

REFEREE EDUCATION  
AND  
TRAINING PROGRAM



BASIC  
REFEREE  
MANUAL

An Introduction to the  
Art and Science  
of Judo Refereeing

Approved by the  
USA Judo Referee Commission

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# FOUNDATION AND FRAMEWORK

## INTRODUCTION

Welcome to the challenging and rewarding field of refereeing.

This manual is written for the novice referee. It may also be of value to Local and Regional level referees. I hope that you will read carefully and study the information in this manual.

Those coaches and competitors who do not have any intentions of refereeing for sometime would still find the reading of this manual a valuable exercise in understanding the skills and methodology of a referee. It would help in fighting strategies to understand how the referee functions and what their duties and responsibilities are.

Your earnest endeavor to learn to referee will result in your continuing improvement in knowledge, skills and abilities.

Working to reach your highest abilities as a referee follows the goal of *Jika no Kansei* (Strive for perfection).

The foundation of your judgment on Scores, Holds and Penalties is initially developed during your experiences as a Judo competitor.

You will refine with time your judgment on calling scores, *Osaekomi* (Holding), the application of *Mate* (Stop) and the application of penalties. You will learn more and more through your refereeing peers, and through those with more experience. Always seek to improve.

This manual contains just the basics to get you started in refereeing. There are a lot of topics you will learn at each clinic you attend and tournaments you officiate at.

This manual is not designed to teach refereeing from scratch (no knowledge). The NEW referee should have Judo experience and be familiar with the basics. It is very difficult to learn Judo refereeing without knowing Judo.

Initially, those interested in refereeing should begin making inquiries of their instructor. You should practice calling scores during randori at the club when not playing. It is best if someone else is there to share your judgments so there can be discussions on which score should be called or when *osaekomi* should be called or when penalties should be given. It is even better when this is done with your coach if s/he has the time or a certified referee especially a national or higher.

Instructors from time to time should hold mini meets at the end of randori which help train their athletes on tournament etiquette and the rules of a contest but also allow some (you) to practice refereeing and judging in a controlled situation.

Always seek guidance and direction from higher level referees. As a referee you must use common sense and logic to guide you through those areas which have not been outlined or guidance provided until clarification from a higher source is acquired.

## Chapter 1 BASIC PRINCIPLES

**Safety**—The number one concern for a referee is the safety of the competitors. Be sure the environment and mat area is safe. In the event a competitor is injured, call the medical personnel for their examination and/or treatment. Do not move the injured athlete!

**The Contestants Are Number One**—Ego and face (reputation) aside, the referee must understand his/her purpose is to conduct the contest fairly and administer the judgment fairly. If a mistake is made s/he must ensure that an accurate, fair and honest outcome is achieved and the referee and judges should listen to the Chief Referee when asked to make corrections.

**Fairness**— A referee must avoid any hint of bias either by association or overt or covert acts. Any hint of bias can be a serious detriment to one's referee avocation. Everything pales in comparison to the overlaying principle, that the referee MUST ensure a fair and level (even) playing field for each Judo contest they officiate.

Most who choose the path of refereeing will generally be brown and in many cases black belts. So most have many years of Judo experience before they seriously get involved with refereeing. However, even *Gokyu* (Yellow) and *Yonkyu* (Green) *mudansha* (*kyu* grade *judoka*) may begin dabbling in refereeing if their instructor has no objection.

## Chapter 2 PREREQUISITES

To become a referee one need only be willing to make the effort. It does help though to have knowledge of Judo. Those with a better understanding of Judo will have an easier time learning to referee. Those with competition experience will have even a greater understanding into the less well defined areas of refereeing. If the referee has experienced what the contestants have gone through, then the referee can better predict and anticipate the actions of the competitors. This will make them a better referee.

If you ever decide to climb the certification ladder to the National Examination you are required to be *Shodan* (First degree black belt) in order to take that examination. Your efforts should be directed to the competitive phase in your early years in Judo. Still most brown belts starting at *Sankyu* (Third degree brown belt) should begin dabbling in the Art and Science of Refereeing. Coaches should encourage this. In some Judo clubs, instructors have judoka as young as eight years old practice refereeing during class mini Shiai (tournaments).

### Knowledge of the Rules

A good knowledge of the rules is very important for your progress as a referee. You must read and study the Judo

Refereeing (Contest) Rules. These rules are available at the USA Judo Website. Several other Judo Websites have copies of the rules. These copies can be downloaded and printed. Please be sure to use the latest version.

Copies of the rules are sometimes available from the Regional Chairpersons and/or Chief Referees. It is important that you go over and over the rules. Have other members of your club quiz you on the rules. Have your wife, husband, son, daughter or friend ask you questions when you have time. You need to know the rules in order to referee. An abridged version of the rules is in this manual. You need a complete copy of the rules to study!

On those long road trips to tournaments many referees traveling together go through the rules quizzing each other during the drive up to a tournament.

You do not need to know all the rules to start refereeing.

The Judo Refereeing (Contest) Rules do change from time to time. Sometimes these changes are not written into the newer version of the rules for a year or two. Therefore you must attend the clinics by

higher level National or International referees to gain an understanding of the latest interpretation of the rules.

## **Judo Experience**

Judo experience is very important. You must practice Judo on the mat. You must actually do the moves, go through the contortion of throw and counter or entry and escape. You must know Judo from the inside if you want to become a good referee. You must have been “there” so you know what is coming next (anticipation) or the options both contestants have at every stage of their competition. You need to eventually know when someone refers to *Ude hishigi juji gatame* or any other Judo technique what they are talking about.

Continue to attend competitive Judo Clinics and Techniques Clinics to stay up to date with the latest Judo techniques and strategies.

At all levels from Beginner to International, the referee must continue to review and continue to learn new Judo techniques and competitive strategies. New Judo techniques are being utilized /adapted which are variants of basic Judo throws and holds. The referee must continue to keep up with what the competitors are trying.

As a new referee you are not expected to know the names of all the throws or holds. This will come with time. You can still learn to referee with a basic knowledge of Judo.

## **Competitive Experience**

Competitive experience helps. Higher competitive experience helps even more to become a referee. If a new referee has competitive experience s/he will be able to more closely understand the action the contestants take during a contest. This helps conduct the contest in a more informed manner.

Competitive experience though advantageous, is not always necessary to become a good referee.

Competitive experience also helps in understanding the commands, judgments, position and procedures. Having been exposed to the process most contestants are familiar with the basics of refereeing and judo.

## **Teaching Experience**

Teaching Judo techniques, their counters (*Kaeshi waza*) and combinations (*Renraku waza*) in conjunction with *Katame-waza* (Groundwork techniques) helps all referees understand the sport which we officiate. It makes us better referees.

## **Coaching Experience**

As much as Judo needs referees, Judo needs more coaches and instructors. Most Judo contestants when they retire from competition disappear and abandon their sport. Most of those who stay, devote their efforts to coaching. Some continue on helping keep their original dojo producing contestants and others venture out on their own and open new Judo Clubs. This needs to happen more often. After some years as coach, some coaches begin to see the need to get involved in refereeing.

80-90% of all referees are instructors/coaches of their own clubs or assistant instructors at larger clubs. Only 10-20% of those who referee are exclusively retired competitors or non-competitive brown and black belts without their own clubs.

Having a coaches experience helps one referee. But what is even more important is refereeing helps makes one a better coach.

## **Chapter 3**      **CHARACTERISTICS**

Anyone can become a referee. Those that are not strong in the characteristics identified here can develop and/or learn these traits. Over many years we have identified certain characteristics which many of the best referees possess. These characteristics for the most part have been developed over one's life time by their life experiences, interpersonal interactions, work, play and family environments.

**Confidence**      Some new referees already have some confidence from either his/her working environment or school and home environment. With time and knowledge and practice NEW referees will become more and more confident. This is an important characteristic to developing a presence on the mat.

Confidence in refereeing comes from one's assuredness in knowing and applying the Judo refereeing rules. New referees do not usually have this confidence. It needs to be built up over time. It comes from comprehending the rules and more and more refereeing experience at sanctioned tournaments.

Many high level competitors have good confidence when they take up refereeing because of their abilities and mind set.

**Calmness Under Stress**      The referee should work on maintaining a calm demeanor when handling any situation that occurs on the mat. This is not easy and will take many years to develop. This comes with confidence in the knowledge and application of the rules especially during critical fast action situations. This is called equanimity.

**Stage Presence** One of the hardest traits to build upon is that of presence. New referees must, like an actor, project themselves in a confident and knowledgeable manner. Similar to one who has had experience leading, you must project an aura of confident assuredness in your actions and deeds.

Similar to acting, a good referee should NOT be over dramatic in their actions, just good and unlike acting the referee must do such a good job as not to be noticed by the coaches and spectators.

This balancing act is one of the most difficult facets of referee development that a referee must incorporate into their repertoire of officiating skills.

Initially, new referees shouldn't think about this category except that as they get better it will be a trait that needs to be improved.

**Deliberateness of Action (Also known as Conviction or Determination)** When a decision is made it must be made quickly and deliberately. There can be no wavering or displays of confusion (wishy-washy) when a decision is declared. Do not worry about this in the beginning. We expect new referees to be a little slow in calling scores or osaekomi, etc. It will take time to gain confidence and show more confidence in one's calls. In the beginning it is better to be correct and slow, than wrong and fast. The goal is to be correct and fast when making judgment calls.

**Leadership (Control)** When you are out on the mat you must be in charge. This doesn't mean being bossy. It means maintaining a dignified Judo like environment. A good referee needs to control without controlling. Just by serving in the position of referee, the competitors allow you to control the contest. The referee must respect the contestants in order for the contestants to continue to respect the referee.

**Flexibility (adaptability)** A New referee, in fact all referees must be prepared for changing rules and a changing environment.

**Receptivity** All referees must be open and receptive to learning how to referee and accepting feedback. They must be willing to improve.

## ***Jika No Kansei* (Strive for Perfection)**

Today we call this striving to reach one's fullest potential. The referee at all levels must seek to improve oneself by working more tournaments, attending clinics and seminars, seeking evaluation and feedback and continually sharpening ones' skills and knowledge.

**Sense of Fair Play** After safety, the fairness of the conduct of each contest a referee is involved with must be their highest priority. This may be mentioned several times in the manual because it is so important.

**Focus (Concentration)** When a referee is on the mat as a referee or judge it is very important that they focus completely on their duties. A loss of focus can cause judgment errors or create safety issues.

**Honesty** As a referee, you must be honest in your duties as a judge of the competitor's performances during competitive contests.

**Discreet** Be very careful discussing contests you have been involved with, with other referees, coaches or contestants. You can refer to the situations for learning purposes, but should not mention names. If someone is injured, you should only discuss it with the chief referee, if inquiries are made.

