

Session 12: Types of training

Objective:

Review all techniques and apply them in controlled sparring.

The secret to success in competition?

Train without dragging your feet!

The specific work of judo is an important aspect that all judo players know and generally learn more by observation (mitori) than by explicit statement.

There are different types of training for adults and experienced adolescents:

I. Tandoku Renshù (from tandoku, alone and renshùru practice): Set of exercises performed alone. It is a repetition of an attack by imagining the position of your opponent. It requires concentration and mental representation work, improves balance. It is also called Shadow Uchi-komi or judo against the shadow. It is a good starting approach but should not be repeated too much because of the lack of real-life situations, particularly in terms of imbalance. The game of animals.

Warning! Ideal teaching tends to match theory and practice as much as possible. Martial arts are the art of war and therefore the opposition between at least two thinking and reactive opponents. Ignoring the role of the opponent is therefore ignoring the very idea of the basic principle, namely opposition to the other.

Even if martial arts are above all work on oneself, they can only be considered through work with others. An abuse of this type of training will lead you to enter many techniques (tsukuri-kuzushi) but that you will not be able to engage (kake) and therefore project (nage) due to a

lack of habituation centered on the reality of combat, that is to say the relationship with the other.

Mitori-geiko:

Training by observation: we watch the practitioners train while trying to decode the situations, to evaluate their performances, to notice for oneself their personal qualities and faults.

II. Sotai Renshu (from sotai, manipulation and practical renshuru): Set of exercises performed in pairs. It also refers to the description of a technique with a partner. Explanation of the key points: destabilization, positioning and imbalance, gear, projection (tsukuri, kuzushi, kake, nage). Uke is there to help Tori. Uke falls without resisting if the attack carried out seems good to him.

Movements in sotai renshu:

Ken Ken: Progress by jumping on the supporting foot.

Oikomi (entering, advancing, continuing) that is to say by accompanying the partner who moves back

Hikidashi: (by withdrawing, moving back) that is to say by accompanying the partner who moves forward

Tobikomi / Tobi-Ashi (diving) This involves jumping on the opponent by first placing the supporting leg(s)

IIa. Uchi-komi: hammering ("uchi" to strike perpendicularly and "komi" to penetrate deeply) or butsukari renshû (from butsukaru to strike, to collide against): Exercise where Tori trains his body and his motor cortex and his sensitivity at the heart of a technique and adapts this technique to his body shape, until the two are inseparable by the scrupulous repetition of all the steps that are the tsukuri (placement and imbalance) and the kuzushi (the imbalance) of uke's posture),

without ever dropping the same kumi-kata specific to the technique. Even if Tori can sometimes make Uke take off by stopping at the kake so as not to break the rhythm and to allow more work on the two previous phases. Uke must help Tori to progress and not be a cause of discomfort or inconvenience (taijin kyofusho). It can be done statically or in movement, standing or on the ground, alone (hitori uchi-komi), in pairs with a constant tori and uke, in pairs alternating tori and uke (kogo uchi komi), in threes (san-nin uchi-komi). The goal is to perfect your positioning and the imbalance. You have to do as many correct repetitions as possible in the same amount of time. If the technique is not completely acquired beforehand, this exercise can be harmful since it will automate bad positions or positions. The Grévin Museum game is a very good game for performing Uchi-komis.

IIa1. Kogo Uchi-Komi: Alternating Uchi-komi. Once Tori, once Uke.

IIa2. San-nin-Uchi-Komi: Uchi-komi performed by three: A third partner holds Uke. Allows you to work on muscular power.

IIa3. Ido-Uchi-Komi: Uchi-komi in linear movement.

IIa4. Butsukari: Tori enters with Uke's resistance. The resistance is reasoned in order to allow Tori to enter in good conditions. Uke puts resistance at the level of the grip.

Uchi-komis are only interesting from a certain technical mastery, that is to say most often from the Benjamin category in order to repeat only correctly performed techniques.

An Uchi-komi is only done on a single technique not yet fully mastered. It can also be done on several (2 or 3 or more depending on the level) mastered techniques.

Details:

- Warm-up (10 min):
 - Running, rolls, falls.

- Stretching.
 - General review (15 min):
 - Go over all previously learned techniques (throws, groundwork, submissions).
 - Partner drills to correct form and reinforce key details.
 - Randori (standing and ground) (25 min):
 - Free sparring with partners, focusing on using a variety of techniques.
 - Alternating between standing and ground randori with increasing intensity.
 - Cool down (5 min):
 - Stretching.
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This 12-session program progressively builds judo skills, from basic movements and falls to more advanced throws and submissions, ensuring a well-rounded foundation for any beginner or intermediate practitioner.