TECNICA e TATICA no Judo de Alto Rendimento
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OVERVIEW
Lecture:
• Successful judoka
• Kumi kata (grip fight)
• Nage waza (standing fight)
• Ne waza (mat fight)

Practical Lesson:
• Kumikata exercises
• Nage waza exercises
• Ne waza exercises
What does it make a successful judoka?

What does it take to get there in judo?

- Genetic factors?
- Physiological factors?
- Psychological factors?
- Emotional skills?
- Technical and tactical skills?
- The right steps at the right age?
- The right planning for training?
- The right planning for competitions?
- Access to international judo camps and competitions (resources)?
- Access to qualitative coaching?
- Sponsor (money)?
- Access to long term education?
Science and Magic of sport

However many athletes have all these elements they can’t achieve the highest level in the judo career.

WHAT DOES THE RESEARCH SAY?

Research shows that athletes with an integrated lifestyle are more likely to achieve their sporting goals, cope better with stresses such as injury and retirement, and have more confidence in what the future will hold after sport.

In my experience I am deeply agree!
JUDO SUCCESSFUL ATHLETE
(COMPETITION)

• Judo players have to be capable of maintaining concentration and motivation over 5 to 7 fights in a day, 5 to 10 competitions in a year and continuously over 2 years of time for the Olympic qualification.
• For more olimpic cycles..

JUDO SUCCESSFUL ATHLETE
(TRAINING)

• Judo player has to train for the technical – tactical skills, physical fitness and pay attention to the diet almost 6 days in a week, 4 weeks in a month, almost 330 days in a year.
JUDO SUCCESSFUL ATHLETE (COMPETITION and TRAINING)

- Judoplayer has to live with the risk of injuries and react quickly and positively to them when happen

Successfull Judo player needs an integrated lifestyle to have a long career as possible!
JUDO PERFORMANCE REQUEST

- To be successful in performing a judo match, skilled judoka has to adapt quickly to new demands from each opponent.

JUDO PERFORMANCE DEFINITION

- In essence, judo should be considered an open motor skill sport, once the opponent is constantly moving.
- And as a closed motor skill situation when a judoka attempts throws and strategic maneuvering (Franchini et al. 2008)
Technical Variation in a sample of high level judo players

(Franchini E. and Sterkowicz S. Perceptual and motor skills, 2008)

INTRODUCTION

KEY WORD:

VARIABILITY

• The variability (techniques and throwing directions) to capitalize on any momentary loss of balance (Calmet & Ahnai, 2004; Calmet, et al., 2006).

• Skilled judoka also vary their techniques and throwing direction over the course of a competition (Sterkowicz, 1998; Sterkowicz & Franchini, 2001).
KEY WORD: OPTIMUM NUMBER OF ATTACK VARIATIONS

• This means that judo players do not necessarily maximize performance by a dramatic increase in the number of attack variations.

• It is very difficult for a judo player to achieve high proficiency on a wide range of attack variations.

• It appears there is likely an optimum number of attack variations which do not require a maximum number of techniques, but which should be effective in producing uncertainty in an opponent.

JUDO MATCH STRUCTURE

• Active phase (Hajime-Matte):
  – Preparation (kumi Kata)
  – Grip (Kumi Kata)
  – Standing Attacks-Defence-Gaeshi (Nage Waza)
  – Transition (Ne waza)
  – Ground fight (Ne waza)
• Recovery phase (Matte-Hajime)
KUMI KATA:
the grips in the modern judo fight

INTRODUCTION

The judo match develops from the grips on the judogi of the two competitors.
**DEFINITION OF GRIP**

We mean “grip” the contact that permits a right interaction between the two judoka in order to (Sacripanti 1989, Pierantozzi 2008):

1. **Impose** themselves psychologically and physically
2. **Perceive** informations about the movements of the opponent.
3. **Transfer** the impulse to the opponent to perform a throwing technique.
4. **Block** the movement of the opponent.

