
THE GFTEAM DC PRESSURE MANUAL

BUILD ON PRESSURE

Pressure points, concepts, and systems for the jiu-jitsu player who wants to pass, pin, and finish - without relying on speed or strength.

\$14.99

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BLACK BELT - GFTEAM HALL OF FAME - PAN AMERICAN CHAMPION

How to Use This Book

This is a concept manual, not a technique encyclopedia. It will not give you one hundred moves. It will give you something better: the reasons moves work.

Read it front to back once, then treat it as a reference. Each chapter teaches one pressure concept, shows you where it appears in common positions, and gives you a drill that forges it into your game. The *Pressure Principle* boxes carry the core ideas - if you only remember those, you will already pass and pin better than most people on the mat.

This is written for white to brown belts, gi and no-gi. The concepts do not care what you wear. They care about connection, weight, and geometry - things that work the same in a gi, in shorts, in competition, and in the street.

Pressure is not cruelty. It is control. The opponent who cannot breathe, cannot frame, and cannot think is not being bullied - he is being outclassed.

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Introduction: Why Pressure Wins

I have coached hundreds of students, from kids to masters competitors, and I keep seeing the same lesson taught the hard way: the flashy game expires, the pressure game does not. Speed fades. Explosiveness fades. Flexibility fades. But the player who can hold a man down, steal his air, and take his options away will still be winning matches twenty years from now.

My line comes from the Fadda side of jiu-jitsu, through Professor Ataide Rafael, through Julio Cesar Pereira at GFTeam. That school has always believed in fundamentals: control before submission, position before attack, connection before force. I built a career on that belief - a Pan American title, an American National title, opens and super-fights - and I built my academy students the same way. This book is that system, written so you can use it.

THE TAX YOU COLLECT EVERY SECOND

Think of pressure as a tax. Every second you are connected to your opponent with real weight and control, you collect something: a breath he cannot fully take, a frame he must maintain with weakening arms, a bridge he must attempt from an awkward angle. None of it looks dramatic. But taxes compound. By the third minute, the tax collector is still fresh and the payer is negotiating.

PRESSURE PRINCIPLE

Pressure wins because it is continuous. Explosions happen once and then need recovery. Pressure never pauses, so the opponent never recovers.

PRESSURE IS NOT BULLYING

There is a myth that the pressure game is for big, strong people who just lie on you. I am not a heavyweight. I pass and pin people heavier than me because pressure is a skill: managing distance, timing weight transfers, and reading reactions. The chapters ahead break it into learnable pieces. You will practice each one slowly, then put them together until your training partners start complaining that you "feel heavy." That is the goal of this book.

CHAPTER 1

What Pressure Really Is

Everyone can squeeze. Almost nobody applies pressure. This chapter draws the line between the two - connection, weight, and direction - and why confusing them is the most common mistake in jiu-jitsu.

Weight Is Free - Leverage Costs You

Pressure has three ingredients: connection, weight, and direction. Miss any one of them and pressure turns into either a squeeze that exhausts you or a ride that the opponent shrugs off.

Connection means there is no space between your weight and his body. Weight applied across a gap is not pressure; it is a posture he can fix. Before you settle on a pin, kill the space. Chest to chest. Hip to hip. Shoulder to jaw. If you can slide a hand between you, you are not connected enough.

Weight means actual mass, delivered through structure, not through muscle. Dead weight is pressure. Pushed weight is temporary. When your bones stack - wrist over elbow over shoulder over hip - your weight travels through straight lines and onto the opponent with almost no muscular cost to you. That is why heavy pressure players look relaxed: they are. The structure does the work.

Direction means your force follows a line that denies an escape. Pressure applied straight down into the mat is the least escapeable, because the mat does not move. Pressure angled slightly across the body loads one frame instead of two. Pressure angled toward the opponent's weak structures - the floating ribs, the sternum, the diaphragm - does more damage per pound.

PRESSURE PRINCIPLE

Pressure = Connection x Weight x Direction. Any one of them at zero makes the whole thing zero. Connect first, stack your structure second, pick the line third.

THE SQUEEZE TRAP

Watch a fresh white belt in side control and you will see the squeeze trap: arms and chest contract as hard as possible, face turns red, partner laughs and waits. Squeezing burns through your own gas tank in ninety seconds. Real pressure feels different: settled, patient, boring. Learn this early and your top game will age gracefully.

