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WORKBOOK  
**RICKSON  
GRACIE**

SELF.DEFENSE.UNIT  
MODULE 4

 WAR TRIBE



GALLERR

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## 1. TÉCNICAS

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### 1. FIGHTING GUARD

The guard is the heart of BJJ.

#### CONCEPT:

The guard affords someone weaker and lighter than their opponent the conditions of survival. It's a complex position, with many details and combined options of attacks and defense.

One should not play guard expecting their opponent to just attempt to pass and finish. This expectation is only realistic in training and competition. You must focus on the possibilities your opponent has to attack, and understand how you can find comfort while using the guard to defend yourself.

#### TECHNIQUE:

One way to defend against punches is to combine your torso movement with the use of the hands to deflect the blows. Another way is to block. By focusing on your opponent's hands and holding their arms with your hands at the biceps, you are able to block punches and other attacks.

It's important to understand that there are three guard distances:

When your opponent lowers their torso, allowing the closed guard, you must maintain the close distance with one hand over the arm and the

other holding the nape of the neck, or with both under the arms. From this distance, there are a number of possible attacks: moving to the back, the guillotine, armlocks, americanas, kimuras. It's important to understand that these attacks are possible according to your opponent's movement, to the opportunities that derive from this movement, and from mistakes they might make.

When your opponent moves away to try to attack, they open up space and give you the opportunity to use your knees on their chest as a shield. You may use both, or lie sideways and use one. In this sideways position with one knee as shield, you arrive in a very strong attacking position: holding your opponent's wrist with both hands, on the side of the knee that's acting as shield. At the same time, pull the wrist and push the knee of the other side using your foot. With this motion, you manage to get to your opponent's back, since it's possible to control the grabbed wrist, keeping it glued to the ground with the correct weight distribution. Hold the armpit of the other side and go to the back.

When your opponent places themselves at an intermediate distance that doesn't allow the use of the knees as shield, you have to use your hip mobility.

As you hip-escape to the side, bringing one knee close to the chin and weighing down with the other leg on your opponent's back, the angle of the fight changes completely. Depending on their arm position, you can go to the back or trap the arm. When the arm is trapped, not only are you able to strike them, but a series of attacks become available, like the omoplata, some triangles, armlocks and the back-take.

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## 2. TEETER-TOTTER

### TECHNIQUE:

In a situation of being on the ground, the teeter-totter is an efficient way to keep facing your opponent without wasting energy.

To execute the teeter-totter correctly, it's necessary to properly manage the distance between knees and chest, and to not do a difficult sit-up every time. The correct motion is performed on the hip and glutes -- not the back. Thus it's possible to sit up without effort and move to the sides to be always facing your opponent. There is always the possibility of your opponent throwing a kick. In that case, you put your back on the ground, and it's important to keep your legs retracted, knees close to your chest, because that way you're able to intercept a kick and counterattack by stomping your opponent's support leg.

When your opponent approaches from the side, lie on your side and bring your hip to make up a guard. Just like when approached from the back, move forward and bring the hip into the guard position.





### **3. TECHNICAL STANDUP**

#### **TECHNIQUE**

To stand up solidly, it's important to move your hip to get sideways, sitting on your thigh, not on your butt. This position enables a powerful stomp attack. To get the maximum effectiveness out of the stomp from this position, you must place your support hand close and your support foot far from your body. Thus you increase the radius of your reach and place your body weight so as to augment the impact. As you get up, bring the back foot close to the support hand, in order to have a solid base even if your opponent makes contact and pushes. If your opponent throws a kick, you must prop yourself on your hand and take a little jump backward with both legs to undo the distance and avoid impact.

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#### **4. BALLOON SWEEP**

##### **TECHNIQUE:**

When your opponent is in the guard and stands up, let them do the motion and put the feet on the hips. Then hold the sleeves over the shoulders (or on the head, when there's no gi equivalent), and pull their torso down. It's important to lean the head to the side so that you can make a continuous backward rolling motion that ends on the mount.