**Intestinal Fortitude (Guts)** Initially, as a referee this will be difficult to achieve. You must develop a high level of confidence in your application of the rules, especially the penalties. This is the ability to call every call whether it be a score or hold and especially penalty in every contest, **without influence** by the caliber of competitors, the competitor's record, the event, environment, home town advantage or a loud coach trying to affect your decisions.

**Courtesy** Be polite to everyone even those who are not polite to you. This goes a long way in presenting to the public the professional demeanor of the referee.

**Reliability** Once you begin to referee at tournaments you need to make a habit of always being on time for meetings in the morning. A good referee always is present for their rotation period onto the mat. If you have to leave early then you will inform the Chief Referee during the morning meeting before mat assignments. If there is a pre-tournament referee invitation by email or letter, you should respond. It is the polite thing to do.

## **Chapter 4      *DRESS AND DECORUM***

### **Appearance**

As those who endeavor on this quest are gentlemen and gentlewomen, the standard accepted societal norms of appearance and hygiene would apply.

This section will cover Appearance, Dress and Behavior. Basically it is just common sense that one should present themselves in a good light.

### **Personal Hygiene**

The referee should be clean and without body odor.

The hair should be clean and well kept. Men with long hair, or beards and mustaches are fine as long as it is well kept. If it is neat, then it shouldn't affect your refereeing. Fingernails should be clean and well kept.

## Uniform

The standard referee uniform around the world for a referee is the following. Properly fitting gray slacks (medium in color). The referee should wear a white short sleeve dress shirt. The short sleeves are for refereeing in hot weather when the jacket is allowed to be taken off.

The referee should wear a solid black tie. Remember the tip of the tie should touch the top edge of the belt and not go below the bottom edge of the belt. Special ties with Judo logos are allowed. The base color of the tie should be black. Striped ties or ties with large designs are not allowed. Exceptions will be discussed in the Regional Manual.

A properly fitting black jacket (blazer) is required. The two button variety is preferred over the three button. The double breasted jacket is not acceptable. Solid black socks should be worn.

Men and women wear the same uniform.

You should wear black dress shoes to the venue. When you go onto the mat you should remember where you leave your shoes.

It is best to leave your shoes under the Timekeeper's table so they are out of sight and no one steps on them when coming on and off the competition area.

When refereeing, the jacket must be buttoned. When judging the jacket must be buttoned (top button).

At some tournaments the Tournament Director provides a polo shirt to the referees. This is perfectly acceptable.

In small dojo tournaments or at camps, refereeing in one's Judogi is acceptable. It is preferred that everyone wear their white judogi.

An important concept about the uniform is that "Everyone" wear the same thing. In an event, one mat area cannot take their jackets off while another mat keeps theirs on. Everyone on all the mats must have their jackets ON or OFF. The Chief Referee makes this decision. The referees must present a unified front and present themselves in a professional manner.

In some regions in order to encourage brown and black belt contestants who will be competing later on in the day, they are allowed to referee with their Judogi. It is recommended that ONLY a WHITE Judogi be used for this purpose. This doesn't follow the unity concept, but needs to be done to get more referees involved.

In some regions, allowing referees with Black jackets, and others with *Judogis* and even street clothes may be necessary because there is a lack of referees. Though it may not be ideal it is necessary.

## Decorum (Behavior)

As in polite society one is expected to behave in a respectful and courteous manner. The referee represents the State Organization, National Organization, Judo and themselves.

## Be a Lady or Gentleman!

As a referee you will serve in an important role in the Judo community. Like a judge, you will make decisions that will affect the outcome of individual athletes. You must take your role as referee to heart. In this position you must respect every individual competitor, coach, parent, spectator or other referee. Do not let your title of referee convince you of any overall power. You are a part in the big machine equally important but not more than any other person be it competitor, coach or technical official.

**Be Humble** - As a Judo person and doubly so as a referee you need to make every effort to act humbly before the Judo community. Confidence is important in your function as referee. Arrogance is displeasing and seriously detrimental to a good referee.

**Always have a notebook and pen when attending clinics.** Get accustomed to having a pen and 3x5 cards or a small note book in your jacket pocket to take notes and write down unusual judo/referee situations that you experience or that you witness. You should do this not only for clinics but also when you referee. You can then ask a higher level referee how the situation should be handled. Of course you would take the notes after you are off the mat.

**Take Notes at Clinics.** The only way one remembers the details of topics discussed at clinics is to take good notes. Keep any handouts that are given. Maintain a three ring binder and keep all the handouts you get over the years. Keep your clinic notes in this binder.

**Questions:** Always ask questions. Get into the habit of making inquiries into the situations and rules you do not understand or have seen handled differently than you understood.

**Never Speak Ill of Your Fellow Referees.** Everyone makes mistakes. Learn from the beginning that it is inappropriate to speak of other referee's mistakes to anyone, another referee, coach, competitor or parent. Those who speak ill, we have found generally make many more mistakes than the referees they may speak about.

**Speaking with Coaches** At the beginner level you should direct all coach inquiries to the Chief Referee. You should avoid speaking with a coach by yourself about what transpired on the mat while you were refereeing. If you feel it is necessary then have another certified official with you.

A referee should never engage a coaches comments when on the mat during a contest. The coach must go to the jury to make a complaint.

We want to properly address all the coaches inquiries. The referee is there to insure that each contest is conducted in a fair and impartial manner. The coach is the players representative and if an inquiry or complaint is made, the jury or chief referee will address it. In these cases the chief referee or jury may come to you to get your opinion as to what happened. Coach and referee must work together to promote a fair and amicable outcome.

It will be mentioned many times that we are a small community and referees and coaches will be dealing with each other over many years. It is best for coaches and referees that they become friends. The coaches must feel that the referees are trying their best. The referees must understand the coaches are looking out for the welfare and fairness afforded their players.

## **Chapter 5 BASICS**

### **1. Starting**

At Local and Regional events after the referee meeting and before the tournament begins, a referee should walk their mat area to check for evenness, cracks and any potentially dangerous situations. Make sure there are Judges chairs and Judges and Referees flags. You should also check the scoreboards, numbers, clocks, flags to see how they work. Introduce yourself to the Technical Officials (Timekeepers & Scoreboard Operators). They are a part of the team. The referee and judges need to have a good rapport with them.

If there are several referees per mat area then the senior referee should conduct the equipment inspection walkthrough.

If you are on the first team out then you will have to follow the Team bow-in protocol as indicated in "a". When you are a referee the following steps should become standard.

- a. Official Opening Bow-In procedures. See Bowing Procedure.
- b. After the team bow-in, the referee should stand about four feet in front of the outside edge of the contest area at the top of the mat half way between the blue and white mark (Hajime position).

- c. When the contestants come up the sides of the mat look at them closely for Judogi control (sleeves and pants long enough, etc.) jewelry, blue and white sash/belt or blue or white judogi. Remember the blue competitor should be to the right of the referee.
- d. When they get to the side center edge they “should” wait for the referee to invite them in. You should then invite them in with the hand gesture (palms flat, 45° face up, fingers together) point to the competitors and then move the hands horizontally so you end up pointing to the marks. The contestants should when invited in, bow on the edge of the contest area in unison to each other (if they choose), then walk onto the contests area to their respective blue and white marks in unison. This outside bow is not required or enforced, but Judo etiquette expects it. **Make sure the scoreboard is clear!**
- e. When they reach their marks together, they should bow “without prompting” and take one step, left foot then right, forward into *shizen hontai* (ready position). At this time the referee announces “*Hajime*” (*Ha Gee May*) (Begin). **There is NO hand gesture for *Hajime*!**
- f. This bow is required and should be monitored for a proper and respectful bow. This bow is a sign of respect to one’s opponent and is expected Judo etiquette.
- g. If the competitors do not bow to each other at the start marks after 2 seconds, then indicate to them to bow and step forward.  
The referee should use a hand gesture by holding the forearms vertical hands flat, fingers together, palms facing each other and fingers pointing up. The hands are then moved toward each other to about a 30 degree angle (simulating bowing). The elbows remain in the same position. Then the referee would lower his/her arms to his/her side.
- h. Maintain Distance and Position as outlined in Chapter 7. Always check with peripheral vision the judges to see if they have any input. A referee should never directly look at a judge prior to giving a score or hold as it weakens their confident appearance.

## Edge: In or Out

**Dynamic Edge (2009-2010)** The definition for what is in is summed up in the following sentence. **“The “actions” are valid as long as either contestant has some part of his (or her) body touching the contest area.”**

1. *Translation:* “Actions” are when the competitors are moving “**rapidly**” **doing positive judo** along the edge, no attack (entry into a throw) need take place, but could take place.
2. A competitor in “action” may play in the safety area as long as either contestant has some part of his/her body touching the contest area. Any break in or stall of the action warrants *Mate*. The referee and judges must be cognizant of the safety issues brought about by this change.
3. The cardinal principle to follow is **Continuity of the Action and Dynamic Action.**
4. After the original attack inside, award the appropriate score (if any) for any subsequent *renraku-waza* (combination) or *kaeshi-waza* (counter) whether one player is inside (contest area) or both are in the safety area (outside), as long as there is “continuity” and there is no clear break in the dynamic action.
5. If the referee calls “*Mate*” in error and the judges believe the action and attack to be valid, they may nullify the *Mate* and score the throw. The Jury may be consulted.
6. Any attack in the Dynamic Edge situation should have immediacy of result (reasonable completion time).
7. The stepping out penalty still exists, but will only be given when an athlete walks out.

During dynamic action on the edge if a competitor executes a *sutemi waza* and goes more than half out, this throw should be considered valid for scoring purposes.

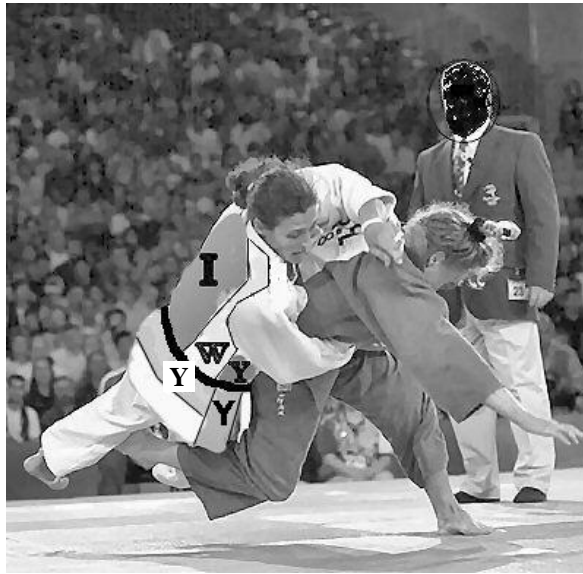
**Ne waza and Osaekomi waza**—As long as “any part” of “either” contestant is touching the contest area they are in. Allow the action to continue.

