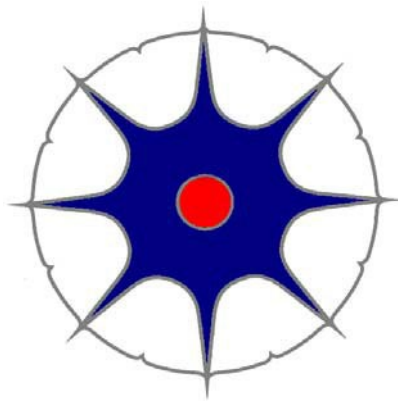


**WORLDWIDE SPORT AIKIDO
FEDERATION**

**AIKIDO RANDORI
REGULATIONS
AND
REFEREE SIGNALS**



Preface

Competitive aikido was created by Kenji Tomiki, the first president of the Japan Aikido Association, from his research into reorganising aikido from an educational viewpoint. He explained the necessity of randori practice, where players compete against each other with mutual free will, along with the more traditional kata practice to help in modern education and to increase aikido's value as a cultural asset. Randori not only has the technical depth that can be understood by just practising kata but it is also very good for learning how to deal with the highs and lows of competing. These points must be remembered because it is important not to fall into the trap of simply trying to win. These minimum regulations were established to put this kind of attitude into practice.

Article 1 Competition area

- a. The competition area is a square of five tatami lengths (approx. 9.09m; 30 feet) on each side. This covers an area of 50 tatami (900 square feet).
- b. Start lines are marked two tatami lengths apart (approx. 3.64m; 12 feet) in the centre of the competition area.
- c. A matted safety zone of at least one tatami length (approx. 1.82m; 6 feet) in width is provided outside of the competition area. The edge of the competition area is clearly defined.
- d. If a supervising referee is present, a place away from the competition area shall be established where those people with the right to question judgments (team managers, coaches, etc.) may do so.

Article 2 Uniform

- a. Dōgi
 - i. Players wear dōgi approved by the WSAF. One player wears a red sash and the other wears a white sash tied over their belts.
 - ii. Women wear a white t-shirt under their jackets; men wear nothing under their jackets. Body protectors, etc. made from plastic are not allowed for men or women.
- b. Dōgi approved by the WSAF satisfy the following criteria:
 - i. The jacket is long enough to cover the buttocks when the belt is tied.
 - ii. The sleeves, when loose, cover at least one third of the forearms.
 - iii. The trousers, when loose, cover at least half of the lower legs.
 - iv. The belt is used to secure the jacket so it is tied moderately tight. Once tied, the ends of the belt are approximately 15cm in length.
 - v. The dōgi is clean and any damage repaired.

Article 3 Competition process

- a. Duration of a match

A match comprises two halves with each half lasting one minute thirty seconds excluding stoppages.
- b. Starting, interrupting and ending a match
 - i. Players stand on the start lines facing each other and bow at the same time. In this position when looking towards shōmen the player on the right is aka (red) and the player on the left is shiro (white).
 - ii. A match starts when the chief referee calls 'hajime' (start). Play is interrupted by calling 'mate' (break) and both halves of a match end by calling 'yame' (stop).

- iii. At the end of each half, or if play is interrupted, the players quickly return to their start lines and await instructions from the chief referee.
- iv. After 'hantei' (decision) has been called the players bow to each other and leave the competition area.
- c. Competition format
 - i. One player is empty-handed (toshu) and the other player (tantō) holds a sponge rubber knife. Players attack and defend using prescribed techniques and tantō tsuki (stab).
 - ii. The knife is made from sponge rubber approved by the WSAF.
 - iii. Players exchange the knife at the end of the first half.
 - iv. Players can hold the knife in either hand. However, swapping the knife from one hand to the other is allowed only after the players have returned to their start lines during a break in play.
- d. Competition techniques

Toshu uses techniques included in Kenji Tomiki's 1978 publication 'Aikido kyōgi ni tsuite' (Concerning competitive aikido) which are five atemi waza, nine kansetsu waza and three uki waza. Tantō uses tantō tsuki and five atemi waza (as for toshu) as kaeshi waza (Article 5).

Article 4 Judging toshu's techniques

- a. Techniques that score points are judged in three categories: ippon, waza ari and yūkō. The criteria for judging each technique are tabulated at the end of these regulations.
- b. All techniques (including tantō tsuki) applied after one or both players have stepped completely outside the competition area are invalid. A player is judged to be outside the competition area when both feet are completely outside the area.
- c. Techniques have an order of precedence. When one player applies a technique worth yūkō or more and the other player applies a counter technique also worth yūkō or more then the counter technique is invalid.
- d. If a player, during a sequence of movements, applies more than one technique worth yūkō or more then only the highest scoring technique is recognised.

Article 5 Kaeshi waza

- a. Kaeshi waza referred to in these regulations are atemi waza applied by tantō when toshu has grasped one of tantō's arms with both hands, or when toshu is applying kansetsu waza or uki waza. When toshu has grasped tantō's arm or hand that he is using to hold the knife, tantō can apply kaeshi waza with either arm. When toshu has grasped the arm or hand that tantō is not using to hold the knife, tantō can apply any of the atemi waza except shomen-ate.
- b. Kaeshi waza can be applied when toshu has grasped one of tantō's arms with both hands or when he is applying kansetsu waza or uki waza but they cannot be applied at the moment toshu touches tantō's arm. Grasping is defined as when the fingers are used to hold the arm. If toshu releases his grip or stops his technique at the moment that tantō applies a kaeshi waza then this technique is valid.