From Concept to Mat

THE THREE CHECKS

Before every pin, run this in your head until it becomes automatic:

1. **Connected?** Kill the gap. Get heavy contact on the torso: chest, shoulder, or hip, touching without room to wedge a forearm.
2. **Stacked?** Line up the joints. Drive through bone, not muscle. Elbows tight to your ribs, shoulders behind your hands, hips low.
3. **Down?** Aim the force into the mat through the opponent's weakest structure. If he can turn onto a side to relieve it, your line is off.

PRESSURE PRINCIPLE

Posture first, then pressure. You cannot threaten to pin anyone if you are the one being broken down. Recover your base, then settle the weight.

CHAPTER 2

The Connection Before the Weight

Weight without connection is just balance practice. The game is won in the moments you glue yourself to the opponent so completely that every pound of you becomes his problem.

Hug Distance Is the Whole Game

Jiu-jitsu obeys one spatial law: whoever controls the gap controls the exchange. Loose distance favors the bottom player, who can pummel, frame, and rebuild guard. Hug distance favors the top player, because frames need room and escapes need inches.

This is why the best pressure passers look like they are wrestling inside a jacket the opponent does not control. They close grips, fold bodies, and keep their chests close enough that the bottom player cannot rebuild the elbows-in-knees-in structure he needs. Every inch of space is a concession you will have to pay for later, with a scramble or a lost position.

PRESSURE PRINCIPLE

Space is fuel for escapes. When you connect tightly, you starve every bridge, shrimp, and re-guard attempt of the room it needs.

CONNECTING WITHOUT GETTING SWEEP

Beginning students hear "get closer" and throw their weight forward like a sack, hips high, hands light. That is a trade invitation: you offer connection, he takes the sweep. Correct connection keeps your hips under or behind you, your weight pressing down through a stable base, and your hands occupied with the links that matter - the head, the hips, the far arm. You are glued and grounded at once.

Where Connection Lives

THE THREE GLUE POINTS

In almost every pin and pass, durable pressure rests on three contact stations:

- **The head.** Tying your head or shoulder to his head locks the spine and kills his ability to turn into you. This is the highest-value connection in side control and north-south.
- **The torso.** Chest pressed to ribs, folding the diaphragm and the floating ribs. This is where weight actually taxes breathing, and it is what chapters 9 and 10 build on.
- **The hips.** Your hips pinned to his hips, or your weight driven through his hip line, removes the engine from every escape. See chapter 6.

PRESSURE PRINCIPLE

One glue point slows the escape. Two glue points trap the body. Three glue points end the exchange - he can only roll, and rolls travel into the next trap.

LISTENING BEFORE LANDING

Do not fall into pins. Skilled pressure players land with timing, listening for the moment a frame breaks or weight shifts, then settling in the exact line they chose. Rushing the connection gives the bottom player a free scramble; patience gives you a free pin. Slow is smooth, smooth pins, pinned men stay pinned.

CHAPTER 3

The Geometry of the Pin

A pin is architecture. Posture broken, base wide, spine misaligned, far side denied - build these four walls and the roof of your weight holds itself up.

Four Walls of the Pin

Every reliable pin - side control, mount, knee on belly, north-south - stands on the same four walls. If a pin is failing, one of these walls has a hole in it. Find the missing wall before you push harder.

WALL 1: BROKEN POSTURE

Nobody escapes well from twisted posture. The crossface turns the head away from the escape, the underhook lifts the near shoulder, and driving through the ribs folds the spine. Your first job in any top position is to make the opponent's vertebrae argue with each other. Flat backs escape; crooked ones do not.

WALL 2: WIDE BASE

Keep your weight low and your posts wide: knees spread, toes driving, head as a fifth post when it is safe. A wide base lets you surf the small surges of escape attempts instead of getting knocked off by the first bridge.

PRESSURE PRINCIPLE

When the bottom player bridges, the top player does not push back - he spreads out. Spread posts absorb the bridge; resisting arms feed it.

WALL 3: ALIGNED SPINE DENIAL

A straight, stacked spine is a launching pad: bridge, shrimp, reverse. Your pressure should keep the spine misaligned - turned, curled, or folded - so any bridge launches at an angle that goes nowhere. Shoulder pressure into the jaw and underhook control of the far shoulder are the tools; chapters 4 and 5 detail them.

The Fourth Wall Is the Far Side

WALL 4: FAR-SIDE CONTROL

The person pinned always wants the far side. He frames with the near arm and escapes toward the far side. That means the near arm is a distraction and the far arm, far hip, far leg are the doors. Pin those doors: the far-side underhook, the far wrist, the far-side knee block in mount, the leg pin in side control variations.

PRESSURE PRINCIPLE

Control the far side and you control the exit. The near side fight is a sideshow; the far side is where every escape actually happens.