## Scores

I = *Ippon* or  
*Waza-ari* (If less  
control, force and/  
or speed)

W = *Waza-ari* or  
*Ippon* (If more  
control, force and/  
or speed)

Y = *Yuko*



**Ippon**—Throws with "Control", "Largely on the back", actually any part of the back, with "Force" and "Speed" should be scored Ippon. These throws can be drivers (straight in) or rollers. These throws can be done from high or low. Take into account the size of the contestants.

**Waza-ari** This score is **partially** lacking in one of the four elements (control, largely on the back, force and/or speed). What is usually missing is enough speed or force to consider Ippon.

**Yuko**— The most common Yuko is landing exactly on the "side." This type of landing can include some back if there is not enough force or speed for a Waza-ari.

**Koka**— The score Koka has been removed as of January 2009.

**Control** - Only give scores to throws that a *tori* (thrower) started where "control is evident at the start and "end" of the throw or countered where control is evident at impact. Do not give scores when contestants trip themselves or throw themselves to the ground. One contestant must cause the other contestant to fall. In *kaeshi waza* (counters) the determining factor is control at impact. In *kaeshi*, control is transferred during the execution of an original throw. During regular throws control in most cases requires hands on, however there are cases when hands need not be involved. This will be explained at clinics.

## Long Landings! It Ain't Over 'Til It's Over Landings!<sup>Berra, Yogi</sup>

A throw is judged for a score by its landing. Landings can continue from the first point of contact after the throw, until the last part lands and the continuity of the throw has ended.

Therefore, a contestant may land first on his buttocks then can be rolled to his back scoring an Ippon or Waza-ari. A contestant may land on his knee, then side and then finally across the back.

As long as the landing is considered "continuous" and "controlled" this throw should be scored a Yuko, Waza-ari or Ippon depending on the force and/or speed.

It is the custom that if a long landing has a significant delay (multiple (3-6) impacts) but is still judged continuous or an initial impact of significance occurs but the landing continues to the back, the referee should reduce the value of the score by one score.

The *tori* (thrower) must show "control" of the continuous action throughout the landing until the final movement.

Judgment on how a throw should score is based on the entire landing from the initial point of contact or impact to the final part of the body or back landing on the *tatami* when all **controlled** movement ceases.

The complete landing in *nage-waza* must be considered in total for scoring purposes, even if the action is slow, uneven (slight hesitation), or irregular (e.g. opposite side), so long as there is no loss of control and **no clear break** in the technique.

## **Holds/*toketa* (broken holds) *Osaekomi/toketa***

Key elements.

1. Control!
2. Uke (Held) on their back, one or both shoulders.
3. Tori (Holder) on “top” from a *kesa* or *shiho* position.
4. Not controlled by *uke*’s legs.
5. Inside the contest area.

## **Chokes (*Shime waza*)**

1. Make sure only the neck is involved, not the chin.
2. Chokes from “behind” on the chin should be stopped, but no penalty should be given.
3. Watch for the hands or feet tapping twice or more.
4. Watch for signs of incapacitation. Dropped feet or hands, etc.

## **Armlocks (*Kansetsu waza*) (*Gyaku*)**

1. Make sure only the elbow is involved.
2. There must be time to surrender.
3. Watch the free hand for the two taps or “*Maitta*” (I give up.).

## **Stopping (*Mate*) (*Mă tā*)**

Timing is very important! Read Article 17 of the Rules.

Avoid calling *Mate* during a throw or at the beginning of an action. If one contestant lifts her/his opponent who is on their back, off the mat call *Mate* immediately. The referee must not call *Mate* in the middle of a choke or armlock.

**Transitions**—When athletes get up from the ground during the contest (contest clock is running) be sure that each contestant is in a “safe/neutral” position. In these neutral/safe cases the action may be allowed to continue.

If one contestant is behind the other, then *Mate* should be called. If one athlete has an advantage grip while getting up, *Mate* should be called.

In any case where one contestants has an advantage over the other, *Mate* should be called.

## **Basic Gestures**

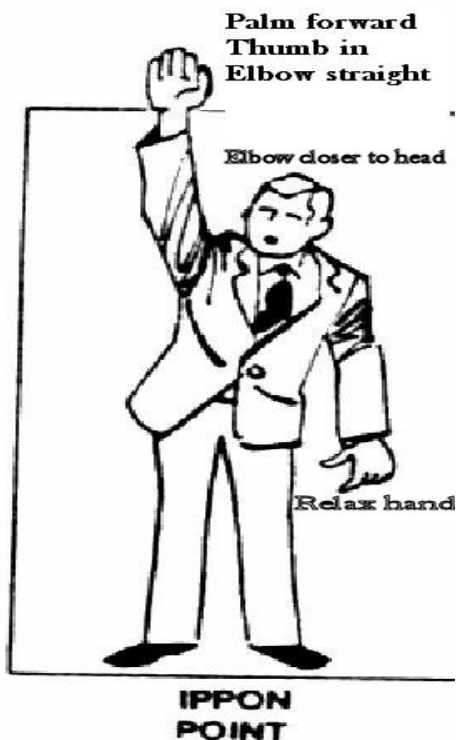
The following are the hand gestures (signals most used by referees). One should be familiar with “all” gestures.

Gestures are to be held up for 3-5 seconds.

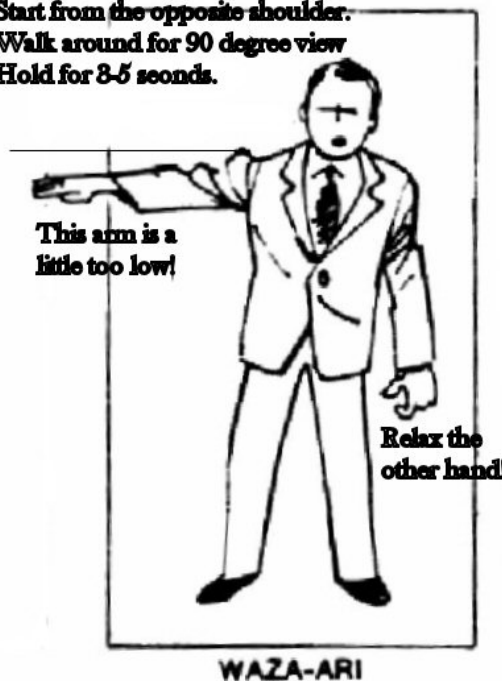
The following are the most commonly used arm gestures a referee will use in the course of every contest. Practice them in a mirror. Remember to make the voice command and gesture occur simultaneously.

The one gesture which occurs in every contest (match) is the indicating the winner gesture. This to should be practiced in a mirror. The hand should indicate to the winning athlete,

however should not go below the shoulder of the referee or above the top of the referee's head. Fingers together, thumb in, palm up at a 45 degree angle, and elbow straight.



Arm held a 90 degree angle.  
Palm flat, fingers together, facing the mat.  
Start from the opposite shoulder.  
Walk around for 90 degree view  
Hold for 3-5 seconds.



>Palm flat, fingers together, facing the mat.  
>Arm held at a 45 degree angle from the body.  
>Start at the opposite shoulder.  
>Walk with signal to display 90 degrees.



>Palm flat.  
>Fingers together.  
>Palm facing the table.  
>Elbow straight.  
>Arm held shoulder height.





## Remember Who Threw or Held.

Most referees will be able to remember who threw or held so that the score goes to the correct competitor. In some cases when there may be a loss of focus, the referee after gesturing and calling the score out loud should in their head repeat the color of the player who should receive the score (blue, blue, blue!). This will help the referee to give the score to the correct contestant. This can also be used in Osaekomi situations.

In the case that Ippon is given at the end of a contest and the contestants stand and go to their marks, if the referee does not remember who threw for what ever reason s/he should “look” at one of the judges. The judges should make it a practice to make a fist (subtle) (resting on the thigh) on the side who has done the throw or hold. The judge should notice that the referee is looking directly at them.

## End of Contest (Match)

When the horn sounds, say “Soremade” (So Ray Ma Day). There is NO hand gesture. Have the contestants go to their marks and dress. Most competitors will do this on their own. Walk to the referee start position and look at the scoreboard to confirm who won. You should know without looking at the board.

When indicating the winner step forward left foot then right foot, raise your hand and arm in the proper manner towards the winning contestant. Hold it up for 3-5 seconds. Then lower the arm and step back right foot then left to the referee’s original position. Be sure to give the win to the correct contestant.

Allow the contestants to shake hands if they so choose. They should then go to the side (and bow (not enforced, but expected)) outside the contest area and then leave the competition area.

## Chapter 6

# CATEGORIES OF EXAMINATION

It is very important to understand that the primary responsibility of the referee is to call the correct scores and give them to the correct competitors. At the end of every contest the right competitor must win.

### 1. VOICE

The voice should be loud enough to be heard by the contestants, judges and technical officials at the Timekeeper's Table. The commands should be said aloud in a commanding voice. The commands should be announced in a sharp, not drawn out manner. **There is no need to be too loud.**

Each command should be pronounced clearly. Do not yell. Voice must remain intact for the entire tournament. **One should adjust their volume to the environment.** If the crowd is loud then the referee's voice must be louder so the players, judges and Technical Officials can hear. If the crowd isn't so loud, then the referee need not be so loud.

- a. Demonstrate clear, crisp and annunciated commands.
- b. Sharp staccato commands.
- c. Voice must endure the event.
- d. Voice should be heard by the contestants, judges and technical officials.
- e. Do not strain your voice or yell.
- f. Adjust for the environment. Just above ambient sound level.
- g. There is no need to be loud if the environment has no need of it.

### 2. PRESENCE

This is reference to "stage presence". A confident, not arrogant presence is sought. Avoid wishy-washy gestures and commands. Indecisive judgments, showing a lack of conviction all goes to deteriorate one's presence. A good referee must project a quiet, humble, confident, in charge, deliberate manner when dealing with everything to do with refereeing. The referee must be effective without being over theatrical or over bearing. The referee must maintain a "poker face" (Stone face) on all calls and during all situations. Calmness and coolness under pressure is a good referees goal. Seek composure during tense situations.

This category will take time. Through experience and exposure one's presence is sharpened over many years of officiating at tournaments.

- a. Demonstrate (**Aura**) stage presence.
- b. Have Confidence, control, coolness and calmness under stress. (Equanimity) (composure under tension)

### 3. AUTHORITY

Be in control and have intestinal fortitude. Having the guts to call every score and penalty no matter what the consequences. Maintain control, but do not control! Remain calm, cool and collected when the action gets intense. The referee must maintain an in-charge type aura. The referee and judges must never look confused, befuddled or not in control. The contestants should control the pace and action of the contest. There are times though that the contestants try to manipulate situations. In these cases the referee must recognize and deal with these cases with authority and leadership. Each gesture should be done evenly and smoothly with no great speed. Actions of a hurried (harried) nature display a loss of composure.