Article 6 Judging tantō tsuki

- a. Tantō tsuki that score points are judged as tsuki ari. They apply the concepts of the stab and straight cut from kendo and the principle of kikentai no itchi (unity of mind, sword and body). They are an

extension of tegatana dōsa that also use sword principles. Based on these points, tsuki ari satisfy the following conditions:

- i. Tsuki are to the valid target areas which are the front, sides and back of the body between the level of the armpits and the top of the belt (i.e., not including the belt). The arms are included where they are in contact with this area of the body, i.e. the arms are up against the torso.
 - ii. Upright torso and stable hips at the instant the tsuki finishes.
 - iii. Tsuki are approximately perpendicular to toshu's body. However, this does not apply if toshu has an irregular posture or has fallen.
 - iv. Tsuki are safe. In particular, the knife is not turned so that the fist can strike toshu. This does not apply if toshu closes the distance to tantō without using tai sabaki at the time of the tsuki.
 - v. Tsuki start by stepping forward from issoku ittō distance.
- b. Maki zuki (where the hand is turned thumb down or palm up during the stab) are valid if they satisfy the criteria above.
- c. If toshu has fallen a tsuki is valid if it is made quickly in the first movement and satisfies the criteria above.
- d. When a tsuki ari and a technique scoring yūkō or more occur at the same time the tsuki ari takes precedence.
- e. Mawashi zuki (stab with a wide, curved arm movement not in front of your body) are invalid because they deviate from the centre line.

Article 7 Penalties

Penalties are judged in three categories: hansoku make, chūi and shidō. They are judged by the chief referee according to the following criteria. The important principle is that penalties, especially shidō penalties, should be given for dangerous play and not for slight violations, so that the competition can proceed with a minimum of stoppages:

- a. General cases for hansoku make
- i. Life threatening techniques are used, in particular those that are likely to cause a hard impact to a player's head. For example, in shōmen ate or gedan ate when the lower half of a player's body is held and lifted without any concern for the safety of his head.
 - ii. A player, through foul play, injures either himself or the opponent and the match cannot continue.
 - iii. The total of penalties through shidō and chūi amounts to four points.
 - iv. The intention is to punch or strike the opponent with force using tsuki or atemi waza.
- b. General cases for chūi
- i. The fingers, neck or leg joints are attacked.
 - ii. A punch or strike occurs using tantō tsuki or atemi waza.
 - iii. Techniques other than those mentioned in Article 3d are used, such as judo or wrestling techniques.
 - iv. A player deliberately leaves the competition area without making an effort to engage with the opponent.
 - v. Where the penalty is a shidō as described in Article 7c but it is judged to be dangerous, or when a penalty occurs several times and the player does not or cannot obey the chief referee's instructions.
 - vi. A player does not act with dignity when the chief referee makes his judgments.
- c. General cases for shidō
- i. A player stands in a posture that deviates from shizentai as taught by Kenji Tomiki.
 - ii. A player sacrifices his own posture to apply a technique (sutemi waza). Therefore, as a general rule atemi waza, kansetsu waza and uki waza are applied while standing or on one knee.

- iii. A player applies direct and sudden pressure to a vital point or elbow of the opponent without movement across the tatami.
- iv. A player intentionally grasps the other's dōgi in an effort to gain an advantage, including breaking the other player's balance. Any technique resulting from dōgi mochi is not recognized. Play is allowed to continue and no penalty is given if there is a momentary and unintentional dōgi mochi. If consistent dōgi mochi is used as a ploy to disrupt an opponent, then dōgi mochi shidō shall be awarded.
- v. A player uses both hands to encircle the opponent or to control the opponent using one hand on each arm.
- vi. A player has both feet completely out of the competition area for more than a moment to prevent engagement or to prevent application of a technique. The offending player must promptly get back into bounds. The head referee must promptly instruct the players to get into bounds, and the time should continue running.
- vii. A player is disrespectful to the opponent in either speech or conduct, or makes meaningless sounds or movements.
- viii. A player kneels down, leaves the competition area, etc. without the permission of the chief referee or wilfully acts to cause the interruption of play.
- ix. Tantō stabs while not holding the end of the knife.
- x. Tantō stabs to areas outside of those specified in Article 6a.i but only if the strike is considered dangerous.
- xi. Tantō ignores Article 6a.v and stabs from an inappropriate distance. Therefore, tantō tsuki is prohibited when toshu is holding tantō's arm and tantō stabs without breaking away.
- xii. Tantō is passive and has no intention of stabbing or he deliberately stalls his attacks.
- xiii. In defending against toshu's attack, tantō holds toshu's arm, clings to him, leans forward or places his arm in toshu's armpit. It is also prohibited for tantō to place his hand on toshu's face or in a dangerous position with no intention of applying a technique.
- xiv. Tantō applies a kaeshi waza before toshu has grasped his arm with both hands or before toshu is implementing a kansetsu waza or uki waza.
- xv. Toshu intentionally pulls the tantō from the hand of the other player. If the tantō is dropped, play continues until the referee calls a halt for other reasons; during this time period and until tantō recovers his weapon, tantō cannot apply any counter-techniques.
- xvi. Toshu ignores the knife and recklessly closes the distance to tantō without using tai sabaki (it is prohibited to ignore the nature of budo).
- xvii. Toshu hits tantō's arm or hand hard while avoiding the tantō tsuki.
- xviii. Toshu attacks and tantō places the knife within the valid area of toshu's body as defined in Article 6a.i for three seconds or more. Or, tantō repeatedly places the knife within the valid area even if each time is for less than three seconds. However, this does not apply if tantō has placed his arm around toshu and is preventing him from moving away.

- a. Techniques that score are awarded points as follows:

- b. Penalty points are awarded to the player not being penalised as follows:

If four penalty points have been awarded then this is judged as hansoku make with the award of eight points.

- d. Itami wake is the decision the chief referee makes when either or both players are accidentally injured and unable to continue. When a match finishes this way and the scores are equal this is judged to be hiki wake (draw).

