



**British Aikido Association
National & International Aikido
Competition Rules**

**Rules and Regulations
for the
British Aikido Association**

Sport Aikido: Tanto Randori and Embu Contest Rules

Randori Events:

**Tanto Randori
Randori Kyogi
Tanto Taisabaki**

Embu Events:

**Kata
Kon-go-dan-tai-sen
Ninindori**



Rules and Regulations for British Aikido Association and International Aikido Tournaments: Sport Aikido

"Professor Tomiki, the founder and first president of Japan Aikido Association, was the first to develop a competitive format for aikido training. He designed the original competitive system in order to integrate aikido training into physical education programmes. It was his belief that students of aikido should train in the randori method, as well as in the traditional kata method, if they aspire to understand its true athletic and pedagogical disciplines. Only in randori practice can aikido practitioners learn the competitive strategy to deploy their favourite techniques in various combinations at the opportune timing moment. Through this process, they can also learn the self-discipline to overcome the psychological pressures they will meet in serious contest. However, while it is very important to foster a strong fighting spirit to win matches, all aikido tournaments should be organized based on the following two principles. First, every effort must be made to prevent serious injuries; second, contestants should appreciate tournaments as an opportunity to learn the true spiritual and technical disciplines of aikido, instead of trying to gain minor points and win on a technicality. This rulebook has included the basic rules and regulations for the sake of meaningful and mutually beneficial competition between teams within the Association and from the followers of Tomiki Shihan all over the world."
(Adapted from the Preface to the JAA International Rules & Regulations)

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1.0 Competition area.

1.1 The competition area is 9.09 metres square, which comprises approximately 50 tatami mats. The starting lines are drawn 3.64 metres from the centre of the competition area.

1.2 Around the outside of the competition area a safety area of mats or tatami of about 2 metres should be provided.

1.3 The inner and outer areas must be clearly defined.

2.0 Competitor's attire.

2.1 Players of sport aikido must wear a clean white dogi of the type approved by the British Aikido Association (BAA) and wear a red or white belt over their own belt as directed by officials.

2.2 The Keikogi approved by the BAA for UK and International competitions must comply with the following conditions.

- ◆ The length of the jacket must be sufficient to cover the buttocks when worn with an obi (belt).
- ◆ A lining approved by the BAA (and the member associations of the Tomiki Aikido International Network) may be attached to the forearms of the jacket sleeves.
- ◆ The sleeve must be loose and cover at least half of the forearm. During shiai (the bout) the sleeves must cover up to at least half of the forearm judged from the elbow and show a hands-breadth from the wrist.
- ◆ The length of the trousers must (which must be loose fitting) come at least half way down the lower leg but not below the ankles.
- ◆ The obi (belt) must be tied in the appropriate manner to prevent the jacket falling open. The surplus length of the belt when tied should be approximately 15 centimetres.
- ◆ The Keikogi must be clean and any damage safely repaired.



3.0 Getting on and off the Mat, the Match; Correct Etiquette for Rei

3.1 In team competitions, each team will line up in descending order of rank: Taisho, Fukusho, Chuken, Jiho, and Senpo, Taisho being nearest Joseki (front) side of the mat. The team on the right, facing Joseki, wear red strings around their belts; the team on the left white. The teams wait on their designated sides of the square mat, facing each other. The first competing pair of players will stand farthest away from Joseki, and the last pair nearest. Red on the right of the referee.

3.2 Both in men and women's categories, each bout is divided into first and second halves. Each half will last for one and a half minutes (i.e. a complete bout will be three minutes long).

3.3 At the referee's command "**Seiretsu**" (line up), the players on both teams will advance to the marks and line up.

3.4 The referee will pronounce: "**Shomen-ni rei**" (bow to the front.); then, "**Otagai-ni rei**" (bow to each other). The players on both teams will follow these commands, thus bowing to Joseki and then to each other.

3.5 The players will leave the mat and retreat to the designated waiting areas. The referee will take a step back to face the corner judges, and they will bow to each other silently. The judges will take their positions in the designated corners.

3.6 A match official will call out each contestant's name: e.g. "Red, Smith-**Senshu** (i.e. contestant). White, Tanaka-**Senshu**." The person whose name has been called should respond by saying "**Hai**" (yes) clear and loud. The competing players will first stand outside the red-mat areas, facing each other across the mat. Then, they will bow to each other simultaneously. (They do not expect any command from the referee for this movement.) The two competing players will move up to the marks and bow to each other again in a standing position. (There will be no command for bowing from the referee.)

3.7 The referee will turn to the player indicated as red (hereafter referred to as Red) and offer the competition **tanto** to him, holding it horizontally with both hands. Red will receive it with both hands. (Likewise, the player indicated as white hereafter referred to as White. The referee will pronounce "**Hajime**" (Go/begin) to get the match started. When the referee calls "**Matte**" (wait/hold it), both players will immediately go back to their marks and wait for his next command.



3.8 Competing players are expected to sit and wait in the following positions during an interruption: -

- i. A player who has been ordered to fix his loosened belt or keikogi (training uniform), should sit facing his opponent while tying his belt or adjusting his keikogi (It is not necessary for him to turn his back to his opponent.) His opponent should also wait sitting in the seiza posture.
- ii. A player who has been injured and requires medical attention should sit at the mark, turning his back to his opponent. If he is unable to sit because of his condition, he may keep standing or lie on the mat, following the referee's instruction. However, nobody except the competing players, the referee, and the judges can enter the mat unless the referee asks or permits him/her to do so. The opponent player will wait at the mark, either remaining in a seiza posture or sitting cross-legged in a lotus position. The referee may permit him to take a stretch inside the mat if medical treatment on the injured person seems to take a long time. (See also incident reporting.)

3.9 The referee will signify the end of the first half by pronouncing "**Yame**" (stop). When he says "**Tanto-kotai**," Red will hold the **tanto** horizontally with both hands and pass it over to White. In this process, Red (or the person who is handing over the **tanto**) will hold the outer edges of the tanto with both hands, and White will hold the middle of the knife. The referee will signify the beginning of the second half with "**Hajime**." The referee will declare the end of the latter half with "**Yame. Soremade**." (Stop. The game is over.) The player who has been holding the tanto will return it to the referee. Then, the referee will call for "**Hantei**"; and he and the two judges will signify the winner by means of a hand or flag movement. The referee will pronounce "Red," "White," or "**Hikiwake**" (Draw). The players will then bow to each other in a standing position (at a 30-degree angle; no command from the referee) and retreat to the designated areas.