- a. Demonstrates command and control.
- b. Acts in charge.
- c. Never loses control.
- d. Do not show confusion.

## 4. SIGNALS (GESTURES)

All gestures must be sharp, concise and accurate. Hold for 3-5 seconds. Not holding gestures long enough is one of the most frequent errors of all levels of referees. Voice and gesture simultaneously.

**Maintain eye contact with players during gestures.** Gestures must be natural and not over-emphatic or emotionally invested. Practice in front of a mirror. Gestures need to become subconsciously automatic (automatic).

- a. Demonstrate correct, clear and concise gestures, both as a referee and judge.
- b. Should be done evenly and smoothly with no great speed.
- c. Maintain signals for 3-5 seconds.
- d. Turn the score gestures 90 ° through natural movement so they can be seen.

## 5. MOBILITY

This category includes Mobility, Position and Posture. The referee should have good posture.

The referee should be Relaxed! Be cool and calm under fire. The ideal position: 5 feet in *ne-waza*. 10 feet (3-4 meters) standing.

Be in the best position to see the action happen. When observing *Osae-waza* watch from the head side of tori.

In *shime* and *kansetsu* be in position to see the tap and everything else. Never block sight lines (judges to players, judge to judge).

Mobility: Move deliberately. Do not swing your arms too much. Use the entire Contest area. Some referees have a habit of remaining mostly at the top of the contest area. For every 4-6 steps the players make the referee should make only one. Stay out of the way of the players. Stay in the contest area. A good referee should not cross their legs when the move sideways.

- a. This includes position and posture.
- b. Maintain correct distance. *Tachi-waza* = 10' *Ne-waza* = 5'
- c. Be in the correct position to observe throws, holds, chokes and armlocks.
- d. Move in an effective judo like manner.
- e. Stay inside the Contest area unless the situation warrants going outside to observe a crucial situation.

## 6. OBSERVATION

Observation is noticing illegal Judogi, long finger or toe nails, holes in the Judogi, dirty hands and feet, injuries, jewelry, hard objects, scoreboard errors, judge's with gestures sitting and standing, athlete's or coaches too close to the edge, unattended judge's chairs, etc. Also be observant of injuries. The officials on the mat must be aware of their surroundings. Constantly, without making it obvious check the judges or referee on the mat to see if they have any input.

- a. Notices Judogi problems.
- b. Notices jewelry, injuries, and prohibited acts.
- c. Be aware of peripheral activity.
- d. Constantly be aware of your fellow officials on the mat.
- e. Always be sure the Scoreboard is correct.

## 7. PROCEDURE

Knowing and being able to employ all the proper procedures involved in conducting a Judo contest. Team Bow in, Bow out. Referee and Judge rotation. Changing scores when the judges disagree, calling scores, *hantei*, golden score, *fusen gachi*, *kiken gachi*, giving penalties, etc.

- a. Knows and follows all the correct procedures.
- b. Does them without hesitation or error.

**8. APPRECIATION** **This is the most important category.** This includes judgment of scores, *osaekomi*, *toketa*, entry into *ne-waza* and the application and timing of *mate*. The ability to call the correct score when a throw or counter occurs and give it to the correct contestant is crucial. The proper application of prohibited acts and penalties is a crucial facet of appreciation. Calling *Osaekomi* exactly when it needs to be called and knowing when to call *toketa* at the appropriate time are other important skills. The ability to call *Mate* at the appropriate time is another important skill a good referee must develop. Consistency is imperative with judgment calls. A good referee must always be unbiased in all decisions. Comprehend the elements of the score (control, largely on the back, speed and force). Understand the designated impact zones (on the body) for the different scores.

- a. Judgment on throwing scores and counters.
- b. Calling *Osaekomi* and *toketa*.
- c. The correct use of *Matte*.
- d. Application of penalties.

## **9. PENALTIES Recognition and Appreciation**

Knowing all the prohibited acts and making the judgment when to penalize a competitor for a prohibited act is important to be a good referee. Intestinal Fortitude is paramount in this category. A good referee must recognize and call every “deserved” prohibited act. We have found that this is one of the weakest categories for most referees. The referee must not hunt for penalties. Be sure to give penalties only when they are deserved.

- a. **Recognize penalties and penalize them.**
- b. Demonstrate intestinal fortitude (Courage)

## **10. DETERMINATION (CONVICTION)**

When judgment is made, it is to be concise, sharp and given with full conviction. This goes hand in hand with Authority and Presence. The referee displays through body language, a sharp concise gesture and authoritative voice and 100% conviction on all judgment calls. As quickly as possible with a sure voice announce the call and display the appropriate gesture.

- a. **Show no doubt when making calls.**
- b. No wishy-washy calls.
- c. No slow signals.
- d. Rectitude (correctness of judgment, rightness of conduct)

## **11. TEAM WORK**

Work closely with Judges and Technical Officials. Smooth changes of scores without facial expressions is good teamwork. The assistance of Judges without meddling or overstepping duties is important. Use Non-verbal communications (looks and subtle nods).

- a. Work well with the team.
- b. Understand the principles of team work.
- c. Know referee’s duties vs. judge’s duties.
- d. Help, but do not interfere.

## **12. PROTOCOL**

Referee Ethics, Dress, Decorum and Code of Conduct. Dress appropriately. Be on time. Never miss a rotation. Never speak ill of other fellow referees. Never coach in your Referee uniform. Always attend the pre-tournament meeting and post-tournament meeting. Always request feedback. When feedback is given, accept it and do not make excuses. Always seek to improve. Deal with coaches and contestants in a professional and polite manner.

- a. Demonstrate correct bowing procedures.
- b. Appropriate dress & manners. (judo referee etiquette).
- c. Attending clinics. Asking questions.
- d. Being on time for rotation.
- e. Not speaking ill of other fellow referees. (ethics)
- f. Listen to feedback. No excuses. Seek guidance!

## Chapter 7 POSITION, MOBILITY AND POSTURE

### POSITION AND MOBILITY

- 1. Distance** – Nominal *Tachi waza* distance  
10 feet (3 meters)

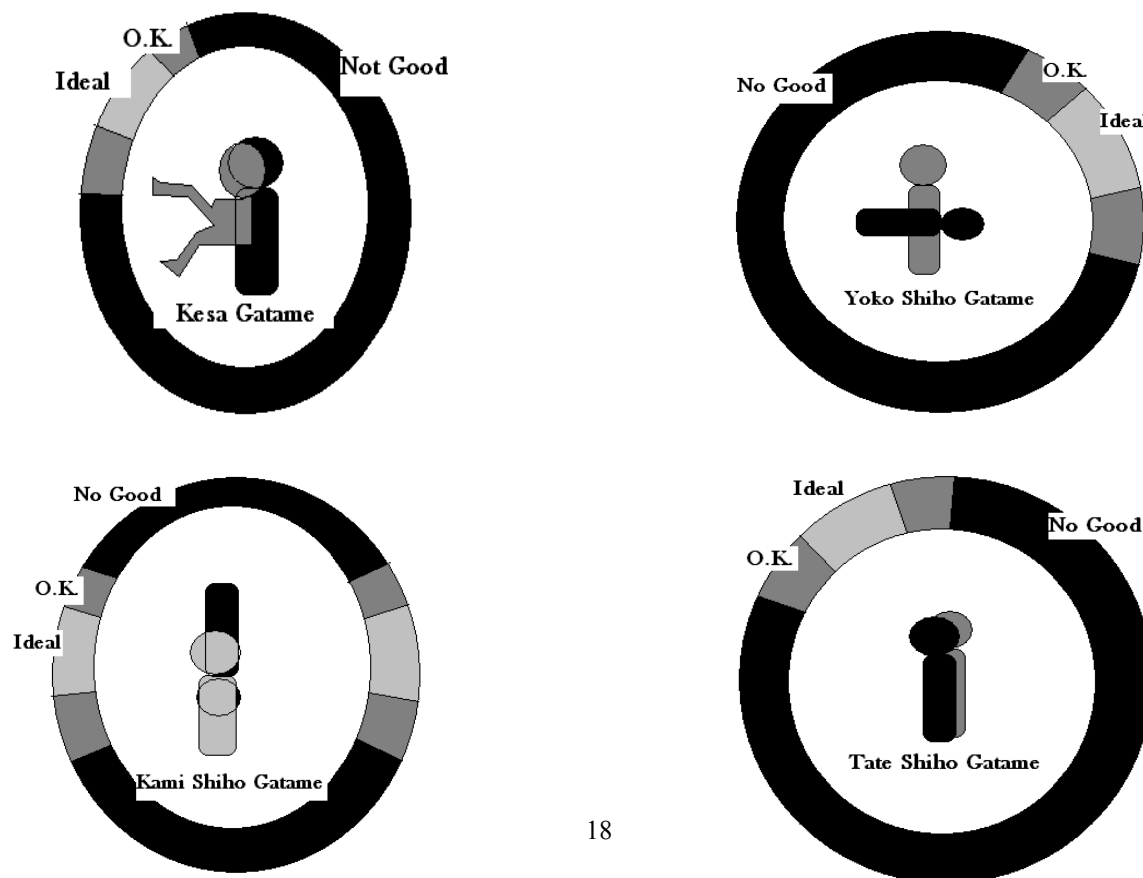
The best distance is generally around 9-12 feet. This should be adjusted for the size of the contestants.

Nominal *Ne waza* distance  
5 feet (1.5 meters)

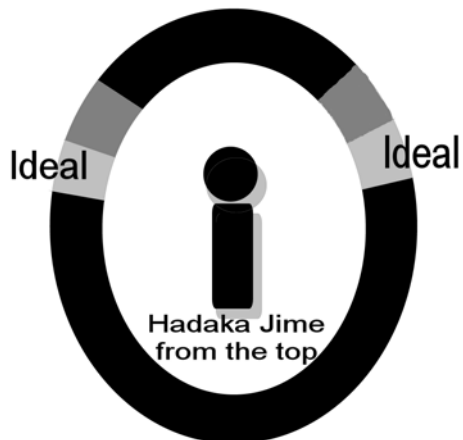
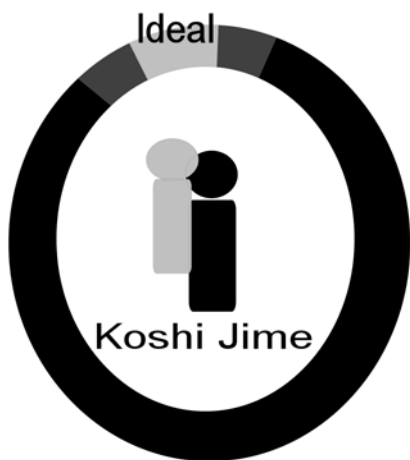
The best distance is from 4-6 feet. This should be adjusted for the size of the contestants.