Article 9 Dealing with itami wake, hansoku make, etc.

- a. Itami wake when a match cannot continue due to accidental injury to one or both players:
 - i. When only one player is injured and the match is in the individual competition, the uninjured player continues to the next round. In the team competition, the winner is decided on the score at the time of the injury.
 - ii. If both players are injured and unable to continue to the next round the opponent in the next round goes through on a bye (fusenshō). Substitutes take their places in the team competition.
- b. Hansoku make when a match cannot continue due to injury that is judged to be intentional:
 - i. At the time the match cannot continue, the player responsible for the injury is disqualified. That person cannot participate in any event in the rest of the tournament. However, where the disqualification has occurred through accumulation of penalty points (Article 8b.iii) the player is allowed to participate in other events.
 - ii. In the individual competition if the player who progressed to the next round because of the disqualification of his opponent is unable to participate in the next match then that opponent goes through on a bye (fusenshō). This does not apply if the player can continue. In the team competition a substitute takes his place.

Article 10 Determining the winner

- a. The winner is determined according to the total score from both halves of a match.
- b. If the players have the same score the winner is determined according to the following precedence:
 - i. The greater number of ippon scored.
 - ii. The greater number of waza ari scored.
 - iii. The greater number of yūkō scored.
 - iv. The greater number of tsuki ari scored.
- c. If the winner cannot be determined by the precedence above then marginal differences apply according to the following precedence:
 - i. The greater number of techniques close to scoring yūkō.
 - ii. The lesser number of shidō.
 - iii. Overall judgment of posture, tai sabaki, positive attitude, sportsmanship, etc. during the match.
- d. Conditions for curtailing the first or second half of a match:
 - i. The first half finishes if the difference in the scores is ten points or more.
 - ii. The second half finishes if the difference in the scores is eighteen points or more including the points from the first half.

Article 11 Referees

- a. Referees have absolute authority in matches in which they are involved. Nobody other than the competition's head referee can overrule them. However, as specified in Articles 12a and 12e, if there is any doubt about a judgment a supervising referee can stop the match, discuss with the referees and request that the judgment be corrected.
- b. Referees are impartial and fair in the management of matches and their judgments.
- c. Referees comprise the chief referee and a number of assistant referees. The number of assistant referees is determined by the refereeing method chosen for the competition.

- d. The chief referee stands in the competition area facing shōmen and is responsible for the management of the match. According to the refereeing method being used, the assistant referees stand in positions where they can assist the chief referee in the management of the match.
- e. In spite of the previous regulation they have equal authority in their judgments.

Article 12 Refereeing method

- a. A two referee (mirrored style), three referee or four referee system may be used. A supervising referee may be present to monitor the refereeing.
- b. In the two referee system the assistant referee stands opposite and facing the chief referee. Both referees continually move according to the players' movements so that they are in the best position to make judgments. Neither referee uses flags to signal their judgments.
- c. In the three referee system each assistant referee holds a white flag in his right hand and a red flag in his left hand. They are positioned outside the competition area in the corners opposite to, and facing, the chief referee.
- d. In the four referee system the established method is to have one chief referee and three assistant referees.
- e. One or more supervising referees may be present at the competition area to ensure the accuracy of the referees' decisions.

Article 13 Chief referee and refereeing team

- a. A competition has a team of referees including a head referee appointed by the head of the WSAF refereeing division.
- b. The competition's head referee may be consulted for accuracy if a referee has some doubts about the regulations during a match.
- c. In any competition associated with the WSAF, regardless of Article 13b, the head of the WSAF refereeing division has absolute authority in terms of refereeing and may be consulted for accuracy if there are doubts about the regulations.

Article 14 Management of a match

- a. The chief referee ensures that the players have bowed to each other. He holds his right hand in front of his chest and pushes his tegatana forward while taking one step forward and calls "hajime" to start the match.
- b. When play must be interrupted the chief referee quickly calls "mate" and the players return to their start lines. The chief referee can step between the players or touch them if necessary to ensure that play stops.
- c. If a player moves outside the competition area during play the chief referee quickly calls "mate" to interrupt play and return the players to their start lines.
- d. When the competition area does not have a sufficient safety area around it and the players are in contact but in a stalemate close to the edge of the area then the chief referee can call "mate" to interrupt play and move them to the centre of the competition area without separating them.
- e. When a player tries to apply a technique that may cause injury because of his posture the chief referee can quickly called "mate" to interrupt play and ensure safety.

- f. When the chief referee has awarded shidō or chūi against a player and that player continues in a manner that could easily lead to injury then, regardless of Article 7a, he can call “hansoku make”.
- g. At the end of the second half the chief referee calls “yame” followed by “sore made” to announce the end of the match.
- h. If a supervising referee suspects a refereeing error then he raises a yellow flag in his right hand straight above his head. When the chief referee is aware of the signal he immediately interrupts play. The referees consult the supervising referee and the chief referee then issues the correct judgment.
- i. The supervising referee can reject an appeal if he considers it unwarranted.
- j. If the chief referee is overruled by a supervising referee then the chief referee cancels the preceding judgment and signals the new judgment.

