itself does.

**Warning:** this is one of the techniques that causes the most training injuries because the pain warning arrives late. Release at your partner's first contact.

CALF SLICER · MECHANICS




**1.** The shin enters the back of the knee. The deeper the wedge, the greater the compression.
**2.** The leg is closed by pulling the ankle. The calf, marked with the halo, forces the tap before the knee itself: **the pain warning comes late, release at first contact**.

## 5. Leg locks

### Straight ankle lock · achilles lock

Legal from adult white belt

*Hyperextension of the ankle and compression of the Achilles tendon against the bone of your forearm.*

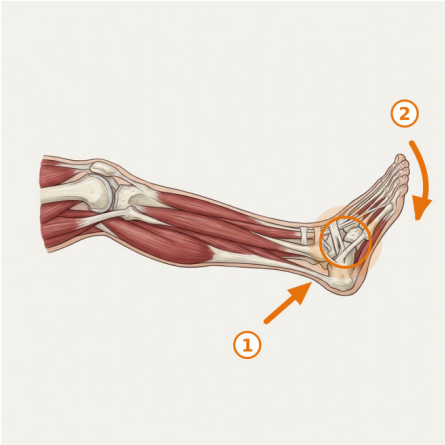
**Mechanics:** the opponent's foot sits in the crook of your elbow with your forearm crossing under their Achilles tendon. You finish by **arching your hips back** and squeezing your knees, not by pulling with the arm.

**Details:**

- The blade of the radius, the bony part of the forearm, must land right on the tendon, not on the calf.
- Your outside leg crosses over their hip to stop them sitting up and freeing themselves.
- The heel of your inside leg pushes their hip away.
- Knees together keep their leg trapped.
- The hip bridge is the finish: if you arch and nothing happens, the foot is placed wrong.

**IBJJF rule:** during this lock it is forbidden to turn towards the foot you are not attacking, in all divisions up to and including purple belt.

STRAIGHT ANKLE LOCK · MECHANICS




**1.** The **blade of the radius**, the bony part of the forearm, goes right on the Achilles tendon. If it lands on the calf, there is no lock.
**2.** The foot is forced into extension while you arch your hips back. Turning towards the non-attacked foot is forbidden up to and including purple.

## Kneebar · knee lock

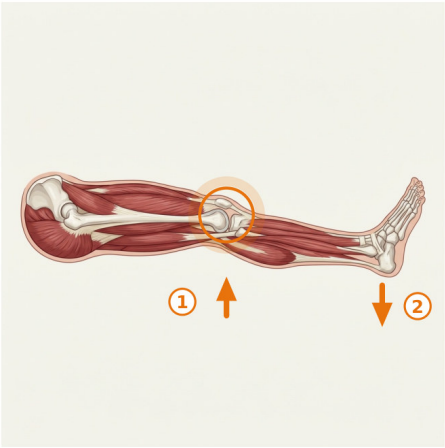
Brown and black belt only

*Hyperextension of the knee. It is exactly an armbar applied to the leg.*

**Mechanics:** their knee sits above your pubic bone, their leg extended and trapped between yours. You lift your hips against the joint while pulling their foot to your chest.

**Details:** the opponent's **toes must point at the floor**, that is, kneecap facing the ceiling. Knees together and their heel tight to your chest or armpit. Just like the armbar, if you open your legs they turn and escape.

KNEEBAR · MECHANICS



> **1.** The hips push up under the knee, marked with the halo. The **kneecap must face the ceiling**: if the leg turns, the lock escapes.
> **2.** You pull the foot to your chest. Knees together and heel tight: just like the armbar, open your legs and they turn out.

### Toe hold · figure-four foot lock

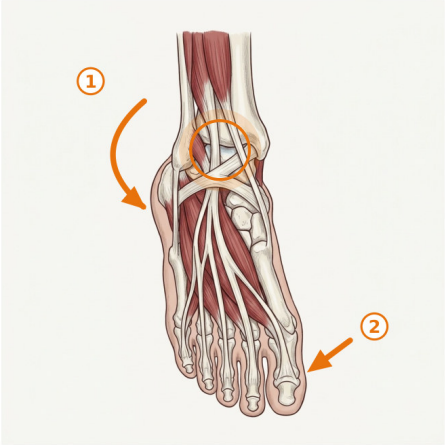
**Brown and black belt only**

*Forced rotation of the ankle, with added load on the knee.*

**Mechanics:** one hand grips the instep or the toes, the other passes under the ankle and forms a figure four. The foot is turned towards the inside of their body.