3.10 When the last match (the Taisho match) is over, the referee will pronounce "**Seiretsu**" (line up); the judges and the players will all line up as at the beginning. The referee will call out: e.g. "Three-to-two for Red," "Two-to-two; White on a decision." Then, he will command them to bow to each other and then to Joseki: "**Otagai-ni rei**" and "**Shomen-ni rei**." This concludes the match between two teams. The players will leave the mat. The referee and judges will bow to each other silently as at the beginning and leave the mat.



4.0 Referee's Calls

4.1 "Hajime"(begin): Stand at attention with the hands pressed on the outsides of your thighs. (All the referee's calls begin in this position; thus, this direction will be omitted hereafter.) Extend your right hand-blade (shuto) from the chest forward while taking a half step forward.

4.2 "Matte" (wait)/"**Yame**" (stop)/"**Soremade**" (The game is over.): Turn to the contestant(s) and extend your hand with the palm turned at him/them while taking a half step forward.

4.3 "Ippon": Raise your hand straight up with the palm turned inside (i.e. with the little finger facing forward and the thumb backward.).

4.4 "Waza-ari": Hold your hand-blade at the chest and then extend it horizontally in the direction of the player who has scored.

4.5 "Yuko": Hold your hand-blade at the chest and then extend it down at a 45-degree angle.

4.6 "Tsuki-ari": Raise your hand-blade at a 60-degree angle.

4.7 "Tanto-kotai" (transferring the tanto from one player to the other): Hold both your hands palm up and cross them in front of the belt buckle; your hand closer to the current knife-holder must be held on top of the other.

4.8 "Fujubun" (not effective): Cross your hands (palms turned to your body) in front of the belt buckle and quickly swing them sideways twice.

4.9 "Muko" (illegal because it is not one of the basic randori techniques): Cross your hands in front of the chest with the right hand closer to your body. Since it is illegal, the player who has applied the technique will be given a "shido" or "chui" penalty.

4.10 "Mienai" (blind spot): Cross your hands in front of the belt buckle with the left hand closer to your body.

4.11 "Gogi" (call for a conference): Extend your hands toward the judges with the palms up, and then bend the upper arms upward forming 90-degree angles, motioning the judges to your position.

4.12 "Dogi-naoshi" (adjust the robe): Cross your open hands in front of the belt buckle and demonstrate the movement of tucking in the hems of the robe and tying the belt.

4.13 "Kachi" Call for the winner: Hold your hand-blade at chest level and then raise it toward the winner at a 45- degree angle.



4.14 "Hikiwake" (draw): Raise your hand-blade right above the head and then bring it straight down to chest level.

5.0 Referee's Calls for Infringements of the Rules.

A. Basic Concepts

5.1 "Shido": Make a fist and extend your arm horizontally in the direction of the violator; then bend the forearm at a 90-degree angle to point upward. Turn your head toward the violator and point at him with your index finger pointing slightly upward.

5.2 "Chui" Turn your body straight to the violator and hold your fist in front of your own chest. Then, point your finger to the space a little above his head.

B. Hand Movements for Shido or Chui Penalty

5.3 "Taisabaki shido" Case 1 (failure to defend against the tanto technique): Swing your right shuto once as in a taisabaki movement and then repeat the same movement with your left hand-blade. Return to the upright position and then call a shido or chui penalty in the manner mentioned above. (The same goes for all the following commands.)

5.4 "Taisabaki shido" Case 2 (when Toshi holds onto Tanto for three seconds or more in the improper position with the **tanto** being pressed upon his torso below the armpit line and above the belt): Place your fist at the part of your body where Toshi has the tanto pressed on his own body. Extend that fist toward Toshi (i.e. the contestant to be penalized).

5.5 "Jogai" (off the mat): Extend your hand down at a 70-degree angle with the palm turned forward, and swing it back and forth twice to the point where you stand as if sweeping the mat. The hand nearest the violator will be used.

5.6 "Ryosha Jogai" (both players off the mat): Demonstrate the hand movement for "Jogai" with both hands.

5.7 "Dogi-mochi" Case 1 (when Toshi has clutched Tanto's jacket or trousers): When Toshi has clutched Tanto's keikogi, raise your arm nearest Toshi, bend the upper arm upward forming a 90-degree angle, and clutch the underside of your elbow with your other hand. **Case 2** When Toshi has clutched Tanto's trousers, take a half step forward, bend over at the waist and clutch your trousers with the hand nearest Toshi.

5.8 "Ichi-ga hikui" (when Toshi has hooked his hand around Tanto's thigh or leg for leverage when applying a shomen-ate technique): Take a step forward, bend over, and tap the back of your knee twice with the hand nearer Toshi.



5.9 "Tsuki-ga takai" (stabbing too high): Hold your hand-blade horizontally at chest level and then slide it up to the chin.

5.10 "Tsuki-ga hikui" (stabbing too low): Hold your hand-blade horizontally at belt level and then slide it down toward the knees.

5.11 "Tanto-otoshi" (when Tanto has dropped the tanto): Extend your closed hand forward with the palm down and then open it as if releasing the grasped knife.

5.12 "Dakae-komi" (holding): Demonstrate the movement of holding an imaginary opponent.

5.13 "Tekubi-mochi" (when Tanto has held onto Toshi's wrist): Demonstrate the movement of clutching the wrist.

C. "Kyoiku-teki Shido" (educational instruction/warning)

Basically, kyoiku-teki shido will be offered only when Tanto or Toshi has lost his balance inadvertently and ends up in the following positions. However, when the player commits the same error for the second time, he will be penalized with shido or chui. The referee will show with gestures what type of error has been made and then orally declare: "**Tsugi shido**" (Next time, you'll get a shido). (This applies to all the following situations.) The typical situations for kyoiku-teki shido are:

Case 1 When Tanto has lost his own balance or has stabbed at the wrong place: e.g., stabbing too high (although a dangerous type of stabbing will result in an immediate shido or chui penalty), stabbing in an improper posture, or defending against Toshi's techniques in an improper posture;

Case 2 When Toshi has lost his own balance or has failed to apply techniques in the proper posture: e.g. carelessly lowering his body position so that he is vulnerable to a stab to the throat or head, applying a technique in an improper posture, or trying to break the opponent's balance by a sacrifice technique. The same warning may be issued when Toshi has clutched both Tanto's elbows with his hands without trying to defend against tanto stabbing first (although pressing or pinning Tanto's elbows with his shuto is permitted), or when Toshi has charged headfirst at Tanto without trying to block the tanto techniques first.