Article 15 Signals for awarding points

- a. At the end of a match or when it is interrupted and the players have returned to their start lines the chief referee indicates the judgment by the relevant signal and announcement at the same time. A match is restarted by a call of “hajime”.
- b. Ippon – the chief referee uses his arm nearest to the player being awarded the points. He holds it straight above his head with the fingers extended and palm facing in and calls “ippon”.
- c. Waza ari – the chief referee uses his arm nearest to the player being awarded the points. He holds it straight and horizontally to his side with the fingers extended and palm down and calls “waza ari”.
- d. Yūkō – the chief referee uses his arm nearest the player being awarded the point. He holds it as for waza ari but at an angle of 45° to his side and calls “yūkō”.
- e. Tsuki ari – the chief referee uses his arm nearest to the player being awarded the points. He extends his arm and his fingers slightly forward and at an angle above his head with his palm facing in and calls “tsuki ari”.
- f. Fujūbun (where a technique or tantō tsuki is judged as not being effective) – the chief referee crosses his hands (open, with palms down) twice in front of his hips and calls “fujūbun”.
- g. Mukō (where a technique is effective but it is not within these regulations or not in the spirit of these regulations) – the chief referee holds his forearms, with the fingers of each hand extended, crossed in front of his chest and calls “mukō”. The player that applied this technique is then penalised by shidō or chūi accordingly.
- h. When players apply a technique the assistant referees signal their judgments to the chief referee clearly. The assistant referees continue to signal until the chief referee has made his judgment.
- i. When the assistant referees signal their judgments and the chief referee calls “mate” to interrupt the match, the assistant referees continue to signal until the chief referee has made his judgment.
- j. When a player scores a technique worth yūkō or waza ari and there is the possibility of a higher valued technique occurring, the referees continue to signal their judgments while the match continues.

Article 16 Managing disagreements in judgments

- a. For a two referee system:
 - i. When the chief referee and assistant referee disagree in their judgments, the chief referee’s judgment takes precedence.
 - ii. When the chief referee is standing in a blind spot and is unable to see the players’ actions the assistant referee’s judgment, as a general rule, is accepted.

- iii. When the chief referee sees a judgment from the assistant referee during a match but decides that nothing has occurred then he can signal and announce “fujūbun” and let the match continue uninterrupted.
- b. In the three or four referee system when a technique has been applied and the chief referee’s judgment is the same as one or more of the assistant referee’s judgments then in general the majority decision is taken. However, if the chief referee has doubts about an assistant referee’s judgment he can call for a discussion where opinions are heard and a decision taken which is generally the majority judgment. When the decision is split between any two referees the judgment is decided by the chief referee.
- c. When an assistant referee judges it necessary to interrupt play he must signal. Once play has been interrupted he can express his opinion to the chief referee.

Article 17 Signals and calls for penalties and to announce the winner

- a. After the players have returned to their start lines the winner can be announced. The chief referee uses his hand nearest to the winner holding it straight in front of his chest with the palm facing in. He then raises it up at an angle towards the winner and at the same time calls “aka” or “shiro”. He then makes sure the players bow to each other.
- b. Hiki wake and itami wake are announced after the players have returned to their start lines. The chief referee brings his extended right arm down from above his head to horizontally in front of his chest and at the same time calls “hiki wake” or “itami wake”.
- c. For hansoku make the players first return to their start lines. The chief referee explains the reason to the disqualified player and then announces “hansoku make”. He then signals and announces the winner as in Article 17a.
- d. For chūi, the chief referee turns to the penalised player, points his index finger to above the player’s head and calls “chūi”. For shidō, the chief referee remains facing forward, points his index finger to above the player’s head and calls “shidō”.

Article 18 Team randori competition format

- a. In general a team has five regular members and three substitutes but this can be changed according to circumstances.
- b. The winning team is determined by the total number of wins from all of the team members’ matches.
- c. The result of each team member’s match is determined by its score. When the scores are the same the match is decided on precedence but not on marginal differences.
- d. When the number of matches won for each team is the same the total accumulated points for all matches are compared. If they are equal then the precedence of the accumulated points is compared. If the winning team still cannot be determined there is a play-off between one appointed player from each team. This winner of this match decides the winning team and can be determined by marginal differences if necessary.
- e. The format can be a knockout, league or a combination of both.
- f. In the league format, if the number of wins and losses on each team is the same the winning team is determined by the following: the points for the winner of each match are added up and compared. If they are equal then the points for all players are added up and compared. If these are the same then the winning team is determined by the precedence of these points.

- g. Where a team has less than the full complement of players the matches with the vacant positions are placed at the top of the team order. However, when there is less than half of a full team on one side the matches cannot take place.

Article 19 Players' rights and spectators' responsibilities

- a. When there is a feeling that a player is not being safe or sportsmanlike the chief referee can, generally through the manager of the team or organisation that the player belongs to, demand an improvement in the standard of play.
- b. For each match a player may appoint one person with the right to question judgments to do so at the place specified in Article 1d if there is a supervising referee present. This applies to individual and team competitions.
- c. Spectators must not insult the referees or players.
- d. Spectators must not enter the competition area except at the request of the chief referee. Refreshments, etc. in particular must not be provided for the players.
- e. Spectators must not communicate to the players the length of time remaining in the match and must not be unsportsmanlike in their speech and conduct.

Article 20 Match officials

- a. The referees are assisted in the running of a match by official scorekeepers, a timekeeper and an announcer.
- b. In general there are two scorekeepers, one who records on the scoreboard the points the chief referee awards and at the same time another who writes the score on a form for the tournament record. It is the second scorekeeper's duty to hand this record to the responsible official at the end of the competition.
- c. In general there is one timekeeper who notifies the chief referee by a whistle, horn, etc. when the first and second halves have ended. Also, when there are interruptions during play the timekeeper stops the clock and indicates that it is stopped by raising one hand.
- d. The timekeeper may alert the chief referee by a whistle, horn, etc. if the supervising referee's raised yellow flag goes unnoticed.
- e. One of the scorekeepers is in charge of announcements. Before the start of every match he announces the names of the players just before they enter the competition area.