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**KUMI KATA STRATEGY**

The kumi kata strategy is the way you manage your hands, shoulders, hips and footwork, is nothing less your chosen method of controlling the attacking space”. 

(Weers 1997)
Yamashita exemplified the effectiveness of basic left-handed grip. Normally he would come forward with arms open and allow his opponent to grip as they pleased, then he simply take hold of their right lapel with his left hand.” (Adam N. 1990)

It seems more important how to grip, not to grip first!
Match details: phase in percentual
(Marcon et al. 2010)

The kumi kata fight, in the modern judo high level competition, until last year was the 75% of the time spent during the active time of fight.

My DEFINITION

The kumi kata for judo is like the helm for a boat, who grasps it better drives the fight.
Kumi Kata and new rules

- IJF and all new rules looking for a “positive judo”.
- The positive judo starts from a positive attitude to combat!
- this give us a positive and strong kumi kata

Kumi Kata

My Positive Actitude view:

1. Positive and strong posture
2. Hajime: first step forward
3. Try to grip to attack not to block
4. Second grip—attack
The 7 KEYPONITS of the GRIP TRAINING to consider, my point of view:

1. **Height** of the opponent (if the opponent is heighiter or smaller)
2. **Footwork** to grip
3. **Armwork** to grip
4. **Guard and grip side** (neutral, left or right)
5. Grip **typology**
6. Grip **situations**
7. Grip **style**

Players need to be trained to use:

1. Good Kumi kata
2. Different grip typology for the same throw
3. Same grip for different throws
4. Different styles to grip: power and sensitive
5. Footwork as an integral component to gripping from the very beginning
6. Positive judo: grip to attack
THROWS and COMBINATIONS

TUKUI WAZA
my personal view

- Almost one for every attack directions (4) in same and opposite guard situations
- Well connected (combinations)

Well trained with:
1. different kumi kata
2. Different directions of movement and tai sabaki
3. Different combinations (as I, as II)
4. different uke (guard side, posture, grip..)
5. tukuiwaza’s defences and gaeshi
6. newaza prosecution
ATHLETE CHARACTERISTIC

- Female.
- Hight: 177 cm (lower limb hight: 98 cm..)
- High level Career: 1988 - 2000(from 20 to 32 years old)
- Weight off-season: 71-72 kg
- Weight in season:
  - 66 kg from 1988 to 1997
  - 78 kg from 1999 to 2000
- Left guard and left grips judo player (right handed in normal life...)

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Because I was no so quick (as many women) my best nagewaza score I made thank to the combinations and gaeshi.

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PIERANTOZZI TECHNIQUES

- O uchi gari L
- Tani otoshi L
- Ko soto gari L
- Sukui nage L
- Te guruma L
- Ashi barai R
- Sasae tsuri komi ashi R
- Kibizu from the front L
- Sumi gaeshi L

In bold the Tukuiwaza

- Ko uchi gari L
- O soto gari L
- Kibizu back L
- Ko soto gari R
- Uchi mata L
- Tai otoshi L
- Harai goshi L
- O goshi L

PIERANTOZZI
Left Guard
Left Grip

WEAKNESS
DIRECTION

NAGE WAZA ATTACKS
DIRECTIONS/ N TECHNIQUES

- 5 Techniques
- 1 technique
- 4 Techniques

PIERANTOZZI
NAGE WAZA GUARD SITUATIONS

- OPPONENTS:
  - Left
  - Right

- SITUATION:
  - Same side (Ai yostu)
  - Opposite side (Kenka yotsu)

- PIERANTOZZI:
  - Left

My favorite situation

Classification of the Pierantozzi Nagewaza techniques by competition efficacy (score) in situation
PIERANTOZZI NAGEWAZA
TUKUIWAZA RENKING
OPPOSITE side situation