DIAGNOSING A FAILED PIN

When someone escapes your pin, ask the four questions in order:

1. Was their posture broken, or had they rebuilt straight hips-and-shoulders?
2. Was my base wide enough to follow the bridge without losing connection?
3. Was their spine twisted, or did my weight line let them stack?
4. Did I own the far side, or was the far arm free to swim the escape?

Ninety percent of lost pins fail question one or four. Fix those and your pins jump two belt levels overnight.

CHAPTER 4

Shoulder Pressure Systems

The shoulder is the densest, sharpest, most consistent pressure tool in the top game. It never gasses, it needs no grip, and it attacks the one thing the opponent cannot armor: his jaw and sternum.

The Sharpest Tool You Own

Your shoulder is the pressure player's best friend. A fist needs a grip, a chest needs alignment, but the shoulder just needs contact. Driven from behind by a stacked spine and dropped with body weight, it delivers the densest pressure per inch in all of jiu-jitsu.

THE TWO TARGETS

Shoulder pressure has two premium targets, and you should always be hunting both:

- **The jaw.** Driven forward and across the face, the shoulder turns the partner's head away from his escape. Mouth open or closed, the head movement misaligns the spine and kills the frames. This is the classic "shoulder of justice" line from side control.
- **The sternum.** Dropped down through the center of the chest, the shoulder compresses the rib cage and makes full breaths impossible. The partner's hands start pushing your shoulder away, which is exactly what you want - every push sells you an underhook or a far-side trap.

PRESSURE PRINCIPLE

Aim shoulder pressure at the jaw to break alignment, at the sternum to break cardio. Never at the throat - control what taps your partner, and this is a pressure system, not a choke.

ENTRIES FROM EVERY TOP POSITION

The line appears everywhere. From side control, drop it into the jaw or sternum while the near arm blocks the far side. From mount, dive it across the face when the partner turns away. From headquarters and half guard, walk it across the chin line as you pressure your way past. The technique name changes; the pressure stays the same.

Making It Heavy and Keeping It Safe

THE WEIGHT LINE

Shoulder pressure is only heavy when the weight line runs from your feet through your hip and spine into the shoulder. Push from the toes, keep the hips over your knees, and let your spine carry the force. Players who push the shoulder with the arm build tension in the shoulder and neck and gas within minutes. Players who drive from the feet can hold it all round.

Your arm holds the shape. Your feet do the driving. The instant your arm tries to do both, shoulder pressure becomes a trapezius workout.

THE PARTNER'S RESPONSES (AND YOUR COUNTERS)

Shoulder pressure produces predictable reactions, each one a gift:

- **They push your shoulder away.** Let the near arm load, then swim under it for the far-side trap, or walk your arm over for the kimura or Americana structure.
- **They turn away.** Follow with the chest and take the gift-wrap or the back - turning away is consent for back attacks.
- **They bridge hard.** Absorb with a wide base; the bridge walks them into the far-side control you already hold. Chapters 9 and 10 detail both lines.

CHAPTER 5

Controlling the Head and Spine

Where the head goes, the body will follow. Control the head and you issue a travel itinerary for the whole spine: here, and nowhere, and only into my traps.

The Steering Wheel of the Body

The human body moves as one unit, and the head is the unit's steering wheel. Turn someone's head and the shoulders follow. Turn the shoulders and the hips are loaded the wrong way for any bridge or shrimp. This is not a trick; it is anatomy. The neck controls the spine, and whoever owns the head owns the exchange.

THE CROSSFACE HABIT

Every top position in this book uses the crossface: driving the shoulder or forearm across the opponent's face to turn the head away. Make it a habit, not a technique. From side control it misaligns the base of every escape. From mount it removes the hip escape's anchor. From north-south it keeps the chin away from the safe passage under your ribs.

PRESSURE PRINCIPLE

The crossface is the cheapest control in jiu-jitsu. One arm, no grip, applied early, and every athletic escape has to rebuild its foundation before it starts.

HEAD POSITION ON THE PASS

Pressure passing obeys the same law. Your head is the fifth limb of your base: buried low beside his hip or against his ribs in most passes, it denies him the underhook and the frame rebuild. The moment your head lifts, frames grow under you. Stay low, stay connected, keep moving as a unit.

Reading the Head to Predict the Escape

THE COMPASS EFFECT

Watch the head of anyone trying to escape and you will see him announce his plan one second early. Head turning toward you means a bridge and roll into you is coming. Chin tucking into the chest means he is trying to go under. Head lifting means he is trying to sit up and rebuild posture. Read it, and beat it there.