## 5. ANKLE SWEEP

### TECHNIQUE:

When your opponent stands up in the guard and doesn't let you put your feet on the hips, it's still possible to sweep by holding their ankles and pushing your legs. It's important to understand that the motion is performed by pushing your legs, not by raising your hips. Another key detail is to prop both hands on the ground immediately after the takedown. Thus you're able to advance with your hips to reach the mount and stop your opponent getting on top.

If your opponent resists and keeps their arm stretched, pass the leg over their head and apply an inverted armbar. It's important to keep your head raised and not lie down on your stomach, maintaining the position with your knees on the ground, pressing the elbow with your hips.

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## 6. HIP-THRUSTING SWEEP

### TECHNIQUE:

When your opponent is in the guard, it's important to feel their energy -- whether they're leaning, putting their weight forward, or putting it backward, trying to get up. The best action is to pull them and make them get close and lean, opening up the possibility to go to the back or choke in the case of a mistake. The moment they resist the pull and put their weight back, the opportunity arises to use this sweep: Put your elbow and hand on the ground, and your weight over them, turning your torso on its side. Control the arm with the other hand, prop one foot on the ground, and lock your opponent's hip with the other leg. Raise your hip and push, landing on the mount.

One of the important details of this position is the placing of the hand and elbow at the right distance, so that you have the necessary support to project your hips with pressure. The other detail is to not place on the ground the foot of the leg that's locking the hip. Keep it glued to the hip, with the instep facing down, so that it touches the ground at the same time as the knee. The cross control of the arm can be done with a grip on the gi, or by just hugging the arm over the elbow when your opponent doesn't have a gi equivalent.

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## 7. ARMLOCK BELLY DOWN

### TECHNIQUE:

The chance to employ an armlock on the guard arises when your opponent overstretches their arms. While propping your foot on the hip, move your hip to the side and connect the upper leg with your opponent's arm and shoulder. From this connection, transfer the weight from the back to this leg, hip-escaping and moving the shoulder back so as to create the space to use your whole body to apply the lock, putting pressure on your opponent's shoulder with the knee of the upper leg.





## 8. OMOPLATA

### TECHNIQUE:

When your opponent's arm is outside, a chance arises to apply the omo-plata. Move the hip to the side and bring the leg over, trapping the arm, putting pressure on the inner thigh and leg. Then sit and control your opponent's hip so that they can't roll and escape, hip-escaping to open space and bring the leg back, and arrive in a position to apply the lock.

**Obs.:** This is a brutal lock; therefore, it's very important to practice it carefully so as not to hurt your training partner.





## 9. ESCAPING THE ELBOW PRESSURE

### TECHNIQUE:

When a very strong opponent applies pressure with their elbow on your neck, the best way to stop this is to place your hand on their elbow and your foot on the ground, making a connection between the two in order to have leverage and block the motion of the elbow. With the foot propped on the ground connected to the hand that blocks the elbow motion, move your hip to the side and shoulder-escape to free yourself from the pressure.

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## 10. KNIFE DEFENSE FROM THE SIDE, KIMURA FINISH

### TECHNIQUE:

When defending against a knife attack, the timing is the most important aspect. Take one step forward in the direction of your opponent's arm, so as to perform the block and the grip on the wrist that holds the knife while maintaining a good base. Pass the free arm behind the elbow, and close the kimura by holding your wrist. If your opponent is weak and doesn't have a good base, pull so as to take them down, and finish by squeezing the lock. If they are strong, raise one leg, making a hook, to prevent them going to the back; sit; and lasso your opponent's leg with the other leg so that they can't roll and escape. And finish via kimura.





## **11. KNIFE TO THE BELLY DEFENSE, STRAIGHT ARM**

### **TECHNIQUE:**

Take one step forward and intercept the attack with arms stretched, one hand blocking the wrist, and the other one blocking the bicep. Move the grip of the hand that's on the bicep, going behind and pulling the arm immediately above the shoulder, finishing with both hands holding the hand with the palm up, so as to apply the elbow lock with the shoulder.

When your opponent pulls the arm right after the block and stops your progress, lower the hand that blocked the bicep to hold the knife hand with both hands; take two steps, twisting the arm over the head; and move to the back, completing the torsion and concluding the lock.