6.0 Corner Judges' Calls in General

A corner judge will hold a red flag in the left hand and a white flag in the right hand.

6.1 "Ippon": Raise a flag straight up without bending your arm.

6.2 "Waza-ari": Hold a flag at chest level and then extend it horizontally in the direction of the player who has scored.

6.3 "Yuko": Hold a flag at chest level and extend it down at a 45-degree angle.

6.4 "Tsuki-ari": Raise a flag at a 60-degree angle.

6.5 "Muko" (not accepted as an Aikido technique): Cross the flags at chest level with the right-hand flag inside.

6.6 "Fujubun" (not effective): Cross the flags at a low level (i.e. at knee level when seated and at belt level when standing) and swing them crosswise several times.

6.7 "Mienai" (blind spot): Cross the flags at a low level.

6.8 "Gogi yokyu" (request/demand a conference): Cross the flags above the head and knock them together to make a batting sound twice.

6.9 Call for the winner: Raise the flag of the winner's colour straight up right after the referee's call.

6.10 "Hikiwake" (draw): Raise both flags straight up

7.0 Corner Judge's Calls for Infringements of the Rules

It is the corner judges' role to make all appropriate signals in judging the effectiveness of both Tanto and Toshu techniques. However, this is particularly important when the referee has been unsighted, or when the referee has asked for their confirmation. The referee must take due cognisance of all the corner judges signals. The corner judges also have the right to request/demand a conference if their signals are unrecognised.

7.1 "Taisabaki-shido" Case 1 (Toshu's failure to defend against the tanto techniques): Corner judges should point out bad taisabaki by crossing the flags at a low level and swing them sideways several times (i.e. the same movement as fujubun).

7.2 "Taisabaki-shido" Case 2 (When the tanto is pressed upon Toshu's torso (below the armpit line and above the belt) for three seconds or more): Tap a flag several times on the part of your body where Toshu has the tanto pressed on his own body. The colour flag representing Toshu will be used.



7.3 "Jogai-shido" (off the mat): Extend the colour flag representing the one who has left the competition area and then swing it sideways several times at knee level as if sweeping the mat back and forth to the position where you stand.

7.4 "Ryosha-jogai" (both players off the mat): Using both flags, swing your right shuto once as in a taisabaki movement and then repeat the same movement with your left shuto. Return to the upright position.

7.5 "Dogi-mochi" Case 1 (clutching the keikogi/training jacket): Raise the colour flag representing the violator, bend the arm at the elbow pointing upward, forming a 90-degree angle, and put the other hand under the hooked elbow.

7.6 "Dogi-mochi" Case 2 (clutching the trousers): Take a half step forward, bend over at the waist and clutch at your trousers with the hand holding the colour flag representing the violator.

7.7 "Ichi-ga hikui" (Toshu has hooked his hand around Tanto's thigh or leg for leverage when applying a shomen-ate technique): Take a half step forward, bend over, and tap the back of your knee twice with the hand holding the colour flag representing the violator.

7.8 "Tsuki-ga takai/hikui" (Stabbing too high/too low): **Case 1** If Tanto stabs too high, place his colour flag horizontally in front of the throat and slide it up to the chin. **Case 2** If Tanto stabs too low, hold the flag at belt level and slide it downward.

7.9 "Dakae-komi" (holding): Extend the violator's flag forward, hold it perpendicularly, and demonstrate the movement of holding an imaginary opponent represented by the flag.

7.10 "Tekubi-mochi" (when Tanto has held onto Toshu's wrist): Tap your own wrist several times with the colour flag signalling Tanto.

8.0 The Criteria for Judging Effective Tanto Techniques

A. Criteria for tsuki-ari (effective tanto techniques)

The pre-condition for tsuki-ari (effective tanto stabbing) is that Tanto's arm must be stretched when the tanto lands on Toshu's body. If attacking with the right hand, Tanto must be in right posture. If attacking with the left hand, Tanto must be in left posture. Tanto may use the tanto in either the right or left hand. Tanto may not change hands, except when on his mark after the referee has called **Matte**. Tanto will clearly show a change of hand by passing the Tanto from one hand to the other at Jodan.



8.1 Specific conditions:

- i. The tanto must land on the part of the opponent's body between armpit and belt levels. This includes the front, back, and both sides of the body, as well as the upper arms. However, the belt itself is not included in the target area.
- ii. Tanto must step in and stab with his back straight and his balance stable and his arm straight at time of scoring.
- iii. The tanto must touch the opponent's body at an approximately 90-degree angle. But this particular condition does not have to be satisfied when Toshi is either off balance, has assumed an undesirable posture, or has already fallen on the mat.
- iv. Tanto stabbing should never endanger the safety of the opponent. Particularly, the type of stabbing with the fist landing directly on the opponent's body is forbidden and will be penalised. However, if Toshi comes in without proper taisabaki, it is considered to be his fault.
- v. The tanto must bend at time of scoring.
- vi. The tanto must be within Tanto's centre

8.2 Tanto is allowed to stab the opponent by rotating his attacking arm as he strikes, ("mawashi-tsuki"), as long as all the conditions in **8.1** are satisfied.

8.3 Tanto is allowed to stab the fallen opponent once right after the latter has fallen as long as all the conditions in **8.1** are satisfied.

8.4 When Tanto scores a tsukiari at the same time that Toshi scores a yuko or greater score in techniques, then the tsukiari will take precedence over the toshu technique.

B. Inadequate (ineffective) or invalid stabbing

8.5 Tanto techniques that do not satisfy the above conditions will not be counted as effective stabs.

8.6 Tanto techniques will also be regarded as invalid unless the tip of the tanto has clearly touched Toshi's body and Tanto has stabbed with proper foot movement.



9.0 Formulae for Calculating Points

A. Values for Toshi and Tanto Techniques

9.1 Value

- i. **Ippon** = 4 points,
- ii. **Waza-ari** = 2 points,
- iii. **Yuko** = 1 point,
- iv. **Tsuki-ari** = 1 point

(Please note while these score values are mandatory for National and International competition they may be varied by agreement at other BAA competitions or inter-club contests).

9.2 Penalization: the opponent will gain points as specified below:

- i. **Hansoku-make** (defeat on a foul) = 8 points (see **B** below).
- ii. **Chui** = 1 point.
- iii. **Shido** = 1/2 point.