These distances provide the referee a close view of the action. If the referee stands further away there can be a loss of control. Referees who move in too close risk being in the way of the contestants and could cause a collision between referee and contestants.

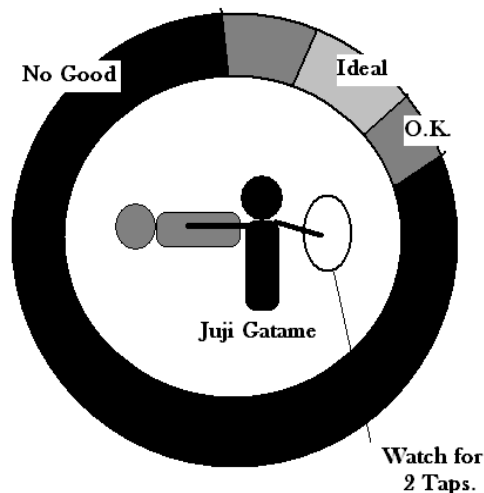
- 2. Osaekomi position** Be at the head of *tori*. The referee should stand at the open face side. This generally provides the best view of the contestants.



**3. Shime-waza position (Choking)** (watch the face.) Move in and/or OUT for a better look. (Point of view.) Watch the **hands AND feet** for tapping and the feet for “drop”. During a face down, covered up *shime waza* it may be necessary to get very close and go down on one knee and one hand to see the choke and make sure no pressure is put on the chin or face. A referee should never go down on two knees. It is unseemly, awkward and could be dangerous.



**3. Kansetsu-waza (Armlock/Armbar) position** Ensure that only the elbow is involved. Position oneself to watch the free hand for tapping.

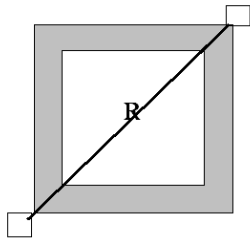


**5. In an Osaekomi spin** (In *kesa gatame* the *uke* spins to try to hook his/her leg over *tori*'s leg. The referee should reverse direction or stay still and let them come around.

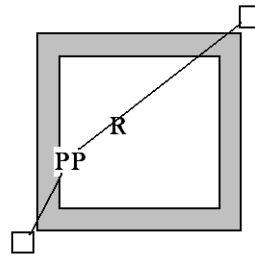
**6. Use the entire contest area.** Do not be afraid to turn your back to the Timekeeper's table. Too many referees remain at the top of the contest area. Do not go in the safety area unless absolutely necessary.

**7. Avoid blocking sight lines.**

Judge to Judge.



Judges to Contestants.

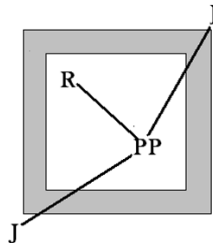


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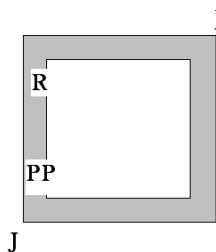
10'

**8. Perpendicular** C\_\_|\_\_C Feasible to a point. Try to maintain this position as much as possible. This position provides best view of both contestants, but is impractical to maintain constantly. Centrifuge effect! If players spin, then referee will not be able to keep up.

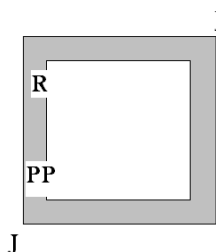
**9. Different Angles of View** Observe competitors from three distinct angles of view as much as possible. This gives the referee team three distinct point of view when any action occurs.



**10. Cornered** Corner judge – near half stay on the line. Far half move out, not down the line.



**11. Edge Tachi waza** The referee position should be opposite the judge as often as possible. (on the line.) However in *tachi waza* sometimes the action is too fast to position yourself on the line.



**Edge Ne waza** Position opposite judge as often as possible, but maintain Primary Observation Position.

**12. No Excessive Movement.** Don't waste movement!

Do not attract attention. New referees have a tendency to move like players. You must not move quickly unless absolutely necessary.

**13. Shadow** The referee must be the shadow of the competitors, not moving any faster to draw the eye of the spectators, Close enough to watch carefully every movement, yet not be in the way of the action. Move at a slower speed, one step for every 4-6 the contestants makes. Do not draw attention. Contestants dictate the action.

The referee should not direct the action. The referee is to allow the players to determine the speed and directions of the fight. The referee must allow the players to play their game. The referee simply provides the fair and even playing field.

**14. Positioning** (Fine tuning position.) This is a process of positioning oneself in the best place to observe the action of the contestants. The referee must analyze the actions of the competitors and determine the best place to stand to watch throws when they occur. Being in a good position to observe the impact of a thrown player is half the job to call the correct calls when throws do occur. The other half is recognizing what body parts and at what speeds and force they land to determine what score should be given.

- a. Primary (Optimal) Observation Position (light side)
- b. Establish aggressor and their pattern (front or rear, etc.)
- c. Determine direction of the throw. Stand in the best position to see the throws.
- d. When caught out of position make an educated guess taking into account uke and tori's body positions or look at the judge best positioned for a hint (non verbal).
- e. Tori blocks view of the impact (most common) (Dark side)

**15. Ma-ai** (spatial relationship)

The expected distance and position is comfortable, natural, normal or common. What is right for the referee and the trained observer.

The referee must maintain the optimal position and distance from the competitors. This position has been determined over the years to provide the most effective refereeing and allows the referee to be able to observe all actions, maintain control and avoid possible collisions between players and the referee.

The referee should maintain the ideal distance *tachi-waza* 10 feet, *ne-waza* 5 feet and ideal position to observe the action and have the best view to see the landings.

**16. Timing** Tempo, Pace. Maintain a steady tempo (pace). Change in pace of the referee indicates stress in the referee.

**17. Movement**

- A. Judo like, *ayumi ashi* to a point. Normal walking steps.
- B. Avoid wide steps. This is awkward, unbalanced.
- C. No Excessive arm swing movement. Just natural.
- D. Avoid Side cross step.
- E. Regal without pomp
- F. Avoid Shuffling (gotta go) fidgeting in a small area.
- G. Avoid high steps (muddy field).
- H. Avoid contestant type movement.
- I. Avoid fidgety movements of head, hands, arms and legs.
- J. Move in an assured and confident manner.

18. **Collision Avoidance** Avoid brushes, push offs, actual collisions, crushes with the contestants. These things happen when the referee is too close. Do not collide with the contestants. Maintain the expected 10 feet in *tachi waza* and 5 feet in *ne-waza*.

**Judge - Chair chicken**– As a judge you should remove yourself and your chair out of the way when the contestants come within 8-9 feet of your position. If you move any later than that the contestants could collide with you or your chair and become injured. Moving too late restricts the player’s use of that corner.

**Sleeping** - The judges must maintain constant vigilance. In some cases judges allow themselves to be distracted. They must maintain focus during their entire time on the mat.

**Incoming** - In venues where the judges’ chairs are near each other due to layout, if a player is moving towards one of the judges and that judge feels that the judge behind him may be hit, the judge should call out “incoming” or some other comment so the judge on the other mat can get up and get his/her chair out of the way.

**Wandering Eye** Judges must concentrate on their contest area. We have some judges’ who start watching contests on other areas during a contest on their own area. This behavior is unacceptable.

**Peripheral Vision** Just as the referee, the judge should be aware of everything that is going on the entire competition area. So good judges must develop good peripheral vision. Always check behind your chair for players just in case you have to move the chair. You do not want to injure anyone.

**19. Remain in the Contest Area** - Except when necessary (*Ne-waza* facing out), the referee should remain in the contest area most of the time. Only in certain *osaekomi waza*, *shime waza* and *kansetsu waza* situations should the referee go into the safety area to observe the action. If the best observation position is in the safety area, the referee should be in that position.

**20. Judge** Chair pick up technique- one hand to the side.

Line up on active line when throws on the line. This way the correct arm can be used to indicate in or out. Be sure you check the weight of the chair before hand. The chairs are suppose to be **lightweight** and sturdy.

**21. Deliberate Movement** Make no half steps or too many mid-course corrections when moving on the mat. Make complete actions. Constantly changing direction conveys indecision, which is not good for a referee. In a few instances this may be allowed.

Do not stand still for the entire contest.

## POSTURE

1. **Erect Posture** (Not stiff, confidence not arrogance) (Avoid head and/or body tilting.)

**Keep the head over the hips, keep back straight. Maintain a good erect posture.**

2. **Do not fold arms** Perceived as an arrogant posture. Let your arms hang naturally by your sides.

3. **No hands on hips.** Perceived as an arrogant posture.

4. **Ne-waza** The referee may go down onto one knee and one hand when necessary to watch close quarter choking situations. Never two knees and two hands.

5. **Bend over properly for ne-waza.**

The front leg is to be bent, the torso should be at a 45° angle with the mat, the back leg straight. The same side arms should parallel the upper legs for symmetry.

6. **No hands on knees** when bending over .

7. **Do not squat** to get a lower point of view. Use #5 above.

8. **Avoid touching yourself.** At any moment a picture will be taken. (Itching, picking, adjusting, etc.)
9. **Osaekomi—Watch the legs** (no plange - leaning on one leg to look over.) Move over to take a look.
10. **Maintain a balanced stance.** Head above hips, except when leaning over as in # 5 above (to be kept to a minimum.)
11. **Poker face** - (No flinching, no tells) (**Stone face**) No one should be able to tell what you are thinking except through your official gestures and head nods on judge disagreements.  
As referee and judges we must minimize any type of facial expressions or body movement which indicates agreement or disagreement unless procedure requires it. We see in too many instances when the judges agree with the referee's call they (the judge) shake their head up and down indicating agreement. This should NOT be done.
12. **Hands**—Relaxed (good) Slight natural curl of the fingers, arms relaxed to the sides. No other hand position is allowed when arms are to the referees sides.
13. **Head** - Chin even (level) No Chin up or Chin down.  
No “Deliberate” (Intentional) head turning to check judges. (Should be kept to a minimum)  
Head tilting (sideways) (ne waza) Try to keep to a minimum.
14. **Judges**
  - A. Knees should be shoulder width apart.
  - B. Hands on the thighs. Fingers in. Elbows relaxed.
  - C. Feet flat on the mat (thighs parallel with mat and feet under knees. (Different heights requires adjustments.)
  - D. Head forward of the hips. (Show interest.)
  - E. Short for chair - balls of feet on the ground.
  - F. Get up. Drop one foot back, lean forward and push up.
  - G. Head tilting (sideways) (ne waza) Avoid doing it.
  - H. Judge’s flags. Blue flag outside to protect white flag from getting soiled when sliding into holster.
  - I. The judge’s seat needs to be placed in the correct position so that the judge’s feet do not touch the contest area.