**IBJJF rule:** applying outward pressure with the toe hold is forbidden in every division except adult brown and black belt in No-Gi. The direction of the turn is what separates legal from disqualification.

TOE HOLD · MECHANICS




> **1.** The figure-four grip turns the ankle, marked with the halo. The knee receives part of the torsion, which is why the lock is restricted.
> **2.** The pressure goes **towards the inside** of the body. Applying it outwards is forbidden except at adult brown and black in No-Gi: the direction of the turn is what separates legal from disqualification.

### Heel hook · inside and outside

**Adult brown and black belt only, and only in No-Gi**

*Rotation of the knee through the heel. It breaks ligaments, not a joint.*

**Mechanics:** the heel is trapped and turned with the forearm while the knee stays immobilised by the leg entanglement. The torsion transmits directly to the knee ligaments, especially the ACL and the collaterals.

**Why it is the most dangerous:** ligaments have almost no pain receptors. The warning arrives once the damage is already done, not before. In training it is applied extremely slowly and released at the first sign.

### Leg control positions · Saddle / 411 / honey hole · Ashi Garami · Outside Ashi · Inside Sankaku

These are not submissions but the leg entanglements you attack from. **Ashi garami** is the basic control with the opponent's leg between yours. **Outside ashi** puts your leg outside their hip. **Inside sankaku** or **saddle** forms a triangle of legs around their thigh and is the most dominant position for the inside heel hook, but it crosses into knee-reaping territory: in divisions where reaping is banned, entering it can cost you the disqualification.

## 6. Sweeps

Every sweep needs the same thing: **take away one base and block the other**. If your opponent has two free points of support, no sweep is possible no matter how much force you apply. Remember that in competition a sweep only scores if you end up on top with stable control for 3 seconds.

## Scissor sweep

**Mechanics:** one shin crosses their abdomen and the other leg sweeps their knees from behind, like scissors. The collar-and-sleeve grip pulls their torso diagonally.

**Key:** you must first take them off their base, diagonally towards the shoulder you're going to sink. The scissor without a prior off-balance moves nobody.

## Hip bump · sit-up sweep

**Mechanics:** from closed guard you sit up explosively, post on one arm and strike with your hip over the opponent's thigh, toppling them backwards.

**Key:** the posting arm must be well planted and the hip strike goes over their thigh, not into it. It pairs with the kimura: if they defend one, the other lands.

## Flower sweep · pêndulo · pendulum sweep

**Mechanics:** from closed guard you control their cross sleeve and the leg on the same side. One leg swings up like a pendulum and the other pushes their hip.

**Key:** the momentum comes from the swing of the leg, not from the push. Controlling their arm is what stops them posting.

## Butterfly sweep · hook sweep

**Mechanics:** your instep hooks inside their thigh. You lift that leg while falling to your side and pulling their torso with an underhook.

**Key:** fall to the side, not onto your back, and bring them onto your knees first. The hook lifts, the torso steers.

## Berimbolo

**Mechanics:** from De La Riva you invert underneath the opponent, spinning over your shoulders, to come out on their back or their hip.

**Key:** the De La Riva hook and the control of their other leg must be kept throughout the inversion. It's the technique with the most steps and the one most often lost halfway.

## Tomoe nage · circular sacrifice throw

**Mechanics:** from standing, you plant a foot on their hip or abdomen and fall backwards, launching them over your head.

**Key:** you must pull them forward first. If they aren't loading their weight forward, they don't fly.

## X-guard sweep

**Mechanics:** from underneath, your legs form an X around one of the opponent's legs. You extend that leg out and back while pulling on the other.

**Key:** your feet must be one on the hip and one in the crook of the knee. The sweep is an extension, not a push.

## De La Riva sweep

**Mechanics:** the De La Riva hook wraps their leg from outside and hooks inside the thigh. You off-balance them backwards by pulling the opposite sleeve or ankle.

**Key:** the heel of the hook must bite into the inside of the thigh, not sit at the knee.

## Tripod sweep and sickle sweep

**Mechanics:** they are a pair. In the tripod, one foot pushes their hip while a hand pulls their ankle backwards. In the sickle, one leg sweeps their ankle while the other pushes the hip on the same side.