9.3 When one player loses on a foul and a game ends with "**Hansoku-make**," the winner always gets **8** points (see **B** below), and the loser **0** points, regardless of the points scored by the time the game ended. The same scoring criteria apply when one player withdraws and the other player wins by default ("Fusen-gachi").

9.4 "**Itami-wake**" is the situation in which either one or both of the players get injured and become unable to compete any further. The referee will call it an Itami-wake only when he judges that the injury has been caused accidentally and that neither player has tried to injure the other intentionally. If a game ends in an Itami-wake, the referee will call it a draw when the two players have an equal score at the time of the accident. (Otherwise, see **B**)

B. Procedure after Itami-wake and Hansoku-make

9.5 When one player gets injured, being unable to compete any further, and the injury has not been inflicted intentionally:

- ◆ i. in the individual category, the one who is not injured will be eligible to take part in the next game;
- ◆ ii. in the category of team competitions the player who has scored more points by that time will be called the winner.



9.6 If it has been judged that one player has hurt the other intentionally, the one who has inflicted an injury will be disqualified immediately by hansoku-make. In this case, he will not be allowed to participate in any event during the current tournament. In the individual category, if it has been judged that the player who won his last match because of his opponent's hansoku is not in a condition to keep competing, then, his next opponent will be called the winner (**B**) by default. If the injured player is able to compete, he can, of course, choose to take on the next match. In team competitions it is possible to let an alternate/substitute player compete in place of the injured one, as long as the substitute has no rounds to play in the current event. This substitution clause may be varied at BAA competitions.

10. The Winner

A. By Calculation of Points

10.1 If the two players' final scores are the same, the winner will be decided by the following criteria, in descending order of priority:

- i. the number of Ippon scored during the match;
- ii. the number of Waza-ari scored;
- iii. the number of Yuko scored;
- iv. the number of Tsuki-ari scored.

B. By Referee and Judges Decision or Extra Time

10.2 If neither one has any advantage in light of the above conditions, then the referee and judges will determine the winner by decision. But this applies only to the individual category and not to team competitions. For the final match in the individual category; the referee will order a two- minute play-off (i.e. one minute each for the first and second halves).

10.3 The Referee and Judges decision will be made based on the following conditions:

- i. to the player who has demonstrated more techniques close to yuko;
- ii. to the player who has accumulated less chui and/or shido penalties;
- iii. to the player who has demonstrated qualitatively better Aikido, for example; better posture, more effective taisabaki, greater sportsmanship, attempted more techniques.



C. The Conditions for a "Called" Match.

10.4 One player has scored 8 more points than the other in the first half.

10.5 Into the second half, one player's accumulated score has exceeded the other player's score by 12 points.

D. In the Team Event.

10.6 If the number of winners is the same for both teams, then the total scores for the two teams will be compared. The next step will be to refer to the conditions listed in (A) above, then if still equal, in (B) above. If they still cannot decide the winner, one player from each team will be chosen to compete again. (The representative player must be chosen from among the five members who have competed in the current match and identified before the match begins.) After this extra bout, the referee will call either player the winner on a decision, if not by the points.

11. The Criteria for Judging Toshu Techniques

***Note:** Toshu should never apply a sacrifice technique. Except for mae-otoshi, Toshu is allowed to put one knee down on the mat when applying a technique, but touching both knees or any other part of the body down on the mat will be unacceptable. This rule applies to all the seventeen techniques; therefore, the phrase "The Toshu keeps his balance..." will be omitted hereafter. If a technique is initiated within the competition area and concludes outside, then this may be judged as a valid technique.

A. Scoring criteria for Toshu techniques (The same criteria will apply to kaeshi- waza (counter) techniques and Atemi waza

11.1 Shomen-ate (No 1)

- ◆ **i. Yuko:** Toshu (or Tanto in the case of kaeshi-waza; hereafter simply referred to as Toshu in order to avoid confusion) keeps his own balance and

Case 1 breaks the opponent's balance to a significant degree or

Case 2 lifts the opponent off the mat with momentum.

- ◆ **ii. Waza-ari:** Toshu throws the opponent down (i.e. making any part of the latter's body touch the mat except for his hands and the bottoms of his feet), but his technique lacks great momentum.
- ◆ **iii. Ippon:** Toshu throws the opponent down on the mat with great momentum (i.e. making him fall on his back or side).



Note: Major points to be noted/common types of violation:

- ◆ It is acceptable for Toshiu to make a rolling breakfall after throwing the opponent down on the mat but this may only receive a yuko or wazaari.
- ◆ Toshiu is allowed to place his hojote (i.e. the free hand placed upon a lower part of Tanto's body for the purpose of leverage e.g. as used in Shomen-ate) only on the opponent's back or buttocks; it is illegal to place his hojote on any part below the buttocks.

11.2 Aigamae-ate (No 2)

i. **Yuko**,

ii. **Waza-ari**, and

iii. **Ippon**: See the criteria for Shomen-ate.

Note: Major points:

- ◆ It is illegal for Toshiu to extend his hojote first. (Subject to a shido penalty.)
- ◆ It is illegal for Toshiu to entwine his arm around the opponent's neck. (Subject to a chui pen)

11.3 Gyakugamae-ate (No 3)

i. **Yuko**,

ii. **Waza-ari**

iii. **Ippon**: See the criteria for Shomen-ate.

Note: Major points:

- ◆ Illegal for Toshiu to trip the opponent by intentionally putting his leg or foot behind the latter's leg or foot. (Shido)
- ◆ It is illegal to place the hojote on any part of the opponent's body below the buttocks or above the shoulders. (Shido)

11.4 Gedan-ate (No 4)

i. **Yuko**: See the criteria for Shomen-ate.

ii. **Waza-ari**: In principle, the same criteria for Shomen-ate apply to this technique. But Toshiu will only get a waza-ari point, instead of ippon, when he stops his foot movement before flipping the opponent up (i.e. he is expected to apply this technique in a continuous flow of forward movement) or has taken two seconds or more to complete his throw.

iii. **Ippon**: Toshiu flips out the opponent instantly or throws him in a continuous flow of forward movement.

Note: Major points:

- ◆ It is illegal for Toshiu to intentionally sacrifice his own posture and roll on top of the falling opponent (hereafter, referred to as sutemi), entwine his arm around the opponent's waist to hold him tightly, or hold the opponent and lift him up. (Chui)
- ◆ It is acceptable for Toshiu to flip the opponent over by twisting his own body with quick movement. (The referee and judges need to make sure



that Toshu has not entwined his arm around the opponent's waist, that he has not held and lifted him up.