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## **12. KIMURA FROM SIDE CONTROL**

### **TECHNIQUE**

When your opponent's under side control and makes a mistake, making it possible for you to grab their wrist, immediately transfer the weight from the chest to the elbow of the arm that grabbed the wrist. Thus it's easier to pass the other under the controlled arm, right above the elbow, keeping the weight on the elbows. Turn your hips and pass the leg over the head, putting the foot behind the head. Use this foot to move the body back, as if rowing. To prevent your opponent blocking the movement of the leg that's over the head with their arm, raise the hips to pass the leg.



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### 13. REAR TWO-HANDED CHOKE DEFENSE

#### TECHNIQUE:

Control one hand holding with four fingers over the thumb, take one step back, and immediately unite your wrists and use the other hand to make a "champagne glass" grip, concluding with torsion. To perform the defense in a real-life situation, it's important to maintain the connection of your opponent's hand with the shoulder through the grip, so the torsion is performed with the motion of the entire body, which will guide the hand and enable the control and the torsion.

**Obs.:** Practice the movement of the steps and evolve to practice the grip and the connection of your opponent's hand with the shoulder and the evolution to the grip with both hands and the torsion.





## 14. SWINGING CHAIN DEFENSE

### TECHNIQUE:

Attacks with a chain or baseball bat, albeit dangerous, have a defining trait, which is the swinging motion. Your opponent is not in a condition to stop this motion in mid-air. This creates a possibility of defense with each attack attempt. The secret is to understand the speed and mobility of your opponent's motion and be able to synchronize with the entry for the clinch. To effectively execute the move, it's key to adopt a base that allows you to put yourself at a safe distance and advance quickly to clinch. For this, it's important to position yourself with one foot back and not have your feet be parallel.

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## **15. FRONT KICK DEFENSE**

### **TECNIQUE**

The first important aspect is the distance. By the distance, you can anticipate which type of attack is possible, be it a front kick, punch, knee strike or headbutt. When your opponent uses the front kick, just one step back suffices to undo the distance and defend effectively. To perform the defense by grabbing the leg, you need a grip where you hold your own hand with four fingers below the thumb, which leaves the other four fingers of one hand free to grab the foot. Take one step back to cancel the impact of the kick, grab the foot, and walk forward raising the leg to take down your opponent. Another possibility is the deflection through turning your body with the hand motion. It's important to distribute your weight between your two legs and, when you turn, take only one heel off the ground. As you turn and deflect the kick with one hand, hold the leg from below with the other hand, take a step forward raising your opponent's leg, and sweep the other leg, performing a hook takedown (ouchi gari).



## 16. HEADLOCK PULLING BACKWARDS

### TECHNIQUE:

The first defensive move is to protect your neck by gluing your chin to your chest and connecting the upper shoulder against your opponent's back, pulling the shoulder glued to the ground to get sideways. If your opponent shrinks and doesn't allow the use of the frame or the hook, move back with your leg and feet on the ground to get farther and get on your knees, putting your weight on the shoulders and the elbow on the ground. When you reach this position, move your legs back and pull your opponent, mount, use the frame to make them release the headlock, and apply an armlock.

**Obs.:** Practice the neck protection with the connection of the shoulder to your opponent's back and the sideways positioning.

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## 17. STRIKING

### TECHNIQUE:

BJJ's striking techniques are very realistic and effective. In a real-life situation, using your closed fists without gloves exposes you to catastrophic injury. Your first option is the karate chop with the soft part of the hand. Another possibility is striking with your hand open -- either with the palm on the sensitive parts of their face, or with the fingers in their eyes. Another option, depending on the distance, is the elbow strike, which can be launched from various angles. Knee strikes are also very effective when your opponent attempts a tackle, for example. The front kick to the stomach and the side kick to the knee are very effective moves for distance maintenance. The side kick can really damage an opponent's knee and is ideal for preparing the clinch, given that it enables base maintenance. The headbutt with the hard part of the head (the forehead and the upper side part), used on the soft parts of your opponent's face, is a very effective way to defend yourself in a close-range confrontation.

**Obs.:** Practice the striking techniques associating the movement of the hands and elbows with the turning of the torso, which is what provides the impact.