- **Bridge coming:** spread, stay low, let the weight surf the bridge into the pin.
- **Turn away:** keep the shoulder chasing the jaw; a turn away is an invitation to the back or the gift-wrap.
- **Sit-up:** drive the head down through the crossface line and pin the near hip so the sit-up goes nowhere.

PRESSURE PRINCIPLE

The head leads and the body follows. Set the head where you want it before he moves, and you need to react to almost nothing.

CHAPTER 6

Controlling the Hips

Hips are the engine of every bridge, shrimp, and re-guard in jiu-jitsu. Control the hips and the strongest athlete on the mat has nobody to drive the car.

Kill the Engine, Keep the Car

Every escape in jiu-jitsu is a hip movement. The bridge is hips to the sky. The shrimp is hips to the side. The re-guard is hips to the floor. None of them work without the hips generating force, which means controlling the hips is not one strategy among many. It is the strategy.

THREE HIP CONTROLS

Hips get controlled in exactly three ways, and you should be able to name which one you are using at all times:

- **Pinning** - Your body weight lands directly on the hip line: side control chest pressure on the ribs-and-hip junction, mount driving through the waist, headquarters shoulder pressure folding the hip.
- **Blocking** - A post stands in front of the hip's path: the elbow block in side control, the knee wedge in mount, the shin block in half guard passes.
- **Swimming** - Your hips stay mobile and follow his hips wherever they go, re-pinning before space opens. This is the skill in chapter 7's switching passes.

PRESSURE PRINCIPLE

Control the hips like a steering column: pinned weight holds them loud, blocking posts hold them quiet, and your mobile base re-finds them when everything breaks down.

The Hip Line in Each Position

SIDE CONTROL

Your hips stay low and heavy on the mat, attached to the opponent along the rib-to-hip line. The moment your hips lift to walk around, connection breaks and the shrimp starts. Heavy hips are quiet hips.

MOUNT

The mount is won at the waist, not the chest. Grapevine the legs, drop the hips to the mat through his pelvis, and keep your chest tall so the hips carry the weight. High mount compresses ribs; low mount immobilizes the pelvis. Switch between them to stay heavy as he tries to move.

THE PASS

In the over-under and folding passes, your head and shoulder fold his legs across his hip line while your hips stay underneath his base. In open passing, control is distance: stay too close for the hips to rotate but far enough that your base stays safe.

Ask yourself every ten seconds from the top: do I know where his hips are, and do I have weight on them?

CHAPTER 7

Inside Position and the Frame Battle

Guard passing is just a fight for inside position at the elbows and knees. Win that fight and every pass becomes a slow formality. Lose it and you are doing cardio.

The Battle Happens Before the Pass

Beginners think passing starts when they move around the legs. It does not. Passing starts in the frame battle: the quiet race for elbow and knee inside position. The player with inside elbows controls the center; the player with inside knees denies every guard recovery. Win both and the person underneath is already passed - he just has not accepted it.

ELBOWS WIN, ELBOWS LOSE

From the top, your first job in every guard is to get your elbows inside his knees or his arms inside his framing arms. Inside elbows wedge his frames apart and crush his attempts to push you back. From the bottom, he is doing the same thing in reverse. Treat every guard engagement as hand-fighting at the elbows and you will stop getting passed by people with less skill.

PRESSURE PRINCIPLE

Inside position is not technique. It is the tax you charge before the technique starts. Pressure can only flow downhill once the frames are cracked.

CRACKING THE CROSS GRIP

In the gi, a cross-collar grip buys the bottom player dearly needed space. Crack it early: inside elbow pressure, forehead to knuckle posture, and posture upward before you commit forward. Charging into a grip is a sweep invitation; posture first, then fold.

Frames Are Fuel - Let Them Burn

WHY YOU WELCOME FRAMES

Most passers see a frame and try to destroy it. Pressure passers see a frame and manage it. A frame is the bottom player spending his energy to keep you out. When your weight rests on it - connected, stacked, low - it becomes a battery he is draining to power your tax collection. Let him frame. Keep the weight on. Wait for the fifth, sixth, seventh push, then slide through the crumbling wall.

The frame is not your enemy. The frame is a receipt for the tax he is already paying.

THE UNDERHOOK RULES THE FRAME BATTLE

One underhook doubles the value of everything else you do. It lifts the near shoulder off the mat, it flattens the far shoulder into the ground, and it removes the arm from the framing rota entirely. Greco-Roman wrestlers win with the underhook for this reason, and it is the headline grip of the over-under pass in the next chapter.