11.5. Ushiro-ate (No 5)

i. Yuko: Toshu breaks the opponent's balance backward to a significantly

ii. Waza-ari

iii. Ippon: See the criteria for Shomen-ate.

Note: Major points:

- ◆ It is illegal for Toshu to hold the opponent tightly from behind and lift him up, or to entwine his arm around the opponent's neck.

B. Kaeshi-waza (counter techniques) Atemi waza

Definition of kaeshi-waza:

11.6 Tanto is allowed to apply one of the five atemi techniques when the opponent has hold of his one arm with both hands/arms. Tanto may use any part of his hand or arm (including palm and wrist) to apply his kaeshi-waza. When Toshu holds onto Tanto's knife-holding hand, Tanto may use either hand (i.e. the knife hand or the unarmed hand). When Toshu has hold of his unarmed hand, then he can apply an atemi technique only with that hand. (He is not allowed to use his hand holding a tanto.)

11.7 Tanto may begin to apply a kaeshi-waza technique the moment Toshu has grasped his arm securely. Tanto is not allowed to use a kaeshi-waza technique when Toshu has merely touched his arm with both hands and then withdrawn from seizing. or when Toshu is only clutching one of Tanto's arms with one hand or when Toshu has grasped both Tanto's arms with both his hands (i.e. one arm in each hand). Tanto's kaeshi-waza *will be* effective even if Toshu has grasped his arm with both hands securely and then loosens his grip afterwards.

Illegal kaeshi-waza techniques, which are subject to shido or chui penalization:

11.8 Applying an atemi technique before the opponent has clutched his arm. (Shido)

11.9 Applying an atemi technique

i. with the hand holding the tanto (tanto) when the opponent has clutched the unarmed hand or

ii. when the opponent has grasped his two arms with two hands (i.e. one arm in each hand). (Chui)



C. Scoring criteria for Toshi techniques. Hiji waza, Tekubi waza, and Uki waza.

Note: It is illegal for Toshi to apply any of these techniques with both his knees touching the competition area mat.

11.10 Oshi-taoshi (No 6)

i. **Yuko:** Toshi breaks the opponent's balance in the jodan (upper) position and makes him defenceless even for a brief second.

ii. **Waza-ari:** Toshi breaks the opponent's balance to the extent that the latter's hand, knee, or other part of his body touches the mat.

iii. **Ippon:** Toshi locks the opponent's elbow, pins him down on the mat, and renders him completely defenceless for two seconds.

? I would like to know peoples thoughts on taking this technique out or leaving it in and why. I myself am concerned about shoulder how ever if managed would consider leaving in

11.11 Ude-gaeshi (No 7)

i. **Yuko:** Toshi breaks the opponent's balance backward to a significantly

ii. **Waza-ari:** Toshi forces the opponent into the yuko position and pushes him backward using his footwork.

iii. **Ippon:** Toshi drives the opponent into the waza-ari position and throws him down or pins him on the mat.

Note: Major points:

- ◆ It is illegal for Toshi to twist the opponent's locked elbow to the outside as in kote-gaeshi because it may injure the latter's elbow or shoulder (Chui). Note that chui will apply even if Tanto indicates submission.

11.12 Hiki-taoshi (No 8)

i. **Yuko:** Toshi breaks the opponent's balance to the extent the latter's head comes down to a significantly low level.

ii. **Waza-ari:** Toshi pulls down the opponent to the yuko position and makes his hand, knee, or other part of the body touch the mat.

iii. **Ippon:** Toshi pulls the opponent all the way down to the mat and makes him prostrate or pins him on the mat.

11.13 Ude-garame/Ude-hineri (No 9)

i. **Yuko:** Toshi twists the opponent's arm in the ude-hineri form and breaks his balance to the extent that his head comes down to a significantly low level.

ii. **Waza-ari:** Toshi drives the opponent into the yuko position and makes his hand, knee, or other part of his body touch the mat.

iii. **Ippon:** Toshi drives the opponent to the waza-ari position and then either pins the opponent on the mat or forces him to make a breakfall.



? I would like to know peoples thoughts on taking this technique out or leaving it in and why.

I myself worry if juniors drop on the elbow may cause long term injury and if we leave it in referees will need to watch this would not happen. if managed correctly would consider leaving in

11.14 Waki-gatame (No 10)

i. Yuko: Toshu breaks the opponent's balance in the waki-gatame position with the latter's elbow stretched; this must be done in a continuous flow of forward movement.

ii. Waza-ari: Toshu locks the opponent's stretched elbow even for a brief moment.

iii. Ippon: Toshu forces the opponent into the waza-ari position and then keeps him defenceless for two seconds or indicates submission.

Note: Major points:

◆ It is acceptable for Toshu to lock the opponent's arm under his armpit and then pivot under the latter's armpit to tighten his lock as long as he does not intentionally lean or roll on top of the falling opponent in the sutemi position.

◆ It is illegal for Toshu to stop his foot movement and apply sudden pressure on the opponent's elbow at a dangerous angle by means of leverage (Chui). But it is acceptable for him to press the opponent's elbow in his effort for balance breaking and end up making the opponent defenceless in the orthodox waki-gatame form. It is also legal for Toshu to shake or twist his body right and left to help lock the opponent's elbow.

◆ It is illegal for Toshu to pin Tanto's hand or wrist under his armpit and use his other arm to lock the latter's elbow from underneath as in mae-otoshi. (Chui)

?Remove wrist section from Under 18's Randori.

11.15 Kote-hineri (No 11)

i. Yuko: Toshu breaks the opponent's balance to a significant degree.

ii. Waza-ari: Toshu forces the opponent into the yuko position and then makes his hand knee, or other part of his body touch the mat.

iii. Ippon: Toshu forces the opponent into the waza-ari position and keeps him defenceless for two seconds.

Note: Major points:

◆ It is acceptable for Toshu to break the opponent's balance with a reverse hand (gyakute-dori) grip. However, it is illegal to keep the opponent's wrist locked in that position and take him down to the mat. (Chui)

11.16 Kote-gaeshi (No 12)

i. Yuko: Toshu locks the opponent's hand and wrist in the kote-gaeshi grip to break his balance.

ii. Waza-ari: Toshu forces the opponent into the yuko position and then makes the latter's knee touch the mat.

iii. Ippon: Toshu forces the opponent into the waza-ari position and

Case 1 keeps him defenceless for two seconds or

Case 2 makes him fall on the mat.