Criteria for judging toshu's techniques

For the atemi waza, toshu also refers to tantō (when applying kaeshi waza) to avoid verbosity.

yūkō	waza ari	ippon
1. Shōmen ate		
Toshu has a stable posture and breaks the opponent's balance significantly.	Toshu throws the opponent vigorously but does not have a stable posture or he has a stable posture but the throw lacks force.	Toshu has a stable posture and throws the opponent vigorously onto his front, side or back. As a general rule, toshu's other hand can be used on the back or buttocks of the opponent.
As a general rule toshu must remain standing but it is acceptable to do a forward rolling breakfall after throwing the opponent. It is acceptable to place the other hand on the back or buttocks of the opponent.		
2. Aigamae ate		
As for shōmen ate.	As for shōmen ate.	As for shōmen ate.
3. Gyakugamae ate		
As for shōmen ate.	As for shōmen ate.	As for shōmen ate.
4. Gedan ate		
As for shōmen ate.	As a general rule, the same as shōmen ate. Toshu does not make a continuous movement across the tatami and takes two seconds or more to throw the opponent.	Toshu stands in a stable posture and in an instant throws the opponent or throws him vigorously by a continuous movement across the tatami.
It is prohibited to apply gedan ate as a sacrifice technique or to use the fingers to hold and lift the opponent.		

5. Ushiro ate		
Toshu has a stable posture and breaks the opponent's balance significantly.	As for shōmen ate.	As for shōmen ate.
It is prohibited to apply ushiro ate by holding and lifting the opponent or by using your leg as a fulcrum and throwing him over it with no foot movement.		
6. Oshi taoshi		
Toshu maintains a stable posture and breaks tantō's balance through 'jōdan no tsukuri' for two seconds or more without the possibility of counterattack or tantō is forced from the competition area.	Toshu pushes tantō down so that he touches the tatami with at least one part of his body ie. hand, knee, etc.	As for waza ari but toshu controls tantō's elbow for two seconds or more without the possibility of a counterattack.
7. Ude gaeshi		
Toshu has a stable posture and breaks tantō's balance significantly.	As for yūkō but maintained for two seconds or more using body movement, or toshu throws tantō but fails to maintain a stable posture during the technique.	As for yūkō but toshu maintains his balance as he throws tantō.
Applying ude gaeshi in the same manner as kote gaeshi by turning tantō's arm away from his body is prohibited because of the risk of injury.		
8. Hiki taoshi		
Toshu has a stable posture and tantō's balance is broken so that his head brought down very low.	As for yūkō but toshu makes tantō touch the tatami with at least one part of his body ie. hand, knee, etc.	As for waza ari but toshu maintains control of tantō for two seconds or more.

9. Ude hineri		
Toshu has a stable posture with tantō's arm entangled and balance broken so that his head is down very low.	As for yūkō but toshu then makes tantō touch the tatami with at least one part of his body ie. hand, knee, etc.	As for yūkō but toshu maintains control of tantō for two seconds or more. Or, during the technique tantō does a breakfall.
10. Waki gatame		
When the technique is applied tantō's arm is straight and his balance is broken. Toshu is generally moving at this time.	Toshu instantly pins tantō's straight arm while keeping a stable posture.	As for waza ari but toshu maintains control of tantō for two seconds or more.
It is prohibited to stand still and apply force directly to tantō's elbow by leverage. However, it is acceptable to apply pressure to break balance while moving in order to apply the correct technique as in the basic kata.		
11. Kote hineri		
Toshu has a stable posture and breaks tantō's balance significantly.	As for yūkō but toshu makes tantō touch the tatami with at least one part of his body ie. hand, knee, etc.	As for waza ari but toshu maintains control for two seconds or more.
12. Kote gaeshi		
Toshu maintains a stable posture and completely twists tantō's wrist to break his balance.	As for yūkō but toshu makes tantō's knee touch the tatami.	As for waza ari but toshu maintains control for two seconds or more. Or, from yūkō or waza ari tantō is thrown.
13. Tenkai kote hineri		
Toshu maintains a stable posture and twists tantō's wrist causing a significant balance break. Or, after toshu has turned, tantō is forced from the competition area.	As for yūkō but toshu pulls tantō down making him touch the tatami with at least one part of his body ie. hand, knee, etc.	As for waza ari but toshu controls tantō for two seconds or more.

14. Tenkai kote gaeshi		
Toshu has a stable posture, controls tantō's wrist and turns to the side breaking tantō's balance significantly. Or, after toshu has turned, tantō is forced from the competition area.	As for yūkō but toshu makes tantō touch the tatami with at least one part of his body ie. hand, knee, etc. Alternatively, toshu controls tantō's wrist and turns to throw him or maintains a balance break while forcing him out of the competition area but fails to keep his own stable posture.	Toshu maintains a stable posture when he throws tantō.
15. Mae otoshi		
Toshu is standing in a stable posture and breaks tantō's balance significantly. It is acceptable to use the hips in this technique but not to carry tantō.	As for yūkō but toshu makes tantō touch the tatami with at least one part of his body ie. hand, knee, etc.	As for waza ari but, using body movement, toshu controls tantō for two seconds or more or makes him do a breakfall.
It is prohibited to use sutemi waza (sacrifice techniques) or katsugi waza (carrying techniques).		
16. Sumi otoshi		
Toshu has a stable posture and breaks tantō's balance significantly.	Tantō is thrown or falls onto his buttocks but toshu fails to maintain a stable posture.	As for waza ari but toshu stays standing and throws tantō with force. After the technique toshu maintains a stable posture (he is allowed to go down on one knee).
17. Hiki otoshi		
Toshu has a stable posture and breaks tantō's balance significantly. Toshu is allowed to go down on one knee during the technique.	As for yūkō, toshu throws tantō but does not maintain a stable posture.	As for yūkō but toshu throws tantō and maintains a stable posture.