PRESSURE PRINCIPLE

One underhook beats two hands on the chest. Fight for it like it is the only grip in jiu-jitsu, because in the pressure game it nearly is.

CHAPTER 8

Pressure Passing

Three passes, one concept: glue, fold, finish. The over-under, the folding pass, and the double-under form a complete pressure passing system off a single idea.

Glue, Fold, Finish

Every pressure pass follows the same script in three beats. First you glue: connect chest-to-body and win inside position. Then you fold: drive your weight through the leg line so the opponent's knees stack toward his own chest. Then you finish: walk the hips through as the legs give way. Learn one pass well, and you will already know the other two.

THE OVER-UNDER

The king of pressure passes and the one this book's whole game stands on. Trap one leg with your arm over, the other with your underhook under, glue your head to his ribs, and drive forward until the legs fold. The over-under converts the opponent's legs from a defense into his own cage: folded against his chest, they press him into the mat while you walk around.

- **Beat 1:** fight for the underhook on the passing side, elbows in.
- **Beat 2:** drop the weight, let the head settle on the ribs, drive the toes through the mat.
- **Beat 3:** when the legs stack, release the far leg and walk the hips to side control.

The Folding Pass and the Double-Under

THE FOLDING PASS

Sister of the over-under, entered when the opponent shells tight. Instead of splitting the legs, hug both thighs into your shoulder line and collapse the whole tower into his chest. The folding pass works when grips fail and chaos rises; it rewards connection over precision. Keep your head on the center line and your weight behind the shoulder, and let the pile collapse.

THE DOUBLE-UNDER

The classic bullfighter made heavy: both arms under both legs, hands clasped, and the whole body folded until the feet pass your ribs. The double-under is the widest, stablest pressure pass; trade shoulder drive for elevation and stack passes become impossible for the bottom player to recover from.

PRESSURE PRINCIPLE

All three passes obey chapter 1's formula: glue is the connection, drive is the weight, and the fold is the direction. One concept, three expressions.

TROUBLESHOOTING

Getting swept? Your hips are too high or too wide - drop them under his base and drive from the toes. **He re-guards?** You finished the walk before the fold won the fight - stay glued one beat longer. **He turns your head?** Recover head position before committing forward.

CHAPTER 9

Side Control as a Pressure Machine

Side control is not a waiting room. Run as a factory - shoulder pressure in, reactions out - it manufactures submissions and chokes on demand.

The Factory Floor

Side control is the most misunderstood position in the book. Beginners hold it and wait. Intermediates attack it and lose it. Experts run it like a machine: shoulder pressure lands, the opponent reacts, the reaction opens the submission, the threat forces another reaction, and the cycle repeats until something breaks. The machine does not need strength. It needs the four walls from chapter 3 and the patience to let them work.

THE PRIMARY CYCLE

1. **Settle.** Crossface the jaw, own the far side, drop the weight. Wait until the first frame starts to crumble.
2. **Press.** Drive shoulder pressure into the sternum or jaw, working it deeper with each small adjustment of the hips.
3. **Collect.** Take the reaction. Push away means underhook and far-side traps. Turn away means gift-wrap or back. Bridge means mount.

PRESSURE PRINCIPLE

Side control pressure is not a submission. It is an interrogation: every reaction is an answer, and every answer is a doorway. Ask cool questions, collect warm answers.

Reading the Machine's Outputs

THE FOUR REACTIONS

He pushes your shoulder away

The arm load is the gift. Swim under for the far-side underhook, or step over into the kimura/Americana structure. Pushing hands get trapped.

He turns into you

Meet him with chest pressure, re-crossface, and let the turn walk him under the mount or into knee-on-belly.

He turns away

Follow the chest, take the gift-wrap, and convert to back attacks. Turns away are always consent to the back.

He bridges and shrimps

Spread your base, ride the movement, and re-settle on the same line. The bridge costs him more than it costs you, every round.

The submission in side control is never forced. It is what remains when pressure takes everything else away.

CHAPTER 10

Mount: The Heaviest Chair in the World

A mount is not sat in, it is rebuilt continuously. Low mount locks the pelvis, high mount crushes the ribs, and the switch between them keeps the weight undead.

Rebuilt, Never Held

The mount fails when you hold it like furniture and succeeds when you rebuild it like a wave. Every bridge, every hip rotation, every push is met with a rebuild: hips drop, knees squeeze, base spreads, weight re-settles. Think of the mount as a living pressure system, not a destination.

