

Content	Item	CP	Explanation of Check Point (CP)
Basic Movement	Rei & Carriage	Hand Position	When standing = On the side of the body. When moving into <i>seiza</i> (pull right leg) = both hands on the top side of the thighs. When sitting (<i>seiza</i>) = one fist length above the kneecap. When bowing (<i>rei</i>) = the right hand one fist length in front of the right knee, the direction of the five fingers and the wrist the same as the forearm.
		Angle of the bow	When bowing (<i>rei</i>) = upper body 60 degrees, note any bent back (stoop, curved back).
		Look	When bowing (<i>rei</i>) = 1 meter ahead (half distance to the opponent), note the neck angle (in a straight line with the back), note downward/upward looks.
		Sitting	When sitting (<i>seiza</i>) = the gap between the knees = one fist width, the back (note body axis, stiff shoulders and neck angle).
		Carriage	When moving from <i>musubi-dachi</i> to <i>heisoku-dachi</i> , and when sitting down (pull the right leg first) and standing up (lift the left leg first) the body axis should be perpendicular and move parallel the vertical line. Look at how the speed variation etc. for the whole bow (<i>rei</i>) is related to the breathing.
	Kamae hands	Arm Movements	Note any superfluous or needless movements of the elbows or wrists (open armpits) when moving from <i>seiza</i> to <i>gedan kamae</i> , and note any play of the elbows or wrists for each <i>kamae</i> and especially when changing direction.
		<i>Honte</i>	Check the movement of <i>honte</i> from the position on the shoulder to the position of each <i>kamae</i> , and the condition of the hands for each position (the angle of the wrist, elbow, etc. and the condition of the five fingers).
		<i>Soete</i>	Check the movement of <i>soete</i> from the position on the shoulder to the position of each <i>kamae</i> , and the condition of the hands for each position (the angle of the wrist, elbow, etc. and the condition of the five fingers). (For <i>gedan</i> and <i>chūdan</i> , this will be the position for <i>hikite</i> , and for <i>jōdan</i> , it will be the position for <i>honte</i> .)
		<i>Santen</i>	Check <i>santen-dōko</i> mainly at a frontal <i>chūdan kamae</i> . With the direction of the nose in center, note the position and direction of <i>honte</i> and the knee of the front leg.
		<i>Sankatsu</i>	Check <i>taimen-sankatsu</i> mainly from the side (back-side) <i>chūdan kamae</i> . Note if the fingertip of <i>honte</i> is at shoulder height, <i>soete</i> is in the middle between <i>honte</i> and the kneecap of the front leg, and the position and direction for each hand.
	Tachikata Hattai	Hip Position	Look from the front, rear, left, and right side to see that the hip is not out of position. (Note the position of the hip for each <i>kamae</i> in relation to the body axis and the basic motion (<i>kidō</i>) axis. For <i>chūdan</i> note “ <i>shichigen sankā</i> ”.)
		Leans Forward	For each <i>kamae</i> look from the left and right side to see the levels of forward inclination (in relation to the body axis and the basic motion(<i>kidō</i>) axis).
		Leans Backward	For each <i>kamae</i> look from the left and right side to see the levels of backward inclination (in relation to the body axis and the basic motion (<i>kidō</i>) axis).
		Knee Angle	For each <i>kamae</i> look at the angle of the knees. (<i>Gedan</i> , <i>jōdan</i> = 90 degrees, <i>chūdan</i> = 120 degrees on the front knee seen from the side, and on the rear knee seen from behind.)
		Foot Direction	For each <i>kamae</i> look at the directions of the tiptoes on both feet. (<i>Gedan</i> = both tiptoes aligned with the length basic motion line, <i>chūdan</i> = the rear tiptoe aligned with the length basic motion line, the rear tiptoe aligned with the sideways basic motion line.)
	Unsoku Happō	<i>Kidōsen</i>	When moving in <i>unsoku</i> look whether the movement is centered on <i>kidōten</i> along the <i>kidōsen</i> (forward, backward, left, right, 45 degrees etc.). (Note if the examinee returns to <i>kidōten</i> .)