Notes

1. The standard of judgment above has been drawn up with the following objectives:
 - a. To enhance the technical qualities and safety of competitive aikido. Also, to make a competitive budo that is a distinct part of Japanese culture.
 - b. To establish a standard through which the skills of players, having practised correct aikido and acquired technical competence, can be judged appropriately. This is particularly relevant for the judgment of 'yūkō' where an effective balance break is considered as a valid score in both atemi waza and kansetsu waza.
2. Standard of judgment and spirit of the regulations for atemi waza.

A player takes advantage of an opponent's disrupted posture or immobility and attacks a vital point with controlled power using movement in one direction to throw him. Techniques are applied with the intention of causing no injury. The standard of judgment includes the stability of the player applying the technique, the way the opponent's balance is broken and the force of his fall. It is acceptable to place the other hand on the back or buttocks of the opponent when applying a technique.

- a. Ippon – the following two criteria are fully satisfied:
 - i. the person applying the technique has a stable posture, either standing or on one knee, when the technique is applied.
 - ii. the opponent is thrown vigorously.
- b. Waza ari – either of the two requirements for ippon above are seen to be lacking but the opponent is still thrown.
- c. Yūkō – the first criterion for ippon is fully satisfied but the opponent is not thrown. However, the opponent's balance is broken significantly and the technique is clearly effective.

3. Standard of judgment and spirit of the regulations for kansetsu waza and uki waza.

Toshu takes advantage of tantō's disrupted posture or immobility and attacks his wrist or elbow to break his balance and throw or pin him. Techniques are applied with the intention of causing no injury. The standard of judgment includes the stability of toshu's technique, the way that tantō has been thrown and the degree of control applied. However, in spite of these criteria, if tantō signals his submission then toshu can be awarded ippon.

The stability and standing posture (including going down on one knee) of toshu does not include cases as in Article 7c.iii where there is no movement across the tatami and direct and sudden pressure is applied which are prohibited.

The degree of control required is such that when tantō has been thrown he has placed his hand, knee, etc. down firmly to support his body and he is uninjured but incapable of resistance.

Uki waza are generally the same as kansetsu waza but use a body movement across the tatami along with turning of the body one way and then the other to raise up tantō and then throw him. Judgement of kansetsu waza and each technique of the uki waza are tabulated above.

4. Supplementary items

- a. Techniques other than the basic randori kata of seventeen techniques and their applications, and tantō tsuki as defined in these regulations are prohibited. In particular judo, wrestling and traditional kata techniques are all prohibited.
- b. In the standards for judging techniques a certain number of seconds are specified. Referees are trusted in their judgment in the same way that the three second rule in basketball is successfully applied.
- c. Leg holding, tripping, sacrifice techniques, judo techniques, etc. will be dealt with strictly.

Chief referee's signals

1. Hajime (start)

Stand with your heels together. Push your right hand blade forward from in front of your chest while stepping forward with your right foot between the players and call “hajime”.



2. Mate (break)

Push the palm of your hand forward in front of your chest while stepping forward with your right foot between the players and call “mate”.



Where there has been a valid technique or tsuki ari, one hand is used to signal the score while the other hand signals mate. For example,

Left: ippon and mate

Right: tsuki ari and mate



3. Yame (stop)

The signal is the same as for mate. At the end of the first and second halves “yame” is called. At the end of the second half “sore made” is also called.

4. Ippon

Stand with your heels together. Using the arm nearest to the player being awarded ippon, raise it straight above your head with the fingers extended and palm facing in. Call “aka ippon” or “shiro ippon” at the same time.



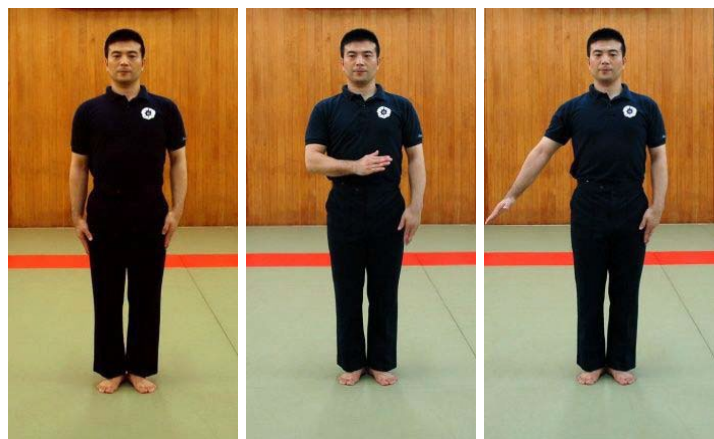
5. Waza ari

Stand with your heels together. Using the arm nearest to the player being awarded waza ari, bring your hand palm down in front of your chest. Extend it to your side at about 90° to your body and call “aka waza ari” or “shiro waza ari” at the same time.



6. Yūkō

Stand with your heels together. Using the arm nearest to the player being awarded yūkō, bring your hand at an angle in front of your abdomen. Extend your arm to your side at about 45° to your body and call “aka yūkō” or “shiro yūkō” at the same time.



7. Tsuki ari (stab)

Stand with your heels together. Using the arm nearest to the player being awarded tsuki ari, bring your hand at an angle in front of your navel. Extend your arm above your head about 70° to the horizontal with your palm towards the player and call “aka tsuki ari” or “shiro tsuki ari” at the same time.



8. Fujūbun (insufficient)

Stand with your heels together. Cross your arms in front of your navel and bring them to your sides at about 30° from your body. This quick arm movement is done twice while calling “fujūbun”. This signal may also be done while moving during a match.



9. Mukō (invalid)

Stand with your heels together. Cross your arms in front of your chest with your right arm inside your left arm and call “mukō” at the same time. The player that applied the invalid technique is then penalised by shidō or chūi accordingly.



10. Chūi (warning)

Stand with your heels together. Turn towards the penalised player and bring your fist in front of your chest index with your finger pointing up. Extend your arm towards him keeping your finger pointing up and call “aka chūi” or “shiro chūi” at the same time.