LOW MOUNT AND HIGH MOUNT

- **Low mount** locks the pelvis. Hips drop to the mat, grapevines open the legs, chest stays tall. This is the survival configuration: nothing bridges from under a locked pelvis.
- **High mount** crushes the ribs. Knees ride up under the armpits, weight drives through the chest into the sternum. This is the execution configuration: submissions mount up while breathing gets short.

Switch between them continuously. When he bridges, rebuild low. When he flattens, ride high. When he tries to turn, dive the crossface from chapter 5 and follow.

PRESSURE PRINCIPLE

Mount pressure is a spectrum, not a position. Low rebuilds, high executes, and the transition between the two is where escapes die.

THE KNEE WEDGE

Against the active hip escaper, the knee drives through the elbow-to-hip seam as a mobile wall, re-pinning the escaping hip before it leaves. The wedge is the far-side control of the mount: own it and he runs in place.

Pressure Sequences From the Mount

THE TAX LADDER

Climb the tax ladder instead of hunting single submissions:

1. **Lock low** - grapevines, hips heavy, ride the first bridge.
2. **Thread the arms** - trap one wrist to the ground, crossface the jaw, let the second hand join the first.
3. **Ride high** - knees into the armpits, chest weight through the sternum.
4. **Attack from the storm** - the arm-trap submissions, the collar chokes, the pressure chokes.

The mount does not need offense. The mount is offense - every breath he takes through your weight is one he did not get for the escape.

NORTH-SOUTH NOTE

The same principles run north-south: weight through the diaphragm, head control, far-side denial. Runners get carried into kimuras; panickers walk into the choke. When side control stalls, transition to north-south to restart the interrogation on a new line.

CHAPTER 11

Surviving Pressure

Everything in this book is reversible. Learn to escape pressure and you will also learn where your own pressure leaks - the bottom game is the top game's mirror.

The Mirror Game

You cannot teach a heavy top game without teaching the escapes from it. Study the bottom of pressure and you will find the exact lines where your top pressure leaks. Every escape in this chapter reverses one of the concepts from chapters 1 through 10.

PROTECT THE INSIDE

Pressure needs inside position (chapter 7), so the first escape skill is guarding your own space: elbows inside knees, knees inside his arms, hands fighting the underhook. Most rounds are lost at the first contact when the top player wins this battle before you notice it has started.

NEVER ACCEPT THE PIN

The fatal error on bottom is accepting. The crossface lands and people relax into the pin, conserving energy for a fantasy later round. There is no later. Fight the pin at second zero, on the squeeze, with structural bridges aimed at the missing wall, shrimps that move hips not heads, and recoveries that prioritize one knee in over everything else.

PRESSURE PRINCIPLE

Escapes are time-sensitive: fight at second zero and you need a little force; accept for ten seconds and you need a lot. Early escapes are cheap escapes.

Escape Structures by Position

POSITION	FIRST PRIORITY	SECOND PRIORITY
Side control	Knee to elbow: recover inside space	Frame the neck and hip, bridge into the far-side gap
Mount	Trap an arm, bridge to half guard	Elbow escape: wedge the hip and Shrimp the knee through
North-south	Turn the chin down, recover the forearm	Granby or run-out to neutral
Over-under pass	Prevent the fold: foot on the hip, forearm in the neck	Re-pummel the underhook side
Double-under stack	Protect the neck, watch for the choke	Sit through and circle to the open side

Learn the escapes so well that you can teach them to your training partners - then beat them anyway. That is the whole philosophy of chapter 12.

CHAPTER 12

Drills to Forge Pressure

Pressure is a trained attribute, not a birthright. These drills make weight, connection, and timing measurable - so you can see the improvement, month after month.

Solo Drills: The Movement Bank

Pressure starts with movement literacy. These three solo drills take ten minutes and build the hip lines, weight drops, and shoulder drive every chapter assumes.

1. HIP DROPS

From standing combat base, drop the hips to the mat through your heel line, then recover standing without using your hands. Fifty reps a day builds the low-hip habit that chapters 6 and 10 demand. Progress to drops into a pinning posture beside a heavy bag.

2. SHOULDER DRIVE WALKS

In a push-up walk position with hands behind the back (shoulder to the mat), walk forward driving each step from the toes. This forges the toe-driven shoulder pressure of chapter 4. Three sets of twenty steps.

3. BASE SPREADS

From a kneeling pinning base, practice spreading posts wide against an imaginary bridge without losing connection height. Feel the surf of chapter 3's wall logic. Thirty slow reps.