		Coordination of movements	During <i>unsoku</i> look, whether the body and the hands move in coordination. (Note the coordination of the <i>kime</i> (decisive) hand and foot for each technique and the body.)
		Hand Movements	When doing <i>unsoku</i> look at the movements of the hands. (Note any unneeded movements or the level of expansion and contraction of <i>kamaete</i> and <i>soete</i> , etc.)
		Foot Movements	When doing <i>unsoku</i> look for “the three faults of <i>unsoku</i> (<i>tobi ashi</i> [jumping steps], <i>uki ashi</i> [lifting steps], <i>suri ashi</i> [sliding steps]). (Also, note the moving range “area”.)
		Hip Movements	When doing <i>unsoku</i> look for and hip movement that is unstable or any hip movement where the foot movement is not in coordination with the body movement (in relation to the body axis and the basic motion (<i>kidō</i>) axis).

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	Basic Techniques	Sentai	Start-up
Body movement			For each <i>sen</i> technique look whether the method for body movement is what should characterize a <i>sen</i> technique (motion of a spinning top). (Note <i>sentai fūrin</i> .)
Three moves in one			Look from the front and sides at the basic movements of <i>sen</i> techniques; <i>sandō ittai</i> (that the inserting leg, the protecting hand and the hip turn start at the same time, and that the blocking (<i>harai</i>) hand complete a perfect defense).
Descent			Check, mainly from the sides, that the attacking posture during basic movements in <i>sen</i> techniques is done in accordance with <i>daen kōka</i> .
Target			Look for that the target for the attack of basic <i>sen</i> techniques is the for <i>sen</i> defined target: <i>ganka sokketsu</i> .
Untai		Start-up	For each <i>un</i> technique look at the relation between breathing method and the forward moving foot (kicking foot, etc.) and knee which forms the foundation of the speed and power of the technique. (Note <i>kihatsu seisoku [shitsu]</i> .)
		Body movement	For each <i>un</i> technique look whether the method for body movement is what should characterize an <i>un</i> technique (the up-down motion). (Note <i>untai gekirō</i> .)
		Three Joints	Look from the front and sides at the basic movements of <i>un</i> techniques; <i>sansetsu ittai</i> (that the wrist of the punching hand, the elbow on the protecting hand and the knee of the forward moving leg are united in front of the chest thus complete a perfect defense).
		Foot Stamp	Check that the attacking posture during basic movements in <i>un</i> techniques is done in accordance with <i>sokkō tōtetsu</i> . (Whether the foot of the kicking leg or protecting leg is used in the attack by stamping and crushing the opponents foot)
		Target	Look for that the target for the attack of basic <i>un</i> techniques is the for <i>un</i> defined target: <i>kangen sokketsu</i> .
Hentai		Start-up	For each <i>hen</i> technique look at the relation between breathing method and the movement crotch or the heel on the pivot leg which forms the foundation of the speed and power of the technique. (Note <i>kihatsu seiko [shō]</i> .)
		Body movement	For each <i>hen</i> technique look whether the method for body movement is what should characterize a <i>hen</i> technique (motion of a falling tree). (Note <i>hentai unpū</i> .)
		Three points of Support	Look at the basic movements of <i>hen</i> techniques: <i>santei kyōgō</i> (that the balance is kept with the pivot leg and both hands or one hand).
		Swaying	Look that the attacking postures during basic movements in <i>hen</i> techniques are done in accordance with <i>ōhen fūbi</i> . (Whether the movements follows the opponents and do not go against it, and that the like for the wind forward, backward, left, right falling body is used in the attack.) (Note that the shoulder do not stick up)
		Target	Look for that the attack aim for the basic <i>hen</i> techniques is the for <i>hen</i> defined aim; <i>kikai sokketsu</i> . (In general 45 degrees.)
Nentai		Start-up	For each <i>nen</i> technique, look at the relation between breathing method and the turning speed of the back and chest which forms the foundation of the speed and power of the technique. (Note <i>kihatsu seihai [kyō]</i> .)
		Body movement	For each <i>nen</i> technique look whether the method for body movement is what should characterize a <i>nen</i> technique (swirl motion). (Note <i>nentai kashō</i> .)