O uchi garı L
• Tani otoshi L
• Ko sóto garı L
• Sukui nega L

OPPONENT

KO uchi garı L
• Kibizu back L
• O sóto garı L

Ashi barai R

Ouchi mata L
• Tai otoshi L
• Harai goshi L
• O goshi L

Sasae tsuri komi ashi R
• Sōmi gaeshi L

OPPONENT

SAME side situation

O uchi garı L
• Te guruma L
• Sukui nega L

OPPONENT

KO uchi garı L
• Kibizu back L
• O sóto garı L
• Ko sóto garı R

Ashi barai R

Ouchi mata L
• Tai otoshi L
• Harai goshi L

Sasae tsuri komi ashi R

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**TECHNICAL COMBINATIONS**

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**UCHIMATA and TAIOTOSHI second attack forward**

<table>
<thead>
<tr>
<th>Left OUCHIGARI</th>
<th>Left KOSOTOGARI</th>
<th>Left KOUCHIGARI</th>
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<tbody>
<tr>
<td>ASHI BARAI</td>
<td></td>
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<tr>
<td>SASAE</td>
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OPPOSITE SIDE: KENKA YOTSU SITUATION
UCHIMATA and TAIOTOSHI
second attack forward

1 Left KOUCHIGARI
1 left OSOTOGARI

2 left
UCHIMATA
TAIOTOSHI

1 SASAE
Left TAIOTOSHI

SAME SIDE: AY YOTSU SITUATION

UCHIMATA and TAIOTOSHI
first attack forward

2 Left OUCHIGARI
2 Left KOUCHIGARI

1 left
UCHIMATA
TAIOTOSHI

2 Left SUMIGAESHI
2 Left TAIOTOSHI

OPPOSITE SIDE: KENKA YOTSU SITUATION
My best combination in every situation: UCHIMATA and TAIOTOSHI
first attack forward

SAME SIDE: AY YOTSU SITUATION

HOW to TRAIN the TUKUIWAZA:
8 personal roules

1. Train the tukuiwaza with Uke with different grips and guard side (Ai yotsu situation and Kenka yotsu situation)
2. Train the tukuiwaza with different movements direction preparation and tai sabaki
3. Train the tukuiwaza with own different grip typology and style
4. Combination tukuiwaza second: combination first in every direction to prepare the tukuiwaza
HOW TO TRAIN TUKUIWAZA

5. Combination **tukuiwaza first**: combination after tokuiwaza for every 4 possible opponent reaction directions

6. Train the **defence** and **the gaeshi** to your tukuiwaza

7. Train the tukuiwaza with the **newaza transition**

8. …**train in randori with many different uke**

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The Newaza fight starts from Nagewaza situation, so we have always to train the transition situation

TRANSITION OPPORTUNITY

- From Nagewaza Attack and Counterattack as Tori
- From Nagewaza Attack and Counterattack as Uke
- From Nagewaza Defence

Main point in every transition situation: the effective kumikata and posture
NEWAZA
my point of view

The important is:

1. have a good reversal in every opponent and our body positions in newaza
2. Have a good reversal in the 4 newaza attack directions in the most common newaza situation
3. From the same reversal have different possible conclusions and prosecutions: osaekomi, kansetsuwaza or shimewaza

Opponent (uke) newaza body positions
Our (tori) newaza body positions

Our body position

Prosecution

Newaza solution

Uke Nagewaza
ATTACKS

No ippon
TRANSITION

NEWAZA REVERSAL

SHIME WAZA
KATAME WAZA
OSAE WAZA

4 newaza attack directions, from:

the front

the right

the left

the back

opponent

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My favorite Newaza Situation

In my opinion for a strong NEWAZA PLAYERS NEED TO BE TRAINED IN:

1. Nagewaza – newaza transition for every attack, (counter attack and defence situations)
2. Effective Reversals from every opponent body positions
3. Effective Reversals from the main four newaza attack directions
4. Possibly have a different conclusion and prosecutions (shime, kansetsu, osaekomi) from the same reversal
5. Change the own body position in newaza defence situation to a position where you can attack
6. Train the transition Nage waza – Ne waza, but also Ne waza – Nage waza