

AUSKF's Guide to Iaido Judging Points

In this listing, the numbered points are more basic, and more important, than the lettered points.
(For #11 and 12, only numbered points are given.)

MAE

- a. Is the player imagining a front opponent as s/he sits down?
 - b. Is the nukitsuke executed at the same time the sword leaves the saya?
1. Is sufficient sayabiki shown during nukitsuke?
 - c. Are the positions of the kissaki, right hand, elbow and shoulder correct?
 2. Is the furikaburi made with a backwards thrusting movement past the left ear?
 3. Does the kissaki drop below the horizontal when the sword is above the head?
 - d. Does the left knee pass the right heel as it is slid forward?
 4. Is the cut executed without pause?
 5. Does the cut finish a little lower than horizontal?
 - e. When initiating the chiburui action, is the right palm turned upward and is the cutting edge of the sword pointing to the left?
 6. Is the posture correct during chiburui?
 7. Is the noto executed correctly?

USHIRO

- a. Is the player imagining a back opponent as s/he sits down?
 - b. Is the head turning with the body?
1. Is the player drawing the sword as s/he is turning and is the left foot being placed a little to the left on the nukitsuke?
 - c. Are the positions of the kissaki, right hand, elbow and shoulder correct?
 2. Is the player cutting correctly to the temple of the opponent?
 - d. Does the right knee pass the left heel as is it slid forward?
 - e. When initiating the chuburi action, is the right palm turned upwards and is the cutting edge of the sword pointing to the left?

UKENAGASHI

- a. Is the player imagining a left opponent as s/he sits down?
 - b. Is the ukenagashi movement expressed clearly?
1. Is the upper half of the body covered by the sword in the ukenagashi position?
 2. Is the left foot drawn back behind the right and is the cut diagonal?
 - c. Are the ukenagashi action and the cut executed as one continuous movement?
 - d. Is the right hand above the shoulder as the cut begins?
 - e. Is the kissaki upright over the shoulder as the cut begins?
 3. Is the left fist in front of the navel and is the kissaki slightly down on completion of the cut?

TSUKAATE

- a. Is the player imagining the opponents as s/he sits down?
1. Is the player aiming the tsuka correctly at the solar plexus of the opponent?
 - b. Is the first opponent still being pressured by the tsukagashira as the sayabiki is performed?
 - c. Is the ridge of the sword near the monouchi touching the left chest and is the edge turned outward?
2. On the thrust to the rear, is the left hand holding the saya turned inward in front of the navel and is the right elbow extended on making the thrust?
 - d. When turning again to the front, is the head turning before the body?
3. As the body is again turned to the front, is there a pulling movement as the sword is raised above the head and is the cut itself vertical?
 - e. When sitting, is zanshin shown as the left knee is placed on the floor to the sonkyo position?

KESA GIRI

1. Is the right hand above the shoulder as the sword is turned on the initial cut?
 - a. Is the kissaki pointing upwards and is the blade vertical as the initial cut is completed?
 - b. Does the monouchi reach out of the body side as the downward cut is completed?
2. Is the left hand gripping the saya as the left foot is moved back on the chiburi action?

MOROTE TSUKI

1. On the initial diagonal cut, does the cut stop at chin height?
 - a. Does the height of the kissaki in chudan correctly express the intent to thrust at the solar plexus?
 - b. Is the thrust executed with the correct body movement?
2. Is the rear foot tsugiashi as the chudan kamae is adopted and is the thrust made accurately to the opponent's solar plexus?
3. As the sword is drawn out, is there a feeling of ukenagashi as the sword is raised above the head?
 - c. Is the foot on which the body turns pointing forward, and is the heel of the rear foot lifted a little off the floor?

SANPOGIRI

- a. Is the opponent in front intimidated with the spirit?
- b. Is the right foot placed a little forward of the left pivoting foot on the initial cut?
1. When making the first cut to the right, does the cut stop at chin height?
 - c. Is the player conscious of the opponent in front as s/he turns to the left?
2. After turning to the opponent on the left, is the vertical cut made without pausing?
3. Is the sword raised above the head with the feeling of ukenagashi before the final cut?
 - d. Is the head turning towards the opponent before the rest of the body?
 - e. When making the second cut (to the left) is there sufficient vigor on the left foot?
 - f. Is the head turning towards the front opponent before the rest of the body?
 - g. Is sufficient concentration shown after noto?

GANMEN-ATE

1. Is the tsukagashira aimed correctly at the point between the eyes?
 - a. Is there a feeling of pushing with the tsukagashira against the opponent in front as the saya is pulled back to make the turn to the rear?
2. Is the right fist placed correctly on the top of the ilium when facing the opponent to the rear?
3. In this position, does the body turn round perfectly, and is the rear heel held a little off the floor?
4. Is the thrust made with the feet pointing forwards?
 - b. Is the right fist a little lower than the kissaki and in line with the right hip when making the thrust, and is sufficient sayabiki shown during the thrust?
 - c. Is the sword pulled out and raised above the head in an ukenagashi movement?
 - d. Is sufficient concentration shown after noto?

SOETETSUKI

1. When making the initial diagonal cut, is the right fist at navel height and is the kissaki slightly higher than the fist?
 - a. Does the monouchi reach out of the body side on the initial cut?
2. Is the blade gripped between the thumb and index finger of the left hand at around the center point, and is the right fist on the right hip?
 - b. Is the kissaki pointing at the abdomen of the opponent when making preparation for the thrust?
3. When making the thrust, does the right fist stop in front of the navel?
4. When showing zanshin, is the right arm straight, and is the right fist no higher than the nipple?
 - c. Does the kissaki remain still when starting the chiburi?
 - d. Is sufficient concentration shown after noto?

SHIHOGIRI

1. Is the tsukaate made strongly and with the side of the tsuka?
 - a. Is there the feeling of pushing the first opponent with the tsukagashira as the sayabiki is made on the initial turn?
2. When doing the sayabiki, is the ridge of the sword near the monouchi touching the left chest and is the right hand held away from the body?
 - b. Is the thrust to the solar plexus made without pause?
3. When making the thrust, is the saya pulled in front of the navel and are the left and right hands moved towards each other?
 - c. Is there the feeling of pulling the sword out as the sword is raised above the head?
4. Is the sword raised above the head for the final cut as part of the wakigamae action and not after wakigamae?
 - d. Is there the feeling of uke nagashi as the sword is raised above the head when pivoting on the left foot to turn to the right rear? Is the cut made on the right foot?
 - e. Is sufficient concentration shown after noto?

SOUGIRI

1. As the sword is begin drawn, does it pass through the overhead block (uke nagashi) as it is swung up?
2. For each cut, is the rear foot moved forward in okuri ashi?
3. When cutting the lower abdomen, is the line of cutting horizontal and is the edge of the sword also horizontal?

NUKI UCHI

1. When drawing the sword upward, is the left foot pulled back enough?
2. As the sword is drawn upward, is the right hand kept on the center line?