11. Shidō (guidance)

Stand with your heels together. Using the arm nearest to the penalised player, bend your arm with your index finger pointing up. Extend your arm towards the penalised player keeping your finger pointing up and call “aka shidō” or “shiro shidō” at the same time.



12. Tai sabaki fujūbun (insufficient tai sabaki)

Stand with your heels together. Swing your right hand blade then left hand blade diagonally down and call “tai sabaki” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



13. Sanbyō kitei (three second rule)

Stand with your heels together. When the knife is placed on any valid part of toshu's body this is signalled by placing your fist on your chest and calling "sanbyō kitei" followed by either "aka" or "shiro" and then either "shidō" or "chūi".



14. Dōgi mochi (grasping the dōgi)

Stand with your heels together. Bend the arm nearest to the penalised player about 90° and use the other hand as if you are holding the sleeve under the elbow. Call "dōgi mochi" followed by either "aka" or "shiro" and then either "shidō" or "chūi".



15. Tekubi mochi (grasping the wrist)

Stand with your heels together. Bend the arm nearest to the penalised player about 90° and grasp the wrist. Call "tekubi mochi" followed by either "aka" or "shiro" and then either "shidō" or "chūi".



16. Tantō otoshi (dropping the knife)

Stand with your heels together. Extend your right arm in front of you at shoulder height with your hand palm down and made into a fist. Open your hand and call “tantō otoshi” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



17. Kakaekomi (clinch)

Stand with your heels together. Step forward with your right foot and make a movement as though you are encircling someone with your arms. Call “kakaekomi” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



18. Ashi mochi (grasping a leg)

Stand with your heels together. Place your hand on your thigh and lift your leg. Call “ashi mochi” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



19. Tsuki ga takai (high knife strike)

Stand with your heels together. Place your hand in front of your chest with the palm down and raise it up to your chin. Do this movement twice while calling “tsuki ga takai” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



If the knife strike is low, place your hand in front of your navel and move your hand down. Do this movement twice while calling “tsuki ga hikui” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.

20. Maai ga chikai (too close)

Stand with your heels together. Place your right fist into the palm of your left hand and at the same time call “maai ga chikai” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



21. Jōgai (out of the competition area)

Stand with your heels together. Using the arm nearest to the penalised player, raise it to about 70° from the side of your body with the palm facing forwards and then lower it to the side of your body. Do this movement twice while calling “jōgai” followed by either “aka” or “shiro” and then either “shidō” or “chūi”.



Both hands may be used if both players have moved outside of the competition area.

22. Gōgi yōkyū (request for a conference)

Stand with your heels together. Extend both arms towards the assistant referees with your palms facing up. Bend your arms bringing your hands towards your shoulders and call “fukushin”.



23. Dōgi naoshi (tidy your dōgi)

Stand with your heels together. Bring your hands down and cross them in front of your navel to request the dōgi to be tidied.



24. Tantō kōtai (exchange the knife)

Stand with your heels together. Extend your arms with your palms down towards the players. Cross your arms in front of your navel with the arm nearest the player holding the knife held in front of the other arm. Call “tantō kōtai” at the same time.



In the individual competition the red player has the knife first so in this case your right arm is in front of your left arm. In the team competition if the white player has the knife first your left arm is in front of your right arm.

25. The result of the match

Stand with your heels together. Using the arm that is closest to the winner, extend it in front of you with the palm of your hand facing in. Lift your arm up and towards the winner turning your palm up and call “aka” or “shiro” at the same time.



Hiki wake (draw).

Stand with your heels together. Raise your right hand above your head and cut down with your hand blade calling “hiki wake” at the same time.

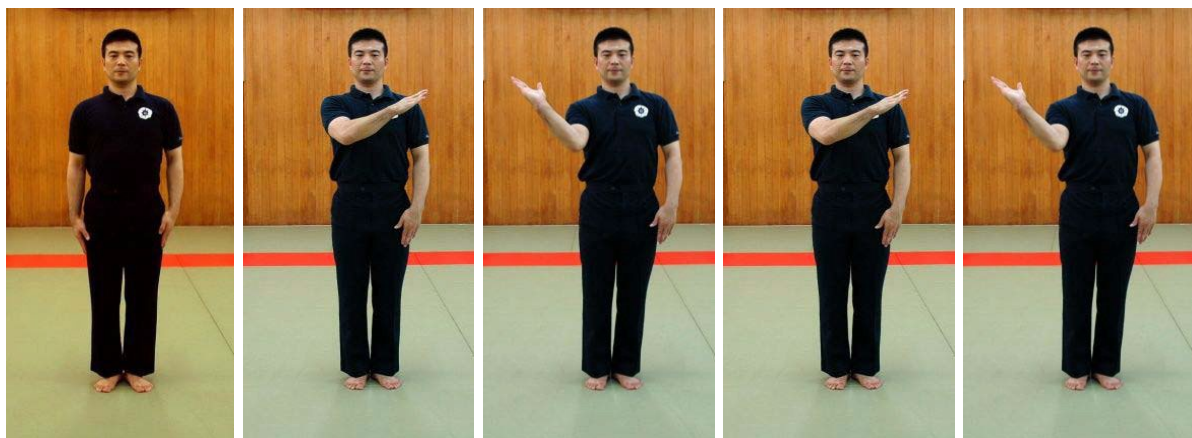


Itami wake (match cannot continue due to injury).

The signal is the same as for hiki wake but the call is “itami wake”. In an individual competition this is treated as a draw but in a team competition the winner is decided at the time of the injury.

26. Tokuten henkō (alter the scores)

Stand with your heels together facing the scorekeeper responsible for the scoreboard. Without moving your elbow wave your hand across your face from left to right twice while calling “tokuten henkō”. The chief referee then explains the change of score.