		Both Thighs	Look at the basic movements of <i>nen</i> techniques; <i>ryōtai kyōatsu</i> (that the body part that constitutes the aim is firmly caught between the thighs preventing any escape).
		Start twist at Touch	Look that the attacking posture during basic movements in <i>nen</i> techniques are done in accordance with <i>kokan shokuhatsu</i> . (Whether the attack is started at the same time as the part that is the aim touches the crotch.) (The angle against the opponent should be 90 degrees.)
		Target	Look for that the attack aim for the basic <i>nen</i> techniques is the for <i>nen</i> defined aim; <i>tenchi sokketsu</i> . (= If the attack against the neck misses then the torso, if the torso is missed the aim for the legs.)
Tentai		Start-up	For each <i>ten</i> technique look at the relation between breathing method and the turning speed of the hip or buttock which forms the foundation of the speed and power of the technique. (Note <i>kihatsu seiyō [den]</i> .)
		Body movement	For each <i>ten</i> technique look whether the method for body movement is what should characterize a <i>ten</i> technique (motion of a rolling ball). (Note <i>tentai raidō</i> .)
		Three Flexions	Look at the basic movements of <i>ten</i> techniques; <i>sankyoku dōsetsu</i> (that the joints, neck, hip and knees are bent at the same time facilitating a smooth roll).
		Struck of Lightning	Look that the attacking posture during basic movements in <i>ten</i> techniques are done in accordance with <i>ōten raika</i> . (Whether in accordance to the opponent's movements, the fast like a flash and not constrained tumbling is performed while attacking.) (Note the level of difficulty of the <i>ten</i> techniques.)
		Target	Look for that the attack aim for the basic <i>ten</i> techniques is the for <i>ten</i> defined aim; <i>maai sokketsu</i> . (= Whether the distance for the tumbling is appropriate for the <i>maai</i> , also note the usage of <i>ni no ashi</i> .)
Tsuki	Arm Movement	Check that the ulna of the punching hand, from start to aim, do not leave the side of the body and makes a hook (opening in the side/armpit). (For <i>Sokushu sokuhō nukite sashi</i> etc. note the motion track (locus) of the finger tips.)	
	Hand Position	Check that the punching (sticking) hand's height, position and direction is on the right spot (on the <i>kidōsen</i>). (Note the flow of the shoulders, the level of expansion and contraction of the arm.)	
	Protecting Hand	Look at the angle, position, direction and twist of the protecting hand when punching. (Also note the angle of the wrist, <i>sentai</i> , <i>untai</i> , etc.)	
	Part	Check whether the proper parts are used for punching (sticking) attacks (the clenching of the fist, the fingertips of the <i>nukite</i> , and the angle of the wrist).	
	Continuous Movement	Look at the continuity of punches (sticks) in a sequence (<i>sentai ni [two] ren zuki</i> , <i>untai jō gedan zuki</i> , <i>zenpō nukite sashi</i> , etc.)	
Keri	Hiki Ashi	Look at the speed of the pull back for the kicking leg.	
	Smoothness	Look whether the movement of the kicking leg is smooth, focusing on the flexion and extension of the knee and the hip joint (coxa). (Note whether the movement is stop half through and performed in two or more steps.)	
	Protection	Look whether the body is completely protected for each kick (<i>sentai-tentai</i>) by the use of <i>fusegi te</i> (protecting hand), <i>harai te</i> (blocking hand), etc.	
	Part	Check whether the proper parts are used for kick attacks (<i>koshi</i> , <i>enshō</i> , <i>sokutō</i> , etc.).	
	Continuous Movement	Look at the continuity of kicks in a sequence (<i>untai</i> , <i>sentai no keri</i> , <i>nidan geri</i> , etc.).	

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Carriage in <i>Hōkei</i>	Posture & <i>Kamae</i>	Head Angle	Look at the head angle in relation to the body axis, <i>kidōsen</i> / basic motion axis. (Note that the chin is not pulled back too far, not lift too high or leaning, and the relation between angle and look. Also note the relation <i>tō-shu-tai-yō-soku</i> [head-hand-body-hip-leg/foot].)