Partner Drills: Timed Pins

Pressure is measurable. These drills convert feel into evidence: if your pin time climbs and your heart rate stays down, the pressure is real.

THE 3-MINUTE PIN

Partner starts in your side control or mount, resisting at 70 percent, no submissions from you. Goal: three minutes unbroken. Log your best time weekly. Benchmarks: 60 seconds (white belt), 2 minutes (blue), then blue-plus to 3.

ESCAPE-REBUILD LOOPS

Partner attempts one bridge every fifteen seconds; you absorb, spread, and rebuild without losing connection. Runs for 2-minute blocks. Targets the wave-rebuilding of chapter 10.

WEEKLY PROTOCOL

DAY	BLOCK	FOCUS
Mon	15 min	Solo movement bank
Wed	20 min	3-minute pin, both sides
Fri	20 min	Escape-rebuild loops
Sat	Live	One positional round from each pin at full pressure

CHAPTER 13

Your Pressure Game, Year One

A twelve-week roadmap that turns these concepts into a guard-passing, pinning, finishing machine - one system at a time.

The Twelve-Week Build

Twelve weeks, three phases. Each phase owns one pillar of the pressure game so you finish with an integrated system, not a bag of moves.

PHASE 1 - WEEKS 1 TO 4: CONNECTION

- Chapters 1, 2, 7 as the curriculum: three checks, glue points, inside position.
- Drills: solo bank plus the 3-minute pin against passive resistance.
- Milestone: hold a resisting blue belt under side control for 2 minutes.

PHASE 2 - WEEKS 5 TO 8: PASSING

- Chapters 4, 8, 9: shoulder pressure systems into the over-under and folding pass, and the side control interrogation.
- Drills: escape-rebuild loops, over-under entry repetitions (50 per side weekly).
- Milestone: pass a resisting guard and hold side control for the pin clock.

PHASE 3 - WEEKS 9 TO 12: FINISHING

- Chapters 5, 6, 10, 11: head and hip control, mount as a rebuild system, and the mirror game of escaping pressure so your pressure never leaks.
- Drills: mount rebuild loops, timed pins from each position.
- Milestone: a full round where your partners describe you as "heavy."

PRESSURE PRINCIPLE

You do not learn pressure. You build it - week by week, rep by rep. The belt on your waist changes; the weight on your partner stays.

Glossary of Pressure Terms

Connection

Weight-bearing contact with no space between you and the opponent. The first ingredient of every pressure concept in this book.

Crossface

Shoulder or forearm driven across the opponent's jaw to turn the head away and misalign the spine. The cheapest control in jiu-jitsu.

Far-side control

Ownership of the side of the body opposite your chest: the far arm, far hip, far leg. Where every escape actually happens.

Frame

A bone-to-bone structure the bottom player builds to keep you out. In the pressure game, frames are fuel the opponent burns to keep breathing.

Glue, fold, finish

The three beats of every pressure pass: connect, drive the legs into the fold, walk the hips through.

Inside position

Your elbows or knees positioned inside the opponent's arms or legs. Whoever wins inside position controls the frame battle.

Shoulder pressure

Body weight delivered through the shoulder into the jaw (alignment break) or sternum (cardio break), driven from the toes.

Underhook

Arm under the opponent's arm, controlling the far shoulder. The headline grip of the pressure passing game.

Pressure Troubleshooting FAQ

One-page triage for the pressure game. When something fails, find the symptom, then read the cure - it is almost always a concept from this book.

My shoulder pressure gasses me in ninety seconds.

You are pushing with the arm instead of driving from the feet. Review chapter 4's weight line: lock the shoulder shape, drop the hips, drive the toes.

He keeps re-guarding in the pass.

You finished the walk before the fold won the frame battle. Stay glued one beat longer - reread chapters 7 and 8.

I lose side control to the bridge.

Your base is reacting instead of spreading. Absorb, widen, re-settle (chapter 3, wall 2) instead of resisting the bridge with your arms.

The mount feels light and he shrimps out.

You stopped rebuilding. Revisit chapter 10: low mount locks the pelvis, then ride high only once he is flattened.

I am too small for pressure.

Pressure is connection, weight, and direction - not bodyweight. Small players excel at it: fewer pounds, sharper tools, better geometry. Ask any Fadda-line featherweight.

Pressure works in drilling but not in rolls.

You are skipping the listen step. Start with the 3-minute pin drill from chapter 12 at 50 percent and rebuild the patience.

BONUS CHAPTER

The Pressure Traps

Pressure does not submit anyone. Pressure manufactures the reactions that submissions already speak to. Here is the three-trap system that turns every wince underneath you into a finish.