**Key:** if they defend one by stepping back, they fall into the other. Train them together.

### Kiss of the dragon

**Mechanics:** inversion from De La Riva under their leg, coming out behind them to take the back or finish a rear sweep.

### Overhead sweep · balão

**Mechanics:** from open guard you place both feet on their abdomen or hips and launch them over your head.

**Key:** they must be moving forward or loading weight forward. You use their own momentum.

### Waiter sweep and lumberjack sweep

The **waiter** lifts their leg from underneath with an open hand like a waiter carrying a tray, from an inverted guard. The **lumberjack** is done standing, hugging both of the opponent's legs and felling them like a tree.

### John Wayne sweep

**Mechanics:** from half guard, you trap their far leg and roll underneath, ending mounted like someone climbing onto a horse.

## 7. Guard passes

Passing the guard means solving two problems in order: **controlling their hips and getting past the line of their knees**. Almost every failed pass fails by attempting the second without having solved the first. In competition the pass is worth 3 points and demands 3 seconds of stable control.

### Toreando · bullfighter pass · torreando

**Mechanics:** you grip both knees or trouser legs and swing their legs to one side, like a bullfighter's cape, while you move to the other.

**Key:** push their legs towards the floor and to the side at the same time. The lateral step must be quick and end with your chest on their torso before they rebuild the frame.

### Knee cut · knee slice · knee slide

**Mechanics:** your knee cuts diagonally across their thigh while the underhook on the same side stops them turning into you.

**Key:** the underhook or head control is what holds the pass together, not the knee. Keep your hips low and glued to theirs; if you rise, deep half guard comes in.

### Leg drag

**Mechanics:** you drag one of their legs across the front of their own body, leaving their hips turned and misaligned with you.

**Key:** the dragged leg must rest against your thigh with their hips on their side. Then control their far hip before settling.

### Stack pass

**Mechanics:** you push their knees towards their own face, folding them, and walk around one side.

**Key:** the weight goes on their shoulders, not on their legs. Careful with pressure on the neck.

### Double under and over-under

**Mechanics:** in the double under, both arms pass under their thighs and you lift their hips off the floor. In the over-under, one arm goes over one thigh and the other under the opposite one.

**Key:** these are pressure passes: you advance millimetre by millimetre with the chest, not with speed. In the over-under, your head blocks the side they want to turn to.

### Long step and backstep

**Mechanics:** body turns to reorient yourself when the opponent turns their hips. The backstep swings one leg behind to face their feet; the long step is a long stride that relocates your base to the other side.

### Headquarters · HQ

More than a pass, it is the starting position you choose from: one of their legs sits between yours, with your knee pressing their thigh. From there come the knee cut, leg drag, long step and back step.

### Body lock pass

**Mechanics:** you close your hands around their hips and remove all the space, killing their ability to build frames. You walk to one side until the legs are free.

**Key:** the lock must be on the hips, below the waist. Any higher and they recover space.

### Smash pass and folding pass

Both crush their knees against their own body to remove the guard. The folding pass folds one leg over them diagonally and passes over the top.

## 8. Takedowns and throws

### Double leg · morote gari

**Mechanics:** a low-level entry, head tight to their side, both arms wrap their legs behind the knees and you drive them backwards or sideways.

**Key:** the level change comes from bending the knees, not the back. The head goes to the side, never outside and low: that's where the guillotine arrives.

### Single leg

**Mechanics:** you trap one leg, lift it to your chest or hip height and off-balance them by turning or sweeping the supporting leg.

> **Mind the rule:** the single leg with the head on the outside of the opponent's body is listed as forbidden up to and including white belt, although the rulebook notes it is not penalised. And grabbing the belt to throw the opponent onto their head while defending it is forbidden for everyone.

### Ankle pick

**Mechanics:** you pull their head or neck down and diagonally while the other hand collects the ankle on the opposite side.

**Key:** the pull must load the opponent's weight onto the leg you're about to take.

### Arm drag and snap down

The **arm drag** pulls their arm across the front of their body to reach their back or a leg. The **snap down** yanks their head and neck towards the floor to force the turtle.

### Uchi mata

**Mechanics:** a judo throw where your thigh lifts the inside of theirs while you turn and pull their torso downwards.

**Key:** the prior kuzushi, the off-balance, is what makes the technique. The leg only collects what is already falling.

### Osoto gari and ouchi / kouchi gari

Leg reaps. The **osoto gari** reaps the leg from outside and backwards, loading their weight onto that foot. **Ouchi** reaps from inside with the far leg, **kouchi** from inside with the near one. All of them depend on the opponent having weight on the reaped leg.