## Chapter 8

# 2010 JUDO CONTEST (REFEREEING) RULES BASIC SYNOPSIS

1. **COMPETITION AREA** 14m x14m (46'X46') to 16m x 16m (52'X52') The whole mat. Tatami  
The competition area is divided into two areas demarcated by different colored tatami.  
**Contest Area** 8m x8m (26'x26') to 10m x 10m (33'x33')  
**Safety Area** 3 meters. (10 ft). 3-4m (10-13 ft) adjoining safety area.  
**Blue and White tape** 10cm x 50cm (4"x20") 4 meters (13') apart. Start Marks.  
**Free Zone** 50 cm (20 inches) around the edge of the safety area. No Tables, Chairs or Signage.  
Even, smooth surface without spaces, firm under foot. Resilient floor or platform.
2. **EQUIPMENT**
  - a. **Flags (Referee)** Referee's flags on table or rear judge's chair.
  - b. **Chairs and Flags**  
Two sturdy lightweight judges' chairs placed in opposite corners of each competition area.  
Judge's flags (one blue, one white) in a holster attached to the chair.
  - c. **Scoreboards** Two per competition area.  
Electronic Scoreboards preferred. Manual scoreboard must be at the table ready in the event the electronic boards fail.

**Manual Scoreboard**

WHITE			BLUE		
0	1		1	0	
WAZA-ARI	YUKO		WAZA-ARI	YUKO	
Shido 3	Shido 2	Shido	Shido 3	Shido 2	Shido

- d. **Time Clocks** 1 clock for Contest time. 1 clock for White *Osaekomi*. 1 clock for Blue *Osaekomi*. 1 extra clock for back up. Must be used on conjunction with electronic clock. (redundant)
  - e. **Flags** Yellow for Contest Time (up when time stopped). Green for *Osaekomi* (up when time running.) Flags are used only when manual scoreboards are in operation.
  - f. **Audible Device** Loud and different for each competition area. **Table** for Scoreboard and Timekeepers, Recorders (Scoreboard Operators) and List writers (Score sheets).
  - g. **Blue and White Judogis** The contestants shall wear a blue or white Judogi. 1<sup>st</sup> called wears blue. Spectators shall not be closer than 3 meters to the edge of the Competition Area.
3. **UNIFORM** Unsoiled without rent or tear. Soft cotton and not too thick. Lapel 1cm thick max. 5cm wide.  
Jacket- Sleeves to wrist or (5cm) 2" above. (10-15cm) 4-6" of space from wrist to armpits.  
Bottom of jacket reaches closed fist (first knuckle) (covers buttocks). Crosses 20cm in front.

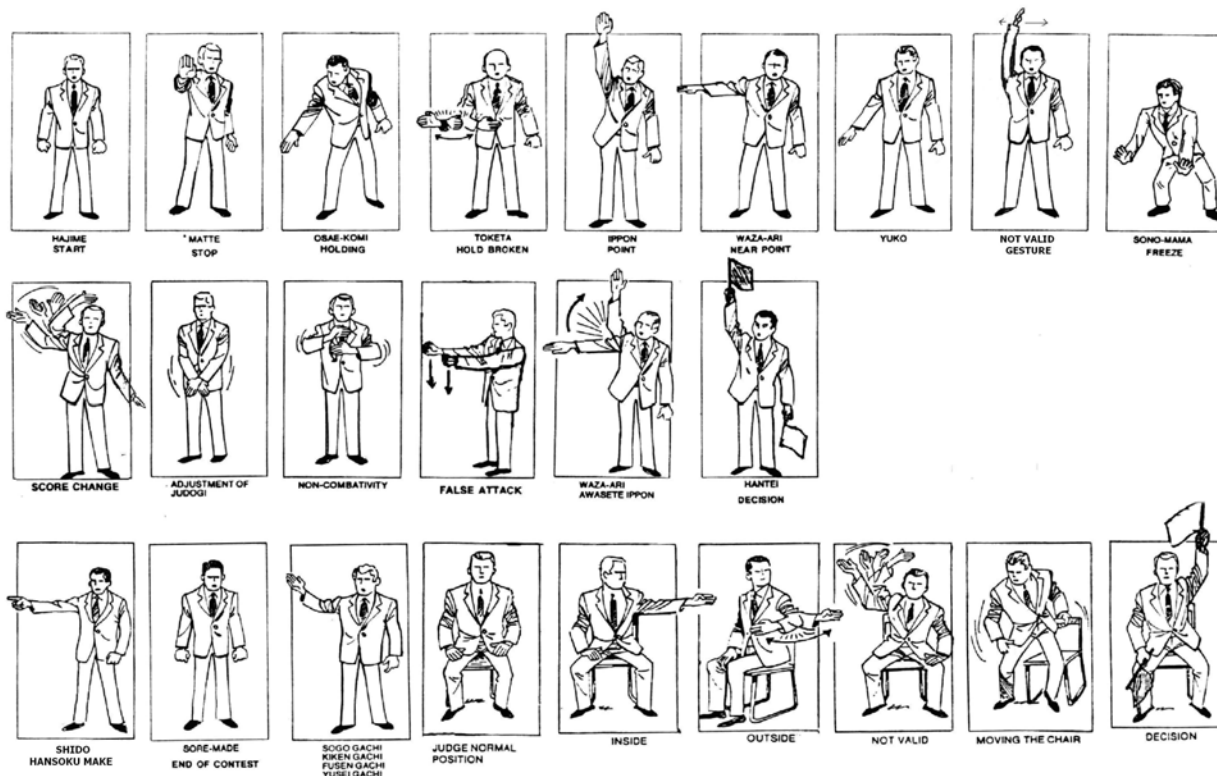
Pants- Cuffs to ankle or (5cm) 2" above. (10-15cm) 4-6" of space from ankle to buttock.  
 Belt- 5cm (2") wide, twice around, square knot, (20-30cm) 8-12 inches free ends.  
 Markings- Left chest patch -100cm<sup>2</sup> (4"x4") (16in<sup>2</sup>, Back patch 30cm x 30cm (12"x12"),  
 Name (on belt, top pants and bottom of jacket. 3cm (1") x 10cm (4") and back of  
 jacket 7cm (2¾") x 30cm (12"), Shoulder patches 5cm (2") x 25cm (10"),  
 Manufacturer's logo 25cm<sup>2</sup> (2"x2")

White tee shirt or white leotard- (female) No color, printing or design.

Jewelry- Must be removed. No taping earrings or rings.

First contestant called wear's the Blue *Judogi*, the second the White *Judogi*.

4. **HYGIENE** Hands & feet clean, nails cut, judogi clean, no foul smells & no tears. Long hair tied back. (One free tie back 2<sup>nd</sup> time shido.) Contestant does not comply, before start, *fusen*, after start give *kiken*.
5. **REFEREES and OFFICIALS** One referee & two judges assisted by timekeepers and recorders.
6. **POSITION and FUNCTION of the REFEREE**  
 Stay within the Contest Area. Check the area and equipment before the start of the contests. He shall conduct the contest and administer the judgment.
7. **POSITION and FUNCTION of the JUDGES.** Sit in chairs in opposite corners, signal on scores, outside, *osaekomi*, penalties, (every decision) when disagreeing with referee. When judges agree maintain gesture, stand after 5 seconds. All three different, if both below stand (middle score), if both above stand, if one above and one below drop signals fast. Watch scoreboard, bring mistakes to the attention of the referee. Stand if the judge sees something the others do not. Do not preempt the referee's calls. Accompany player if s/he leaves during a contest.\* Remove chairs when players come close (2 meters) or when Competition Area is closed.  
 A female contestant must be accompanied by a female official, a male contestant by a male official.
8. **GESTURES**



Hold gestures for 3-5 seconds. 90 degree turn on all score calls, so signal can be seen by all.

**9. LOCATION** *Tachi-waza* (Standing)-

All actions are valid and may continue (no *Mate*) as long as either contestant has some part of his (or her) body touching the contest area. (Similar *Ne-waza* criterion is to be applied). (2009)

**Exceptions:** a) After the original attack inside, award the appropriate score (if any) for any subsequent renraku-waza or kaeshi-waza whether one player is inside (contest area) or both are in the safety area (outside), as long as there is “continuity” and there is no clear break in the dynamic action.

b) *Ne-waza* (Groundwork) and *Osaekomi* (Holding)-When no part of either player is in, it is out.

**10. CONTEST DURATIONS** 5 minutes for men and women. Variations allowed for Juniors.

**11. TIME OUT** - Time between *Mate* and *Hajime* and *Sonomama* (Freeze) and *Yoshi* shall not count.

**12. TIME SIGNAL** - Loud audible device! Varying sounds for multiple competition areas.

**13. OSAEKOMI TIME** 1 - 14.9 seconds *Kinsa* (Slight Advantage) (Used for Hantei.)  
15—19.9 seconds *Yuko*  
20 - 24.9 seconds *Waza-ari*  
25 seconds *Ippon*

**14. TECHNIQUE COINCIDING WITH THE TIME SIGNAL** Throw that start before or at the bell are valid for scoring purposes.

**15. START OF THE CONTEST** Referee and Judges must be in position before the contestants arrive. Referee must ensure the competitors walk to the blue and white marks and bow properly at those marks and step forward from the mark to the ready position. At the end, ensure the competitors bow out properly.

**16. ENTRY INTO NE-WAZA**

- a. A contestant may go to the ground after a throw.
- b. If one contestant falls, the other may take advantage and go to the ground.
- c. One contestant obtains some considerable effect with *shime* or *kansetsu waza* from the standing position may be taken to the ground.
- d. One contestant applies a skillful takedown, they may go to the ground.
- e. When ever one contestant falls down not covered by the proceeding subsections.

**17. APPLICATION OF MATE**

- a. When one or both contestants go outside.
- b. When one or both contestants perform a prohibited act.
- c. When one or both contestants are injured or taken ill.
- d. When a contestant must adjust their *judogi*.
- e. When during *ne-waza* there is no apparent progress.
- f. When a player regains a standing or semi-standing position from *ne-waza* bearing his opponent on his back.
- g. When one contest from *ne-waza* lifts his opponent who is on his back with his legs around any part of the standing contestant, clear of the mat.
- h. When a contestant performs or attempts to perform *Kansetsu* or *shime waza* from the standing position and the result is not sufficiently apparent.
- i. When the referee and judges or Referee Commission (Jury) wishes to confer.

**18. SONOMAMA and YOSHI** Freeze position. Only used in *ne-waza*. *Yoshi* (continue).

**19. END OF THE CONTEST** "Soremade" (End of Contest) is announced when *Ippon*, *Waza-ari awasete Ippon*, *Sogo gachi*, *Fusen gachi*, *Kiken gachi* and *Hansoku make* are attained.