11.17 Tenkai-kote-hineri (No 13)

i. Yuko: Toshu locks the opponent's wrist in the kote-hineri grip and breaks his balance to a significant degree.

ii. Waza-ari: Toshu forces the opponent into the yuko position and then pulls him down until his hand, knee, or other part of his body touches the mat.

iii. Ippon: Toshu locks the opponent's wrist and hand tightly and keeps the opponent defenceless for two seconds.

Note: Major points:

◆ It is illegal for Toshu to put his grasping hand down on the mat. (Chui)

◆ It is illegal to lift up the opponent on his back. (Muko)

11.18 Shiho-nage (Tenkai-kote-gaeshi) (No 14)

i. Yuko: Toshu locks the opponent's wrist and breaks his balance significantly to the outside.

ii. Waza-ari: Toshu drives the opponent into the yuko position and keeps him locked for two seconds.

iii. Ippon: Toshu forces the opponent into the waza-ari position and renders him completely defenceless or takes him down on the mat.

Note: Major points:

◆ Toshu is allowed to have one knee down on the mat when applying this technique.

11.19 Mae-otoshi (No 15)

i. Yuko: Toshu breaks the opponent's balance to a significant degree or lifts him onto his toes.

ii. Waza-ari: Toshu forces the opponent into the yuko position and then makes his hand knee, or other part of his body touch the mat.

iii. Ippon: Toshu drives the opponent into the waza-ari position and then breaks his balance. Toshu forces the opponent into the waza-ari position and

Case 1 keeps him completely defenceless for at two seconds or

Case 2 makes him fall on the mat or forces him to make a breakfall.

Note: Major points:

◆ It is illegal to

Case 1 lock and press the opponent's elbow from underneath while keeping the latter's palm turned upward,

Case 2 apply this technique while rolling on top of the falling opponent's body (i.e. putting one of his own knees down on the mat) or

Case 3 lift the opponent upon his hip or back. (Chui)



11.20 Sumi-otoshi (No 16)

- i. **Yuko:** Toshu breaks the opponent's balance to a significant degree.
- ii. **Waza-ari:** Toshu forces the opponent into the yuko position and then makes his hand knee, or other part of his body touch the mat.
- iii. **Ippon:** Toshu throws the opponent down on the mat with great momentum or makes his upper body touch the mat.

Note: Major points:

- ◆ Toshu is allowed to put one of his knees down on the mat when applying this technique as long as he keeps his own balance. If he puts both knees down on the mat, it will be regarded as an illegal sutemi technique. (Chui)
- ◆ It is illegal to lift the opponent up on his hip or back as in seoinage. (Chui)
- ◆ It is illegal for Toshu to put his grasping hand down on the mat. (Chui)

11.21 Hiki-otoshi (No 17)

- i. **Yuko:** Toshu breaks the opponent's balance forward to a significant degree. He is allowed to put one knee down on the mat.
- ii. **Waza-ari:** Toshu forces the opponent into the yuko position and makes his hand, knee, or other part of his body touches the mat.
- iii. **Ippon:** Toshu maintains the waza-ari position and makes the opponent completely defenceless or throws him and makes his upper body touch the mat.

12. Other Regulations for Infringements of the Rules.

12.1 It is illegal for Tanto to put his knee(s) down in order not to be thrown. The moment he touches one knee on the mat, he will be penalized with a shido, or Toshu may get a point for the technique he was trying to apply at the moment. Tanto may however place one knee on the mat when applying valid kaeshi-waza

12.2 It is illegal for either Toshu or Tanto to push the opponent off the mat deliberately. The one who has attempted to do so will be penalized with a shido.

12.3 It is illegal for Toshu to grab and snatch the tanto out of Tanto's hand. Toshu will be penalized with a shido.

12.4 It is illegal for Toshu to lock Tanto's hand or wrist under his armpit, hook his other arm around the latter's elbow or arm from above and flip him backward. (Chui)

12.5 It is illegal for Toshu to lock the opponent's arm in the Ude-garame/Ude-hineri position and throw him backward (as if applying a major outer reap or osoto-gari in judo) in a sutemi position. (Chui)



12.6 It is generally illegal to apply any technique in a sutemi position. (Chui) It is, however, permitted to do so as part of balance-breaking or as a step for the next technique. But, as for waki-gatame and mae-otoshi, the referee will intervene and pronounce Matte (wait) the moment he has judged that there is a risk of causing injuries. He will, at that point, give Toshu a kyoiku-teki shido (instructional warning with no penalty) or shido.

12.7 It is illegal to touch the opponent's eyes, nose, or throat when applying any technique (chui, shido) Tanto is not allowed to put his hand blade (shuto) on any part of Toshu's head in his defensive efforts. (Shido)

12.8 If the referee has clearly made a misjudgement of any kind (e.g. a mistake by a recorder), the team captain of the opponent may lodge an appeal after the match, and the announced judgment can be retracted. The appeal will be tabled with the chief judge with an explanation why the judgment should be reconsidered. However, in the individual category, a complaint about an erroneous or unreasonable judgment must be filed before the player who has been called the winner participates in the next-round match. In the Team Event it must be done before the winning team takes part in the next match. If it is the Final match, the same procedure must be finished before the award ceremony.

Appendix A

The Official Etiquette for Rei*

Put your heels together and straighten your back with the hands pressed on the outsides of your thighs (i.e. stand at attention). When the referee pronounces "**Shomen-ni rei** (Bow to the front)," bend over at the waist at an approximately 45-degree angle. When the referee gives the command "**Otagai-ni rei** (Bow to each other)," bend your body at about 30 degrees.

When you are ordered to move up to the marks, you are expected to bow to your opponent at a 15- to-30-degree angle without waiting for any command from the referee. (This voluntary bowing is termed "**Sogo-ni rei**"). When you bow, stretch your fingers in a natural way and slide them down a little toward the front of your thighs. Avoid putting your hands on your knees or the frontal parts of your thighs.

*This information should be regarded as reference advice based on established International and JAA practice. Although they are not formally in the Rules and Regulations, the British Aikido Association wishes to encourage players and officials to adopt this formal etiquette for the conduct of matches and competitions.



Officials

There will be 2 officials (mirror system) or 3 officials (triangular system) on the competition area; the centre referee and one or two corner judges respectively. The decision of each official will be equal. There will be a timekeeper who will keep the time and who will indicate the end of each contest by audible means; a bell or horn.

The timekeeper will only stop the clock during a contest when the referee calls and indicates 'Jikan' (time out). At other BAA competitions, at the discretion of the competition organiser, the timekeeper may also stop the clock when the referee calls 'matte'. At all times when the clock is stopped the timekeeper will indicate such by holding one hand up high.