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## 18. CHOKE FROM THE MOUNT

### TECHNIQUE:

Grab the lapel with your thumb on the inside, in a simple, easy grip with the hand over the chest and just below the chin. Place the elbow on the ground beside your opponent's head. Grab the other lapel just below the first grip, with four fingers inside. Glue the elbow of this grip on the ribs and use the backward motion of the body to squeeze the choke. It is, therefore, the weight distribution and body motion that execute the choke -- not the strength of the arms.



## 19. TWO-HAND OVERHEAD CLUB DEFENSE

### TECHNIQUE:

In this defense, the position of the hand that stays in front of the head is the most important detail. It stays in a position with the palm turned and the thumb down, such that the strike either misses and goes straight or hits the palm and slides down the arm. The hand has to be with its fingers close together and hard, like a knife. The arm stays totally stretched to save the elbow from getting hit. When the strike goes by, hold over your opponent's two arms with the leading hand and hug the back with the other one to apply a hip throw.



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## 20. FIGURE-FOUR FOOT LOCK

### TECHNIQUE:

When your opponent manages to take the back and place the hooks, but crosses their feet, they are offering you a very powerful submission opportunity, which may even cause a fracture. It's important to observe which of their feet is on top, and then apply the lock with the leg from the other side, closing the padlock with the other leg and projecting your hips forward to put pressure on their feet's joints.

**Obs.:** Keep your hand crossed, defending your neck and collars against chokes.



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## 21. GUN DEFENSE FROM WAISTBAND

### TECHNIQUE:

When an opponent tries to draw a gun located on their waistband in the front, hold the hand that grabs the butt with the hand of the same side (grab the right hand with the right hand, that is) and the elbow with the other one; take a step to the side and get the hand behind the elbow, and hold the wrist. Pull the gun from the waistband with both hands -- one over the hand that holds the butt, and the other holding the wrist, controlling and applying a wrist fold. In a real-life situation, your opponent will take a step back and undo the connection, opening up space to draw and fire. In order for the defense to be effective, it's necessary to prop yourself on your opponent, putting your weight on the hands. Another key detail is how to make the grips: one over the hand that holds the butt, and the other holding the elbow, before taking the step to the side and getting the hand in to hold the wrist. It's important to pay attention when pulling the hands with the gun, because your opponent may let go and grab the gun with the other hand. So always focus on the gun.



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## 22. GUN DEFENSE POINTED AT STOMACH

### TECHNIQUE:

It's important to understand that an opponent with a gun has a real advantage, creating a situation that BJJ has few chances of solving. But if a situation arises where there are no alternatives and the distance allows for it, you might be able to disarm your opponent. The first important problem to consider is that your opponent will shoot at the slightest sign of movement. Therefore, it's key to get out of the line of fire with the first motion. So turn your torso at the same time you hold and deflect your opponent's hand. Immediately grab the gun with the other hand and connect your elbows to acquire a solid base and not lose your balance if your arm is pulled. Then take a step in the direction of your opponent, protecting your hand against a blow from the free hand and locking the arm that holds the gun, and controlling the wrist. Fold the wrist that holds the gun. It's important to practice the right way to lock this arm. And also the situation where the opponent holds the gun with the free hand and prevents the wrist fold, when you must use knee strikes to get control of the weapon.



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## 23. DEALING WITH STRIKING WHEN MOUNTED ON

### TECHNIQUE:

When your opponent is on the mount, their balance must be challenged. By putting your feet on the ground and elevating your hips, it's possible to un-balance them. When they strike, it's possible to block with your arms, but most important is to take away their balance. Therefore, it's important to keep your opponent over your hips. If, for example, they climb and put themselves over your ribs, use the support of your feet and "walk" with your scapulas and shoulders so that your opponent is again over your hips. Keeping your hips raised is key, because it prevents your opponent from being able to strike you. When you block a strike, you have an opportunity to lock an arm and escape by using the upa. To lock the arm of a strong opponent, it's necessary to make a motion with the body in the direction of the arm, using the support of the legs, instead of pulling the arm. The correct position of control of the arm is holding with the hand above the elbow, over the triceps. Don't forget about headbutts -- dodge and seize the opportunity to wrap and lock the arm. ■

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