Scoreboard - Ippon prevails over waza-ari. One waza-ari prevails over any number of yukos, one yuko prevails over no recorded scores.

At the end of the regulation contest if the scores are even, a **Golden Score** (Sudden Death Overtime) **Contest** will be held. Any scores or penalties will remain on the board, the clock will be reset. It will be held immediately after the regulation contest. The duration shall be for 5m-3m,4m-2m, 3m-2m,2m-1m. **The first called score or penalty wins.** The first shido is free. The 2<sup>nd</sup> shido must be 2-1 majority vote. If there are no scores or it is even at the end. Hantei will be called and the flags used to determine the winner. The action during Initial Contest and the Golden Score period will be taken into account. (2010) *Osaekomi* goes to 25 seconds. If tori has *osaekomi* for 15-24 seconds and commits a prohibited act himself, he loses by the penalty. No *Hiki wake* gesture used.

**HANTEI** No score after Golden Score contest. Decision made on *Kinsa* (Advantages-Attacks) during the initial and golden score contests. (quality vs quantity). Ensure proper execution of the Bow out Procedure (step back to line, bow).

**20. IPPON** Throws with “control”, “largely on the back” with “force” and “speed”. (Four elements) Hold for 25 seconds. Gives up (taps twice or more or says *Maitta*“.)

From *Osaekomi*, *Shime* or *Kansetsu waza* or is incapacitated by *Shime* or *Kansetsu waza*.

Uke “bridging” score counts. In *newaza*, if *Mate* is called in error place players in original *ne waza* position (majority of three). Equivalence: Blue gets *Hansoku make*, White gets *Ippon*

**21. WAZA-ARI AWASETE IPPON** Two waza-ari make one ippon.

**22. SOGO GACHI**-Compound win (Blue gets waza-ari, White gets *shido* 3)(Blue gets *shido* 3 then White throws for waza-ari.) Announce “Sogo gachi” when indicating the winner.

**23. WAZA-ARI** (Almost *Ippon*) partially lacking 1 of the 4 elements. *Osaekomi* for 20-24.9 seconds. Equivalence: Blue gets third shido, white immediately is given Waza-ari. (Yuko is removed.)

**24. YUKO** (Almost *Waza-ari*) partially lacking 2 of the 4 elements. Landing on side. *Osaekomi* for 15-19.9 seconds. Equivalence: Blue gets second *shido*, white immediately is given *Yuko*.

**25. OSAEKOMI** When in the opinion of the referee, one player holds the other with **control** and:

- a. *Uke's* back (one or both shoulders) is/are on the mat.
- b. Control made from the side, rear or top
- c. *Tori* is free of *uke's* legs (controlled).
- d. The hold is inside the contest area.
- e. *Tori* is in the *kesa* or *shiho* position

**26. PROHIBITED ACTS and PENALTIES** There are 34 Prohibited Acts. There are two penalties.

### **SHIDO (Slight Infringement)**

1. Avoid taking hold. (Generally more than 5 seconds.)
2. Defensive Posture. (Generally more than 5 seconds.)
3. False Attack.
4. Hold sleeve ends. (Generally more than 5 seconds.)
5. Fingers interlocked. (Generally more than 5 seconds.)
6. Disarrange own gi.
7. Pull down into *Ne-waza*. (*Hikkomi*)
8. Finger in opponent’s sleeve or cuff or screw up.
9. In the standing position. To take any grip other than normal without attacking. (Generally more than 5 seconds) (Belt, below the belt, 2 hands same side, one handed, cross back grip, one leg hook. etc.)
10. Non-combativity. (Approximately 25 seconds)
11. Pistol Grip. (Immediately) End of sleeve.
12. Pocket Grip a/k/a Cat’s Paw Grip. End of sleeve.
13. Encircle the belt around an arm, etc.
14. To take the *Judogi* in the mouth.
15. To put a hand, arm, foot or leg directly on the opponent’s face.

16. To put a foot or leg in the opponent's belt, gi.
17. To apply shime waza using the belt, bottom of the jacket or using the fingers.
18. Go outside/Push outside.
19. To apply leg scissors to head, neck or trunk.
20. Kick to release a grip. (*Kote tataki*)
21. To bend back the opponent's fingers.

### **HANSOKU MAKE (Grave Infringement)**

22. Kawazu gake (entwine leg, kick forward, fall back)
23. Kansetsu anywhere other than the elbow.
24. To lift off and then drive back into the mat.
25. To reap the opponent's supporting leg from the inside during harai goshi, etc. (*Kusabe gari*)
26. To disregard the referee's instructions.
27. To make unnecessary calls remarks or gestures to the opponent or referees.
28. Any action which may injure, especially spine and/or any action against the spirit of Judo.
29. Standing waki gatame (direct) (armpit/one arm)
30. Tori dives onto head.
31. Fall back upon opponent
32. Hard or metallic object. Other than jewelry. (Remove jewelry during the contest-no penalty.)
33. Coming onto the contest area with an illegal judogi.
34. To make any direct (initial) attacks or blocks with one or two hands or with one or two arms below the belt (*Ashi dori waza*). (2010)

When the first *shido* is called, “*Shido*” is announced, the penalty is marked in the *Shido* box on the Scoreboard.

The first *shido* is a warning and has no equivalent score. When the second *shido* penalty is called “*Shido*” is announced, the penalty is marked in the *Shido 2* box on the Scoreboard and Yuko is given to the opponent. When the third *shido* is called “*Shido*” is announced, the penalty is marked in the *Shido 3* box and the opponent gets a Waza-ari, the Yuko is removed. When the fourth *shido* is called by the referee (conference). If the referee and one judge agree (no conference). If the judges call the fourth *shido* (no conference). Handled with Indirect *Hansoku Make* procedure. Direct *Hansoku Make* out of the competition except 30 Diving, 33 Illegal Judogi and 34 Direct attack with hands/arms below the belt, which are each just out of the contest. Indirect *Hansoku Make* (build up) (4 *shido*) just out of the contest. Direct *Hansoku Make*, conference required. Only one penalty for each contestant may be displayed at any time.

**27. DEFAULT AND WITHDRAWAL** Default (*Fusen gachi*) Not showing up. (Out of the competition.)

Withdrawal (*Kiken gachi*) Withdrawing from contest due to injury or other reason. (Out of the contest.)

When awarding the winner, announce “*Fusen gachi*” or “*Kiken gachi*”.

### **28. INJURY, ILLNESS OR ACCIDENT**

**Injury:** Injured contestant's fault, injured contestant loses. Uninjured contestant's fault uninjured contestant loses.

It is impossible to determine fault, injured contestant loses.

**Sickness:** If a contestant becomes sick, they lose the contest. (vomit, etc.)

**Accident:** Injury caused by an outside influence (lamp falling off the ceiling, etc.) contest is voided.

(Jury) Refight if injured contestant can within a reasonable timeframe. If injured contestant cannot, s/he loses.

### **Medical Examination:**

**a)** The Referee shall call the Doctor to attend to a contestant who has received a severe impact to the head or back (spinal column), or whenever the Referee has reason to believe there may be a grave or serious injury. In either case, the Doctor will examine the contestant in the shortest time possible and indicate to the Referee whether the contestant can continue or not.

If the Doctor, after examining an injured contestant, advises the Referees that the contestant cannot continue the contest the Referee, after consultation with the Judges, shall end the contest and declare the opponent to be the winner by *Kiken-gachi*.

b) The contestant may ask the Referee to call for the doctor, but in this case the contest is terminated, and his opponent shall win by *Kiken-gachi*.

c) The Doctor may also ask to attend to his contestant, but in this case the contest is terminated, and the opponent will win by *Kiken-gachi*.

### **Bleeding Injuries**

When a bleeding injury occurs, the Referee shall call the Doctor to assist the contestant in stopping and isolating the bleeding.

In cases of bleeding, for health reasons, the Referee shall call for the Doctor; it is not allowed to compete while bleeding.

However, the same bleeding injury may be treated by the Doctor on two (2) occasions. The third (3rd) time that the same bleeding injury occurs, the Referee, after previous consultation with Judges, shall end the contest for the contestant's own safety and he shall declare the opponent to be the winner by *Kiken-gachi*.

In any case where the bleeding cannot be contained and isolated, the opponent shall be the winner by *Kiken-gachi*.

### **Minor Injuries-**

A minor injury may be treated by the contestant himself. For example in the case of a dislocated finger, the Referee shall stop the contest (by calling *Mate* or *Sono-mama*) and allow the contestant to reset the dislocated finger. This action should be done immediately with no assistance from the Referee or the Doctor and the contestant can continue in the contest. The contestant will be allowed to reset the same finger on two (2) occasions. If the same dislocation occurs a third (3rd) time, the contestant shall not be considered to be in condition to continue in the contest.

The Referee, after previous consultation with Judges, shall end the contest and declare the opponent to be the winner by *Kiken-gachi*.

## **29. SITUATIONS NOT COVERED BY THE RULES** Consult Referee Commission (Jury)

**SPECIAL RULES** - 13-up *Shime waza* (Choking techniques) 17 and up or Senior *Sankyu* and above *Kansetsu waza* (Armllock techniques) Contests 2,3,4,5 minutes.

The entire USA Judo Refereeing Rules may be downloaded from the Referee Page of the USA Judo Web Site. We highly encourage all referees to have a copy of the entire rules.

## Chapter 9 BOWING PROCEDURE

### 3. Initial Formal Bow at the Beginning of a Session (First contest of the day)

At most U.S. Tournaments, the referees enter the competition area from the Timekeeper's table side of the competition area. Therefore the following standardized protocol is recommended for all events.

3.1 The three members of the referee team are to step from the floor onto the outside edge of the safety area to the left (sitting at the table) of the timekeeper's table. The team steps onto the competition area in unison, left foot then right and then they bow in unison. The referee announces "*rei*" in a voice only the judges can hear.

**Teams always go on and come off "clockwise" (to the left).** It is important that the referee team maintain an **equal** distance from each other to present themselves as a team.

3.2 The first team of designated referees turns to the "left" and walks (in step) on the **outside edge** of the competition area in single file (judge/referee/judge) to a centralized position at the top (side opposite the Timekeepers table) (Far side) of the contest area and then turn and face the *joseki* (Timekeeper/Jury Table). The heels of the three officials should be on the outside edge of the safety area.

**Variants for Safety Reasons:** If there is an adjoining competition area to the left of the competition area that the referees are bowing onto, for safety reasons the referee team would walk up on the **inside edge** of the safety area.

If there is not an adjoining area to the rear (or top of the mat) far side from the Referee Jury table (Timekeepers Table) the referees should go to the **outside edge** of the safety area on the top side as describer in 3.2.

