

Grading Points for Seitei Iaido

1. MAE

- a. Does the performer do enough sayabiki when they cut the opponent's face?
- b. Do they bring the sword back into furikaburi with a feeling of thrusting to behind the left ear?
- c. Is the tip of the sword above the horizontal when in furikaburi?
- d. Is the sword brought down without hesitation during kirioroshi?
- e. Is the tip of the sword slightly below horizontal at the end of kirioroshi?
- f. Is the shape and form of chiburi correct?
- g. Is noto performed correctly?

2. USHIRO

- a. When the turn is made, is the left foot moved sufficiently to the left?
- b. Is the horizontal cut made to the opponent's temple?

3. UKENAGASHI

- a. When the parry is made does it protect the upper body well?
- b. Is the left foot brought back behind the right foot and the cut made along the kesa line?
- c. After the cut has been made, is the left hand in front of the navel and the sword tip a little below horizontal?

4. TSUKAATE

- a. Is the tsuka gashira at the opponent's solar plexus?
- b. When the rear opponent is thrust, is this done with the right elbow extended and the left hand bringing the koiguchi to the navel?
- c. When the cut is made, is it on the vertical centerline and from the correct position above the head?

5. KESAGIRI

- a. When the initial upper cut is made, is the right hand above the right shoulder when the sword is rotated?
- b. When chiburi is performed is it at the correct angle while the person steps back and with the left hand taking hold of the koiguchi.

6. MOROTEZUKI

- a. Is the initial cut correctly made from the opponent's temple down to their chin

when doing nuki uchi?

- b. Does the performer bring their left foot up behind their right foot when assuming the chudan no kamae and thrust with certainty?
- c. Does the performer bring their sword above their head in a parrying action after pulling it out from the first opponent?

7. SANPOGIRI

- a. Is the initial cut to the first opponent made through the head down to the chin?
- b. Is the cut to the opponent on the left performed without hesitation?
- c. Is the sword brought up to furikaburi with a parrying action and finish at the horizontal?

8. GANMENATE

- a. Is the initial strike with the tsuka gashira made between the eyes?
- b. When turning to face the opposite direction is the right hand placed on the hip?
- c. When facing the rear opponent, is the body faced completely to the rear with the rear heel slightly raised?
- d. Is the thrust performed without too much bend in the knees?

9. SOETETSUKI

- a. When the initial diagonal cut is made from the opponent's right shoulder down through to the waist is the right hand at the height of the navel and the sword tip slightly above the horizontal level?
- b. Is the sword held properly between the left thumb and forefinger and the right hand on the hip?
- c. Does the right hand finish in front of the navel after making the thrust?
- d. When showing zanshin, is the right elbow is naturally straight and the right hand no higher than chest level?

10. SHIHOGIRI

- a. Is the strike to the first opponent's hand done strongly and firmly with the flat of the tsuka?
- b. After making sayabiki is the mune of the monouchi of the sword on the chest and the right hand not touching the body?
- c. When the thrust is made is the left hand brought to the center of the navel and both arms aiding the technique with the correct tension?
- d. Is the final cut made by going through waki gamae without hesitation or pause?

11. SOUGIRI

- a. When the sword is drawn is it in a correct position to parry?

- b. When moving forwards does the performer do *okuri ashi* footwork?
- c. When making the horizontal cut is it performed horizontally?

12. NUKIUCHI

- a. When the sword is drawn is the left foot drawn back adequately?
- b. When the right hand is taken upwards is it in the center line of their body?

MSR Iaido Koryu Forms - Quick Reference Guide

<u>Shoden – First Teaching</u>		<u>Chuden - Middle Teaching</u>		<u>Okuden (Iwaza) – Inner Teaching (seated set)</u>	
Shohatto	First sword	Yokogumo	Floating clouds	Kasumi	Mist
Sato	Left sword	Toraissoku	Tigers foot	Sunegakai	Enclosing the shin
Uto	Right sword	Inazuma	Lighting	Shihogiri	Four-way cutting
Atarito	Striking sword	Yukigumo	Moving clouds	Tozume	Blocked at the door
Inyoshintai	Positive and negative, advance and retreat	Yamaoroshi	Wind blowing down a mountain	Towaki	Beneath door
Ryuto	Flowing sword	Iwanami	Waves breaking in rocks	Tanashita	Beneath the lintel
Junto	Assisting sword	Urokugaeshi	Fish scales	Ryozume	Narrow space
Gyakuto	Reverse sword	Namigaeshi	Returning wave	Torabashiri	Tiger running
Seichuto	True centre sword	Takiotoshi	Waterfall		
Koranto	Wild tiger sword	Nukiuchi	Sudden draw		
Gyakute Inyoshintai	Reverse positive and negative, advance and retreat				
Batto	Drawing sword				
<u>Okuden (Tachiwaza) – Inner Teaching (standing set)</u>					
Yukizure	Accompaniment				
Rentatsu	Being escorted				
Somakuri	Complete defeat				
Sodome	Stop all				
Shinobu	Loyal retainer				
Yukichigai	Misdirection				
Sodesurigaeshi	Brush aside with the arms				
Moniri	Through the gate				
Kabezoi	Between walls				
Ukenagashi	Deflection				
Itomagoi sono ichi, ni, san	Farewell visit 1, 2, 3				