6 KIRI-OROSHI

Kodokan-Textbook	**Purpose/Comment**	**The sequence is well done, if:**	**The action is inaccurate, if:**
(Official english translation 2010)	RIAI	(positivie indicators - 27 items)	(correlating negative indicators)
After finishing "Ago-oshi", both Tori and Uke return to the center and stand facing each other (in a distance of about two steps) in Shizen-hontai while Tori stands on the right side and Uke on the left side toward Shomen.	The accurate distance is depending on the size of Tori and Uke and can only be judged later, when Uke cuts down at Tori´s head.	- Tori and Uke walk natuarally, smoothly and show a calm mind.	- Tori and Uke are in hectic or overly slow and/or stiff
Uke retreats with his right foot and turns his body to his right (the back of body faces Shomen). Uke extends the fingers and thumb of his right hand while holding them together with the palm facing forward and raise it from the right side of his body straight above. Then, after turning his body to his left (changing the direction of both hands and feet to face Tori), Uke takes one wide stride forward with his right foot and starts to strike downward onto the top of Tori 's head with his right Te-gatana, while keeping the center of gravity around his hips.	As a sidenote, it should be mentioned, that Uke´s attack means cutting and not hitting. When Uke cuts down and has set his right foot forward as a general rule it can be said, that the distance between Tori´s and Uke´s feet is slightly less then one foot, if both are of the same height. Taller Ukes need some more space, smaller Ukes need a bit less space.	- Uke turns the palm of his hand forward while turning - Uke shows correct and powerful Te-gatana - Uke´s COG is slightly lowered with his right knee bent for more stability when cutting - Uke´s upper body is in an erect position or very slightly bent forward with weight on both feet. - The edge of the palm hits Tori head - Uke cuts continuously downward	- Uke turns his hand after turning his body - Uke´s Te-gatana is week and/or his fingers are not correct - Uke´s right knee is almost straight Uke´s upper body is clearly bent forward with most of his weight on the right foot - the little finger or the forearm hit Tori´s head (too much / too close distance) - Uke reduces the speed of his cut before reaching the top of Tori´s head
While tightening his chin and leaning back, Tori dodges Uke 's attack while retreating with his right foot first and then left foot and grabs Uke's right wrist with his right hand from the top in a regular grip when Uke 's right Te-gatana is cut down around Tori 's abdomen. While moving forward with his right foot first and then left by Tsugi-ashi (2 steps), Tori	Tori must show good distance-control with a minimum of movement and maximum of stability. That´s why he should not lift his head to look up and/or bend his lower back.	- Tori holds his head in a horizontal position - Tori keeps his body in a stable position while retreating - Distance is as close as possible - Tori´s steps are powerful and the first	- Tori looks up to Uke´s attacking hand - Tori bends his body backwards in his lower back - distance is clearly more than needed - Tori bends his body and/or places his

pushes Uke ’s hand and attempts to break Uke’s balance to the right rear corner.		step passes Uke´s right foot.	foot in the first step in front of Uke´s foot
While responding to Tori ’s counterattack, Uke retreats with his right foot to turn his body to his right, reverses his left hand with the fingertips facing downward to put his palm on Tori ’s right elbow from the front side and pushes to turn Tori ’s body considerably backward to the left side of Uke.	While retreating, Uke must also avoid other possible attacks by Tori, so he must quickly control Tori´s elbow, to block further actions.	- while retreating, Uke keeps a stable and almost erect position - Uke´s right arm points down with an angle of about 45° - Uke attacks Tori´s elbow immediately after retreating by moving his left hand to Tori´s elbow in a direct and short line - Uke pushes Tori and tries to unbalance him	- Uke´s body is bent substantially sidewards to the right after retreating - Uke holds his arm almost horizontally or higher - Uke makes a little pause before attacking Tori´s elbow and/or moves his left hand in a circular way over Tori´s shoulder to Tori´s elbow - Uke is only "guiding" Tori, who moves without being forced
While responding to Uke, Tori goes under Uke ’s left arm and widely turns around his body to his left with his left foot as a pivot, moves his right foot diagonally leftward behind Uke to raise his body and stretches his right elbow rightward to break Uke ’s balance to the left rear corner (during this sequence, taking a slightly Jigo-tai).	Tori yields to Uke´s push, ducks under the pushing arm and takes over control Uke´s weight is pulled onto his left heel, to prevent a step backwards in order to recover balance.	- Tori´s right foot moves in a smooth circle - Tori breaks Uke´s balance during the turn - direction of kuzushi is diagonally backwards to the right... - and strongly down	- Tori´s foot moves in a more or less straight line (with his right foot passing his left foot in short distance) - Tori arrives without having broken Uke´s balance and breaks balance after he has turned - Balance is broken straight backwards (by Uke himself) - Balance is broken horizontally or almost horizontally
While breaking Uke ’s balance to his left rear corner, Tori grabs the four fingers of Uke ’s left hand with his left hand below his right arm by putting his thumb on Uke ’s palm, continues to break Uke ’s balance further to the left rear corner...	Very often it can be observed, that Uke has plenty of time to simply release his grip on Tori´s elbow and so recover his balance. This is not a realistic scenario, because Tori has no control in this situation. Tori should grab Uke´s hand immediately after breaking Uke´s balance and then continue	- Tori breaks Uke´s balance in a continuous action - direction of control is diagonal backwards and downwards	- Tori pauses and makes a two/three-„staccato“-kuzushi - Tori does not break Uke´s balance further or pulls Uke horizontally

	to control Uke by breaking the balance even more.		
... and takes one step forward with his left foot behind Uke 's left foot. Then, Tori moves his right foot right behind Uke, puts his right hand on top of Uke 's left shoulder, turns his body to his left and considerably raises Uke 's left hand with his left hand upward behind Uke 's shoulder with the palm facing upward. Tori takes one wide stride backward with his left foot behind his right foot to control Uke by taking a slightly Jigo-tai.	Shoulder control is a keypoint - otherwise Uke could retreat, turn around to the left and counterattack Tori.	- Tori holds Uke off-balanced, when he moves behind him - Tori moves Uke´s arm up when he already controls Uke´s shoulder - Tori´s and Uke´s feet are in T-shape with Tori´s left foot behind his right	- Tori loses the tension and control over Uke when stepping behind him - Tori raises Uke´s arm, before he controls the shoulder - Tori´s left foot is not behind his right foot, but (usually) too far to the left
Uke signals "Mairi" by lightly tapping the outside of his right thigh with his right hand.		- Uke keeps good body-tension	- Uke sinks down and loses tension
Tori releases the technique, moves his left foot forward and lowers Uke 's left hand.		- Tori puts Uke back in balance - Tori and Uke sink their arms naturally	- Uke puts himself back in balance - Tori and Uke sink their arms artificial slowly