If there is an adjoining area on the top side then for safety reasons the referee team would walk (in step) along the **inside edge** of the safety area.

3.3 Once at the centralized position at the outside edge of the competition area, standing side by side, the referee and judges bow towards the *joseki*. The referee announces "*rei*" in a voice only the judges can hear.

3.4 From there the referee and judges walk forward **into the contest area**, approximately one meter. (If *tatami* is used then the referee team should walk in and place the end of their toes on the inside edge of the first *tatami* in the contest area. This would be exactly one meter). This should be done without "obviously" looking down to see when their toes reach the one meter mark. Now that they are in the contest area, the referee team would bow for a second time toward the *joseki* at the referee's command.

3.5 The referee takes a step backwards (**never leaving the contest area**) right foot then left, while the judges turn to face each other. The referee in a voice only the judges can hear says, "*rei*" and they bow.

3.6 The referee and judges take their positions immediately. The judge that reaches the chair first (rear judge) remains standing in front of the chair (facing the center of the contest area) waiting for the other judge and together they sit down in unison. This same seating procedure should be followed after each conference.

### 4. Changing Referee and Judges (Single Rotation)

In the United States, the referee will change places in most cases using a single rotation system remaining on the competition area judging 4-6 contests then getting up to referee 2 to 3 contests. The following protocol is recommended.

4.1 After the referee does his/her two or three contests (as directed by the Chief Referee), when the contestants bow at the edge of the contest area or leave the contest area if they do not bow, the judge who is next on the assignment list or the next card would stand.

4.2 The referee would then walk to that judge and stop two meters (six feet) from the judge. The referee coming off should be about one foot from the edge of the contest area. When the referee has stopped moving, both will bow to each other. The new referee would then walk to the referee's central position.

The referee who is leaving would leave the contest area moving immediately into the safety area (to the outside). The departing referee may walk along the safety area to the timekeepers table or exit the safety area from the far side (top of the mat).

4.3 During that exchange, the next (on deck) judge would sit in the empty judges' chair. This on-deck judge need only bow onto the safety area and immediately fill the empty judges' chair. In this way there is no lost time and the next contest can begin without any delay.

## **5. Changing Referee and Judges (Team Rotation)**

When there are 6 or 9 or 12 referees, a team rotation system can be used. There are three methods which have become standard. They are Top, Bottom and Top & Bottom.

When the Referee Team has completed their shift (rotation), and after the contestants have left the contest area the team should change with the following protocols.

### **Top Edge (Far side) Change**

5.1 The departing referee and judges walk to the outside edge of the competition area (no adjoining area) at the top center edge (farthest from the Timekeepers Table) with their heels on the outside edge of the safety area and bow in unison.

5.2 They then turn left and walk off as described in 8.4 and 8.5.

5.3 As soon as the contestants have left the contest area. The on-deck team should bow in according to 3.1, 3.2 and 3.3. The on-deck referee team should be at the top center edge of the safety area in a timely fashion so as not to delay the competition.

The referee and judges would bow as required in 3.3 and then go to their positions so the competition can continue.

### **Bottom Edge (Near side) Change**

5.5 The departing referee and judges walk to the bottom edge of the competition area (to the right of the Timekeepers table) with their heels on the outside edge of the safety area and bow in unison and then step off.

5.6 At the same time that bow is being done to the right of the Table, the On-deck team will bow in on the bottom (near side) outside edge of the safety area to the left of the table. The on-deck referee team may bow as early as when the departing referee team begins moving to the right side of the Timekeepers table. This will reduce down time.

5.7 The referee and judges would then go to the respective positions so the contests can continue.

### **Top and Bottom Change**

When the Referee Team has completed their shift, and after the contestants have left the contest area.

5.8 The departing referee and judges walk to the outside edge of the competition area (no adjoining area) at the top center edge (farthest from the Timekeepers Table) with their heels on the outside edge of the safety area and bow in unison. The safety variant (see 3.2) should be used if applicable.

5.9 They then turn left and walk off as described in 8.4 and 8.5.

5.10 At the same time that bow is being done at the top of the competition area. The On-deck team will bow in on the bottom (near side) outside edge of the safety area to the left of the table.

5.11 The referee and judges would then go to their positions so the contests can continue.

## **6. Changing Referee and Judges During the Medal Contests**

At larger events (Senior Nationals, U.S. Open, New York Open, etc.) during the medal contests, the referee teams completely change for each contest. (Similar to Section 5.)

6.1 If there will be a break between the preliminaries and finals then the last referee team on each area should do the formal bow out. This would require the first referee team for the finals to open each area with the formal Bow-In protocol (3.1-3.6). If there was no break then the Formal Closing and Opening can be dispensed with.

6.2 The Chief Referee or Referee Commission will determine which method should be used when changing referee teams. That is Formal, Top, Bottom or Top & Bottom.

6.3 If a referee from the departing team is also a member of the on-deck team then s/he must after bowing off walk quickly to the left of the table join the on-deck team, bow-in in the appropriate manner and take their positions.

## **7. Contestants Entering and Leaving the Competition Area Tachi Rei between Contestants**

7.1 When the contestants are on-deck (next up) they should both be ready. If only one is ready to come onto the competition area then s/he should wait for the other to be ready. There should never be one athlete standing on the side center edge of the contest area.

7.2 When they are both ready, they should bow (not enforced, however it is recommended) on the edge of the competition area (near or far side depending on where the bracket control table is) as close to the same time as possible. **They then walk along the outside edge of the contest area, being sure to always walk behind the judges' chairs.**

7.3 When they reach the side center position along the outside edge of the contest area they turn and face each other. They then wait to be invited in by the referee.

7.4 The referee then invites them in with the appropriate gesture. The contestants bow in unison to each other or if an individual contestant chooses just walks in. This bow is not mandatory or enforced. They then walk to their blue or white mark.

7.5 The two contestants, stand just touching their toes on their corresponding mark and without requiring any order (command) must (required) bow "simultaneously" towards each other, take a step forward (left foot, then right) and stand in a natural standing position (*Shizen hontai*) while waiting for the referee to announce *hajime*.

7.6 Once the contest is over and the referee has announced *soremade*, the contestants should stand in front of (one step) their corresponding marks to await the result. The contestants should at this point have their judogi in order.

7.7 The referee would step forward one step (left foot, then right) and award the result (maintaining the gesture for 3 seconds). Simultaneously with this announcement the contestants take a step back (right then left foot) to their mark and bow to each other. This bow is mandatory. The referee would then lower their arm gesture and take one step back (right foot then left).

Contestants are required to adhere to the guidelines in this bowing guide and the IJF Refereeing Rules. Contestants who do not bow in accordance with these guidelines will be requested to do so. Those that refuse will be reported to the Sports Director or Tournament Director. Under the authority of the Directors of the event the contestant will be disqualified from further competition and in the case of a medal contest, will be stripped of the medal and/or placement.

7.8 The contestants may shake hands, but then the contestants should move back to the centralized position at the side edge of the contest area and should bow to each other simultaneously or not bow if a contestant so chooses. The contestants would then leave the competition area bowing (or not) on the edge of the contest area to the near or far side of the competition area depending on where the bracket control table is located to report their win or loss. **The contestants must always walk behind the judges' chairs.**

## **8. Formal Competition Area Closing Bow (Referee Team at the End of the Shiai)**

8.1 Following the last contest of each session and after the result has been announced and the contestants have left the contest area, the referee and judges should walk towards the top center edge of the contest area. If *tatami* is used then the referee team should walk in and place the end of their toes on the inside edge of the first *tatami* in the contest area.

This would be exactly one meter inside the outside edge of the contest area. This should be done without “obviously” looking down to see when their toes reach the one meter mark. Now that they are one meter inside in the contest area, the referee team would bow to *joseki*. The referee would announce “*Rei*” in a voice only the judges can hear.

8.2 The referee would then takes a step backwards (right foot then left) (never leaving the contest area) and the judges turn to face each other. The referee then says “*Rei*” in a voice only the judges can hear and the referee and judges bow to each other.

8.3 The referee and judges then walk backwards towards the outside edge of the competition area to a centralised position, facing the *joseki*, with the referee in the center they bow towards *joseki* on the referee’s command.

8.4 The referee team then turns left and walks (in step) in single file along the outside edge (if no adjoining area) of the safety area, until they reach the bottom edge (near side) of the competition area to the right of the timekeepers table. **(Teams always go on and come off “clockwise” (to the left)).**

They turn and face the competition area and bow in unison on the referee’s command. They then step off (right foot then left) the safety area.

**Variants for Safety Reasons:** If there is an adjoining competition area to the right of the competition area the referees are bowing off of, for safety reasons the referee team would walk down on the **inside edge** of the safety area.

If there is not an adjoining area to the far side (or top of the mat) furthest side from the Referee Jury table (Timekeepers Table) the referees should go to the **outside edge** of the safety area on the top side.

If there is an adjoining area on the top side then for safety reasons the referee team would walk (in step) along the **inside edge** of the Safety area.

The entire USA Judo Bowing Guide is available at the Referee Page of the USA Judo Website.

## **Single Person Rotation System**

This is the most commonly used referee rotation system throughout the country. It is used for 4 or more referees per competition area.

This is where the referees referee in the order that is listed on the cards or list and get on the mat as a judge, then eventually leave as the referee. It is very important that the referees go in the order listed, as the order was made to ensure team strength.

Generally a referee will cycle through doing 2 contests (for seniors) or 3 contests (for juniors). Doing two each in single rotation, a referee would get on as judge for four contests and then referee two contests, then leave the competition area and rest waiting for their next time in the rotation.

## **Team Rotation System**

When there are 6 or 9 referees, full teams of three can switch. When there are six referees, two teams of three can switch every half hour. When there are 9 referees, the 3 teams would switch off every 15 minutes. So a team would be on for 15 minutes and off for 30 minutes.

When this system is used teams should change quickly so it does not significantly delay the tournament. The referee team members must be in position quickly and change teams quickly.

There can be significant delays in the tournament if this is not done properly.

## **Referee Certification**

Each State has its own Local and Regional Certification System. You cannot be certified as a referee at a clinic or seminar. Examinations must take place at sanctioned tournaments.

Certification can only take place at a tournament with actual contests. There must be enough contests to observe each referee candidate demonstrate their abilities. Most States require candidates to also take a written examination.

Each State (SGB-USA Judo) has different levels of referee certification. Some have Local and Regional, some have Local and three levels of Regional. Only National Referees and above can conduct referee certification. Generally, they need authority through their State Governing body to conduct Examinations.

It is recommended that new referees need to referee at several tournaments (5-10) with qualified instruction and feedback before one tries to take the local certification examination.

Please practice hard, seek to improve your skills and attend as many clinics, seminars and tournaments as you can.

Always seek feedback from reliable sources on how to improve your judgment and performance as a referee. Good luck!

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2010

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