There will be a recorder who will keep the score as indicated by the referee and who will be responsible for the safe-keeping of all score sheets during the event. There will be a caller who announces the names of the competitors before every bout and who calls the competitors to the competition area. There will be a chief judge at each competition. In the event of an appeal against a decision, the captain of the appealing team may approach the chief judge. The appeal must be lodged according to 12.8 above.

Audience obligation

The audience may not speak ill of the competitors or the officials. The audience must not enter the competition area, unless requested to do so by officials. It is forbidden to take drinks, food, etc., into the competition area. The audience must refrain from speech and conduct likely to interfere with the impartiality of contests.

Incidents of injury

All cases of injury, however apparently minor, will be recorded on incident report sheets which will be available in each competition area. A complete report of each incident, including physio/first aid reports, will be forwarded to the General Secretary of the BAA immediately following the event.



Embu Events

A. Kata

1. Randori-no-Kata

1.1 Competitors perform 17 techniques without a tanto in the correct order.

1.2 Competitors may perform techniques with either the right posture or the left posture, but they must perform the entire *kata* using the same hand.

1.3 *Tori* and *uke* may not be changed during the *kata*.

- - -

-Goshin-no-Kata (Sections A and B)

2.1 Competitors perform 16 techniques (*waza*) i.e., *Suwari waza* - 4 techniques; *Hanza Handa-chi* - 4 techniques and *Tachi waza* - 8 techniques, in the correct order.

2.2 *Tori* and *uke* may not be changed during the *kata* performance.

3. Free or Open Kata

3.1 *Tori* and/or *uke* may use a weapon (*wooden jo, bokken or tanto*, as used in the Tomiki Aikido curriculum) if the Competition Arrangements Committee have announced this in advance and is clearly indicated on the entry form.

3.2 It is up to the competitors to decide the content and the number of techniques. The *kata* may be an existing Koryu-no-kata, the goshin-no-kata or may be a sequence of techniques selected by the competitors which are taught within the Tomiki or Traditional Aikido schools.

3.3 The performance of techniques may be more widely interpreted in an Open Competition where contestants from traditional and/or other schools of Aikido may be invited to participate.

3.4 Competitors may not use dangerous techniques (*waza*) or dangerous weapons (**NO METAL WEAPONS**).

3.5 There is no limit on the number of techniques, however the Referee & Judges Panel recommends between 16 to 22 techniques (*waza*) which will normally be completed within three minutes.

4. Attire

Please see page 5 Section 2: Competitors attire. All regulations in this section apply equally to Kata Embu with the addition that it is optional for the competitors to wear *hakama*.



5. Time

5.1 There are no scoring penalties related to the duration of the performances, however the judges panel recommends that all *kata* should normally be completed within three minutes (see 3.5 above). Should a pair exceed this time an audible warning will be given and Yame/Sore-made will be called. Techniques performed after the time limit will not be judged.

5.3 These guidelines may be varied to suit the particular conditions of an event (e.g. time available), provided the Competition Arrangements Committee have announced this in advance and is clearly indicated on the entry form.

6. Conduct of the Kata Events

For all Kata each team will comprise two people one of whom will act as Tori and the other as Uke.

6.1 Competitors stand at the edge of the mat furthest from *joseki* (performance area) and bow (*rei*). They walk on to mat, take up their respective positions where Tori has *joseki* on the right and bow (*rei*) to *joseki*.

6.2 Competitors turn to face each other at a suitable distance apart and bow (*rei*) to each other in a standing position.

6.3 The *kata* performance is considered to begin on the commencement of the first technique and conclude with the competitors' last bow (*rei*).

7. Judges & the Methods of Determining the Winner

7.1 There are two methods of determining the winner of Kata events, they are: by superiority when matching two sets of performances conducted simultaneously against each other on the basis of the judgements of 3 or more judges by scores determined by a panel of 3 or 5 judges.

The preferred method of determining the winner for national and international events will be the Judgement by Superiority method as outlined in 7.2 below, unless otherwise indicated by the Competition Arrangements Committee in advance.

7.2 Judgement By Superiority

Two sets of competitors (*tori* & *uke*) designated red or white enter the contest area and perform their embu sequence simultaneously. At the conclusion of their performances the senior judge pre- sent calls *hantei* for a judgement. Each of the judges raises a red or white flag to indicate who they consider to have delivered the superior performance based on the criteria set out below in



7.3. The competition proceeds on a knock-out basis, the winners going through to face another pair of contestants. A recharge system may be included in a competition. Notice will be given in advance.

7.4 Judgement by Scoring Panel

- In each event 5 judges (a minimum of 3) are appointed by the chief judge to score the embu.
- Each judge awards a single score between 5.5 and 10.0 in increments of 0.1 on the basis of the criteria set out below in **7.4**.
- Of the 5 judges, the highest and lowest scores are eliminated and the other 3 are added to get to a total (a scale of 30 points).
- If three judges are used all points are counted. If there is a tie the 3 judges will meet to decide pair standings.
- In the event of a tie in the 5 judge system, all scores will count. If the score is still even the 5 judges will meet to decide pair standings.

7.5 Criteria for Judgement

Kata is judged according to the following criteria:

- Convincing realistic attacks and *ukemi Tori's* movement against uke's attacks (i.e., *maai, taisabaki, kuzushi, tsukuri*)
- Certainty of techniques (posture, timing, *zanshin*)
- The contents, number and order of techniques in the Randori-no-Kata, Koryu-no-Kata or the Goshin-ho-no-Kata.
- *Reiho* (manner and attitude)
- The flow of techniques and the speed.

7.6 Judges must be qualified or recognised as qualified by the Referee & Judges Tutor Panel (as delegated responsibility by the E.C. of the B.A.A.) according to standards and regulations set out for such awards.

8. Supervision of Panels

8.1 The Competition Arrangements Committee appoints one of the panel of judges the Chief Judge who will then be responsible for the proper conduct of the events on the day.

8.2 The decisions of the judges' panels are considered to be absolute and may not be appealed against.



B. Ninindori

1. Competition area.

Please see page 4 Section 1: Competition area. All regulations in this section apply equally to Ninindori.

2. Attire

Please see page 5 Section 2: Competitors attire. All regulations in this section apply equally to Ninindori with the addition that it is optional for the competitors to wear *hakama*.

3. Competitors

Three competitors will act as a team, each in turn rotating the role of tori, while the others act as uke. Tori defends against the simultaneous attacks of the two competitors acting as uke.