### Seoi nage, tai otoshi and harai goshi

Shoulder and hip throws. The **seoi nage** loads the opponent onto your back; the **tai otoshi** trips them over your extended leg without loading them; the **harai goshi** sweeps their thigh with yours while you turn your hips.

### Sumi gaeshi and de ashi barai

The **sumi gaeshi** is a sacrifice: you fall backwards with a hook inside their thigh. The **de ashi barai** sweeps their foot at the exact moment they are placing it, weightless.

### Duck under

**Mechanics:** you pass under their arm with a level change and come out behind to take the back or the body.

## 9. Escapes and fundamental movements

### Shrimp · shrimping · hip escape

**Mechanics:** you plant your feet, lift your hips and shift them back diagonally, creating space between you and the opponent. It is the most important movement in BJJ.

**Key:** the space is created by moving your hips, not by pushing them away. The arms only hold the frames; if you push with them, you lose the structure.

### Upa · bridge and roll

**Mechanics:** the standard mount escape. You trap one of the opponent's arms and their foot on the same side, bridge powerfully over your shoulders and roll towards that side.

**Key:** you must remove both of their supports on the same side: arm and leg. If one remains, they post and don't tip over. The bridge goes over the shoulders, not over the back of the neck.

### Frames

Bone structures, not muscle: forearm and shin placed so that their weight lands on your skeleton and not on your muscles. A correct frame holds itself without effort. If it tires you, it isn't a frame, it's a push.

### Granby roll

**Mechanics:** a roll over the shoulders, without putting the head down, to recover guard or exit the turtle by spinning underneath.

### Technical stand-up

**Mechanics:** from seated, you post one hand and the opposite foot, lift your hips and withdraw the middle leg to end up standing in base, never turning your back.

### Guard recovery

Re-inserting a leg or a knee between your hip and theirs before they consolidate side control. It is done with shrimp plus frame, and it is what avoids conceding the 3 points for the pass.

### Wrestle-up

Standing up from seated guard to attack the standing opponent's legs, rather than waiting underneath. It's the modern way of turning a guard into a takedown.

# 10. Positions and their value

## Closed and contact guards

**Closed guard:** ankles crossed behind their back. Full control of their posture, home of cross chokes, armbars and the hip bump. **Half guard:** you trap one of their legs; it doesn't stop the pass on its own, it needs an underhook or knee shield. **Knee shield:** the shin crosses their torso creating distance. **Butterfly guard:** seated with hooks inside their thighs, to lift and sweep.

## Open guards

**De La Riva and reverse De La Riva:** a hook outside or inside their leg, home of the berimbolo. **X-guard and single-leg X:** underneath a standing opponent, very high sweep rate. **Spider guard:** feet on their biceps with sleeve grips. **Lasso:** one leg wrapped outside their arm. **50/50:** legs symmetrically entangled, leg-lock territory. **Seated guard:** the starting point of the modern wrestle-up.

## Dominant positions

**Side control:** perpendicular on their torso, 3 points if you arrive from a pass. **Kesa gatame:** side control with their arm under your armpit and your hip on the floor. **North-south:** head to head in opposite directions. **Knee on belly:** 2 points, very uncomfortable and the base for the baseball choke and armbar. **Mount:** 4 points. **S-mount:** turned mount, the doorway to the armbar. **Back with hooks:** 4 points and the best position in the sport, because they can't see you and you have four free limbs against their two.

## Special control positions

**Crucifix:** both their arms trapped, one with your legs and one with your arm. **Truck:** control of one leg from behind with yours, home of the twister and of back attacks. **Turtle:** a defensive position on the knees; dominant for no one, but the starting point of the clock choke, anaconda and peruvian necktie.

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Technical reference manual of **Muntanya Jiu-Jitsu (Sort)**, companion to the competition guide. Legality notes follow the IBJJF Rules Book (June 2024, v6.0/6.1) and the official illegal-moves poster (2024, v4.0); always check the current version at ibjjf.com. This document describes mechanics and does not replace in-person instruction: leg locks and compressions are always trained with control and released at your partner's first signal. School affiliated with Team Ganbaru · Do your best.