Assistant referees' signals

1. Ippon

Raise the flag indicating the player awarded ippon straight up overhead.



2. Waza ari

Hold the flag indicating the player awarded waza ari in front of your chest and then swing it horizontally to your side.



3. Yūkō

Hold the flag indicating the player awarded yūkō in front of your chest and then swing it down 45° to your side.



4. Tsuki ari

Raise the flag indicating the player awarded tsuki ari overhead at an angle.



5. Mukō

Cross the flags in front of your chest with the red flag in front.



6. Mienai (cannot see)

Cross the flags low in front of you.



7. Gōgi yōkyu

Strike the handles of the flags twice together above your head.



8. Fujūbun

Quickly cross, open, cross and open the flags low in front of you.



9. Jōgai

Wave the flag indicating the penalised player twice by taking it 45° to your side and then back close to your body.



10. Tai sabaki fujūbun

Extend the arm holding the flag indicating the penalised player in front of your chest and quickly wave the other flag twice low in front of your body.



11. Sanbyō kitei

Extend the arm holding the flag indicating the penalised player in front of your chest. Place the other flag on your chest.



12. Dōgi mochi

Bend the arm holding the flag indicating the penalised player to 90° in front of your chest. Use your other hand as if you are holding the sleeve under your elbow.



13. Tekubi mochi

Bend the arm holding the flag indicating the penalised player to 90° in front of your chest. Hold your wrist with your other hand.



14. Tsuki ga takai

Hold the flag indicating the penalised player in front of your chest and raise it to your chin. If the knife strike is low, place the flag in front of your navel and move your hand down.



15. Kakaekomi

Extend your arms in front of your chest as if encircling someone.



16. Ashi mochi

Extend the arm holding the flag indicating the penalised player in front of you. Tap the back of your thigh twice with the other flag.



17. Hiki wake

Raise both flags straight overhead.



18. Itami wake

Raise both flags straight overhead.



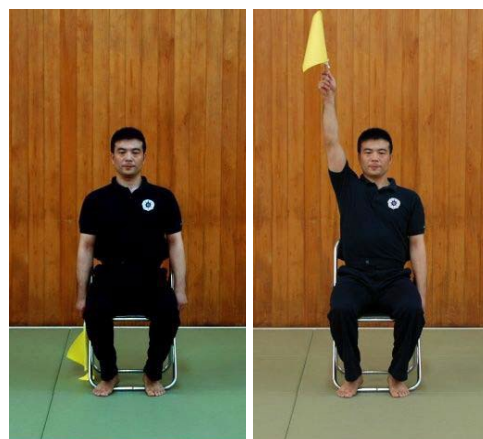
19. Signalling the winner

Raise the flag indicating the winner straight overhead.



Supervising referee's signals

When a supervising referee has a doubt about a judgment he raises a yellow flag straight overhead. As a general rule, a supervising referee sits in a position where he can be seen by the chief referee. If the chief referee does not notice the supervising referee's signal the timekeeper can ring the bell, buzzer, etc. three times.



Management of team randori competition

Start

The chief referee and assistant referees stand side by side with the tips of their toes on the inside edge of the red tatami (this is the line surrounding the square of 32 tatami). The assistant referees are on either side of the chief referee. Each team of players stands in a line at the starting points marked in the competition area. The first player of each team nearest the referees and the other players stand in line in team order.

1. The chief referee calls “shōmen ni rei” - the teams face shōmen and bow.
2. The chief referee calls “tagai ni rei” - the teams face each other and bow.
3. The chief referee takes one step back. The assistant referees turn to face each other and the three referees bow. The players move to the edges of the competition area.
4. The referees take their positions. The chief referee stands facing shōmen and the assistant referees stand in the two corners opposite the chief referee.
5. After the players' names have been called the players face each other at the edge of the competition area and bow. The players then move to their start lines and bow. (The chief referee ensures that they have bowed).
6. The chief referee hands the knife to the red player (white player in the second match and alternating thereafter).
 - The player goes to the chief referee to get the knife
 - The player bows to the chief referee. The chief referee does not bow.
 - The person receiving the knife does so with both hands palm up.
7. The chief referee calls “zenhansen hajime” (start of the first half) and the match starts.

Finish

The teams line up on their start lines in the same order as at the start.

1. The decision is announced with red or white being pronounced the winner. (The team name is also stated).
2. The chief referee calls “tagai ni rei” - the teams stay facing each other and bow.
3. The chief referee calls “shōmen ni rei” - the teams face shōmen and bow.
4. The chief referee takes one step back. The assistant referees turn to face each other and the three referees bow. The players leave the competition area.

Scoreboard

RED				WHITE					
2 ND HALF		1 ST HALF				1 ST HALF		2 ND HALF	
				IPPON					
				WAZA ARI					
				YŪKŌ					
				TSUKI ARI					
				CHŪI					
				SHIDŌ					
				TOTAL					
RED									
WHITE									

1. The players' names (red and white respectively) are written in the top row.
2. The scores are written in numerals. Shidō are indicated by using a magnetic marker or writing **0**.
3. The scoreboard is updated every time the scores change.
4. Points awarded are:

Ippon	4 points
Waza ari	2 points
Yūkō	1 point
Tsuki ari	1 point
Chūi	1 point
Shidō	2 shidō are converted into 1 chūi
5. Penalty points (chūi and shidō) are added to the score of the non-penalised player.
6. The first half finishes if the difference in scores is 8 points or more. The match finishes if the difference in scores is 12 points or more during the second half. A player is disqualified (hansoku make) on reaching 4 penalty points.
7. The lowest two rows are used to record the results of matches in a team competition:

win = 0	loss = X	draw = 6
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AIKIDO RANDORI

REGULATIONS AND REFEREE SIGNALS

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