4. Duration of contest

Time allowed for each competitor acting as tori is 30 seconds. The total time allowed for each contest is 1 minute 30 seconds.

5. Judges and officials

5.1 Judgement by Scoring Panel

In each event 5 judges (a minimum of 3) are appointed by the chief judge to score the embu. Each judge awards a single score between 5.5 and 10.0 in increments of 0.1 on the basis of the criteria set out below in

5.2. Of the 5 judges, the highest and lowest scores are eliminated and the other 3 are added to get to a total (a scale of 30 points). If three judges are used all points are counted. If there is a tie the 3 judges will meet to decide pair standings. In the event of a tie in the 5 judge system, all scores will count. If the score is still even the 5 judges will meet to decide team standings.

5.3 Criteria for Judgement

Ninindori is judged according to the following criteria:

- Convincing realistic attacks and *ukemi*
- *Tori's* movement against uke's attacks (i.e., *maai*, *taisabaki*, *kuzushi*, *tsukuri*)
- Certainty of techniques (posture, timing, *zanshin*)
- *Reiho* (manner and attitude)
- The flow of techniques and the speed.



6. Method of Competition

6.1 The team will enter the area, advance to the centre of the mat in line and bow (*rei*) to *joseki*.

6.2 The first *tori* will take a position in the centre of the mat with *joseki* to his left and the two *uke* will face *tori* in a line at a distance of two metres.

6.3 All three will *rei* and on the signal begin (*hajime*) from the senior judge will commence the *embu* contest until stop (*yame*) is called after 30 seconds. The players must instantly stop the contest, while taking due care of *uke*.

6.4 The second and third members of the team, acting as *tori* in succession, will follow the same procedure until the completion of the contest, when the officiating judge calls finish (*soremade*).

6.5 Each judge will record a score and declare it to the players and audience. The recorder will announce the total scored by the team.

6.6 The team will bow to *joseki* and leave the contest area in a dignified manner.

Kon-go-dan-tai-sen Outline

Mixed event team contests are composed of matches of different events whose characteristic skills are from the training system taught by the JAA's first president, Tomiki Kenji Shihan. He thought long and hard about improving the training system and explained the need to practice both Randori and Kata in parallel.

Events/contests

- 1 Embu: Randori-no-Kata 11-17 – Kyu grade only
- 2 Embu: Koryu dai-San (Goshin-no-Kata),
Section A, Suwariwaza (8 techniques) – any grade
- 3 Tanto Tai-sabaki - men or women, Kyu grade only
- 4 Toshu Randori – men, any grade
- 5 Toshu Randori – men, any grade

Contest procedure 1

1. Randori-no-Kata 11-17

Two teams (red and white) each with one *Tori* and one *Uke*, demonstrate 7 techniques after 'Hajime' is called.



2.0 Koryu-dai-San-no-Kata (Goshin-no-Kata), Section A, Suwari-waza (8 techniques)

Two teams (red and white) each with one Tori and one Uke, demonstrate 8 techniques after 'Hajime' is called.

3.0 Tanto Tai-sabaki

3.1 Duration

Two halves, each 30 seconds in length, excluding stoppages.

3.2 Format

- One player holds a soft Tanto, the other is empty-handed. The player with the Tanto tries to score with a Tanto Tsuki, the other tries to avoid the Tanto using Tai-sabaki
- The Tanto is exchanged at the end of the first half of the match.
- Up to 5 Tanto Tsuki are allowed. If 5 Tanto Tsuki occur before the 30 seconds has elapsed, the Tanto is exchanged.
- Points are awarded for Tanto Tsuki and defence using Tai-sabaki.
- The judgement for Tanto Tsuki is Tsuki-ari. The definition of Tsuki-ari conforms with section 8 'The criteria for judging effective Tanto techniques' in the Rules and Regulations for British Aikido Association and International Aikido Tournaments.
- In the case of Toshi using Tai-sabaki to avoid a valid Tanto Tsuki, 1 **bogyo point** is awarded.

3.3 Victory or defeat is decided according to the total scores accumulated in both halves of the match.

3.4 Where the scores are equal, the decision is dependent on the following order of priority:

3.5 The number of Tsuki-ari points scored.

3.6 The number of penalty points scored.

3.7 Where the scores are calculated as above but are still equal, a decision is made on marginal differences. These are:

- a. Posture during offence and defence.
- b. The degree of skill of Tai-sabaki.



4.0 Breaches of the Regulations

4.1 Shido – 2 Shido equal 1 Chui. A Chui is equivalent to one point. Where the Keikogi is grasped, where the opponent's body is encircled by both arms, etc.

4.2 Ma-ai Where Toshiu closes the distance not allowing Tanto a valid strike. Where Tanto closes the distance preventing a valid strike.

4.3 Jogai Where a player puts either foot outside the contest area.

4.4 Shisei Where Tanto stabs with a forward leaning posture. Where Tanto stabs with 'Hanmi' posture. Where Tanto stabs too high, too low, or too deeply.

4.5 Tai-sabaki Where Toshiu does not have correct posture during avoidance. **Chui** (the opponent is awarded 1 point) Where Tanto Tsuki seems too dangerous.

4.6 Hansoku-make (the opponent is awarded 8 points) Where one player injures the other.

5.0 Toshiu Randori

5.1 Duration

Three minutes for international and national events. May be rounded to 2 minutes for other BAA competitions.

5.2 Any of the 17 basic techniques or recognised variations from Randori no Kata may be used in offence or defence.

5.3 Breaches in regulations

5.3.1 Shido where a player does not make positive attack
Where the techniques are executed with irregular posture.

5.3.2 Chui where techniques are dangerous
Where sacrifice (soutemi) techniques are used

6 Tanto Randori

6.1 Duration

Two halves, each of 60 seconds in length, excluding stoppages.

6.2 Refereeing procedure

As defined in Rules and Regulations for British Aikido Association and International Aikido Tournaments.



6.3 Breaches of the regulations

See breaches listed in Rules and Regulations for British Aikido Association and Inter-national Aikido Tournaments.

7 Judging system

7.1 Embu – Randori-no-Kata and Koryu dai-San-no-Kata (Goshin-no-Kata)

There are 3 judges who each raise a flag at the same time, the majority deciding the outcome of the match.

7.2 Tanto Tai-sabaki, Toshu Randori, Tanto Randori

As above with the winner being the player with the highest total score or, where the scores are equal, the decision being based on marginal differences.