Three Traps, Set Where the Reactions Live

Submissions in the pressure game are not hunted. They are what remains when the interrogation takes everything else. These three traps catch the three universal reactions to real pressure.

TRAP 1: THE PUSH (KIMURA STRUCTURE)

When the opponent's hands push against your chest or shoulder to relieve the pressure, the elbow drifts away from the body. That is the opening for the kimura grip: grab the wrist, thread over the elbow, step the leg over the head. He pushed with one arm, so he gave you one arm. In this system, the kimura is a pressure reaction trap first and a submission second.

TRAP 2: THE TURN (GIFT-WRAP AND BACK)

When the crossface makes turning into the pressure unbearable, people turn away. The turn away from shoulder pressure sells you the gift-wrap: near arm circles over the head, figure-four the grip, flatten him back to the mat for the finish - or convert to the back for the rear naked choke. Every turn away is consent to the back; you just collect the signature.

PRESSURE PRINCIPLE

A submission in this book is a reaction with nowhere left to go. Set the pressure deep, wait for the reaction, and name the finish after the answer - not the plan.

Finishing the Interrogation

TRAP 3: THE FLATTEN (CHOKES AND ARMLOCKS)

Some opponents do not push or turn. They flatten - chest to the mat, arms pinned, waiting for the storm to pass. That is the slowest death of all. From flattened side control and north-south, the arm triangle and the north-south choke become inevitabilities: the arm is already in place for the figure-four, and the chest pressure already does half the choke's work.

RUNNING THE CYCLE

1. Settle the pressure (chapter 9's cycle): crossface, far-side control, weight.
2. Identify the reaction: push, turn, or flatten.
3. Set the matching trap - and keep the pressure on as you finish, because the tap comes from the combination, not the trap alone.

The pressure game never throws hail-mary submissions, because the hail mary is always answered by a fresh defender. In this book's world, defensive energy is gone *before* the submission arrives. If your attacks are being defended, your pressure was not deep enough - extend the interrogation and try again.

Do not chase submissions. Build pressure so thick that the only moves left on the board are yours.

The Pressure Audit: 10 Questions

Before you put this book down, test yourself. Answer honestly; each question points back to the chapter that fixes it.

1. Can I name the three ingredients of pressure? (Ch. 1)
2. Am I breathing harder than my partner from the top? (Ch. 1 - should be no)
3. Do I close the gap before I settle weight? (Ch. 2)
4. Can I name the four walls of my current best pin? (Ch. 3)
5. Do I drive shoulder pressure from the toes? (Ch. 4)
6. Am I crossfacing from every top position? (Ch. 5)
7. Do I know where his hips are right now? (Ch. 6)
8. Am I winning inside elbows first? (Ch. 7)
9. My passing: am I gluing, folding, and finishing in order? (Ch. 8)
10. Can I hold a resisting partner for a full 3-minute pin? (Ch. 12)

Score yourself out of ten. Anything below seven means the answer is training, not talent: run the drill protocol for six weeks and retest. Pressure responds to consistency the way plants respond to water - there is no shortcut and no ceiling.

About the Author

Deivid Dias is a Brazilian Jiu-Jitsu black belt representing GFTeam, a member of the GFTeam Hall of Fame, and the professor and owner of WDC BJJ - GFTeam DC in Takoma Park, Maryland.

Born in Nova Iguaçu and raised in São João de Meriti, Rio de Janeiro, Deivid began training jiu-jitsu at thirteen and never stopped. His lineage carries the Fadda tradition of fundamentals and pressure: Maeda to Franca to Fadda to Monir Salomao to Julio Cesar Pereira to Ataíde Rafael to Deivid Dias.

As a competitor, he has won the IBJJF Pan American Championship, the IBJJF American National Championship, and the AJP Miami Grand Slam; medaled at the IBJJF Master World Championship; won eight IBJJF Opens, two Fight 2 Win titles, and NAGA double gold. Since 2015 he has been building one of the region's strongest family academies in the Washington, DC area.

WHAT IS NEXT

Ready to take the whole system further? The **Deivid Dias Online BJJ Academy** teaches the full pressure game in video - fundamentals to advanced, white to black. Start at deividdias.com.

Thank you for reading. Share this with your training partners - then pin them anyway. Oss.

THE LAST WORD

PRESSURE NEVER HAS AN OFF DAY.

Build your game on connection, weight, and direction - and
it will outlast flash, speed, and excuses alike.

DEIVID DIAS

BUILD ON PRESSURE - THE GFTEAM DC PRESSURE MANUAL