		Chest Angle	Look at the chest angle in relation to the body axis, <i>kidōsen</i> / basic motion axis. (Note the relation <i>tō-shu-tai-yō-soku</i> .)
		Upper Body	Look at the balance of the upper body in relation to the body axis, <i>kidōsen</i> / basic motion axis. (“”, note any sway of the upper body.)
		Lower Body	Look at the balance of the lower body in relation to the body axis, <i>kidōsen</i> / basic motion axis. (“”, note any sway of the lower body.)
		Whole Body	Look at the balance of the whole body in relation to the body axis, <i>kidōsen</i> / basic motion axis. (“”, note any sway of the whole body.)
	Rhythm & Breathing	Slowness	Look at the degree of slowness in relation to strength/ weakness and breathing. (Note the degree of strength and long inhalation and long exhalation [<i>chōkyū chōto</i>].)
		Fastness	Look at the degree of quickness in relation to strength/ weakness and breathing. (Note the degree of strength and short inhalation and short exhalation [<i>tankyū tanto</i>], and <i>kyūki shūhō</i> [Taiki 9 methods no. 8].)
		Inhalation	Look whether the inhalation method and timing is appropriate. (Note the condition of the body and the degree of long and short inhalation [<i>chōkyū</i> and <i>tankyū</i>].)
		Exhalation	Look whether the exhalation method and timing is appropriate. (Note the condition of the body and the degree of long and short exhalation [<i>chōto</i> and <i>tanto</i>].)
		Breathing and Movement	Look for that there is no disorder in the breathing. (Note the adjustment of breathing and the condition of the body.)
	Strength/ weakness & power	Hardness	Look at the relation between breathing and the strength and power when a strong technique should be performed. (Note any unnecessary use of strength.)
		Weakness	Look at the relation between breathing and the restrain method and power when a technique should be performed in a restrained manner. (Note any apathy.)
		Shoulder Stiffness	Look at the relation between breathing and that the upper body gets stiff because of unnecessary strength being put in the shoulders. (When performing <i>seiza</i> , <i>kamae</i> , <i>tsuki</i> , etc.)
		Centre of Gravity	Look at the relation between breathing and that the center of gravity is kept low to increase the balance when moving. (Note the height of the hip when performing <i>kamae</i> , movement, techniques, etc.)
		Power	Look whether each technique is performed with proper power and in relation to breathing. (Note the relation mind-ki-technique [<i>shin-ki-gi</i>].)
	Kiai	<i>Kiai</i> & Techniques	Look for that the <i>kiai</i> and the decisive technique (<i>kimegi</i>) is in harmony. (Note the relation <i>shin-ki-gi</i> .)
		Voice Volume	Look for that the volume of the voice is enough when performing <i>kiai</i> . (Note the relation <i>shin-ki-gi</i> .)
		Timing	Look whether the timing for <i>kiai</i> is appropriate. (“”, if it follows the fixed places for each <i>hōkei</i> .)
		After <i>Kiai</i>	Look at the reflecting mind [<i>zanshin</i>] after <i>kiai</i> . (Note the relation <i>shin-ki-gi</i> , posture, <i>gentai</i> [returning to basic posture].)
		Effect	Look if the effect of the <i>kimegi</i> if based on the utilization of <i>kiai</i> (breathing methods). (Note the relation <i>shin-ki-gi</i> , and the harmony with <i>seihō</i> .)
	Look & Target	Eye & Technique	Look whether the attention [<i>chakugan</i>] and direction of technique is the same relative the target. (Note the look and the head angle.)
		Look up	Look whether the look is not above the target. (Note the look and the head angle.)
		Look down	Look whether the look is not below the target. (Note the look and the head angle.)
		Look Sideways	Look whether the look is not on the side of the target. (Note the look and the head angle.)
		Eye Movements	Look whether the eyes do not rove (blink) from the target during the performance.. (Note the unification of mind-ki-technique [<i>shin-ki-gi</i>].)

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Methods of Sōtai	Continuity & Deployment	Speed	Look at the speed of <i>unsoku</i> and techniques in <i>sōtai</i> .
		Attack	Look at the condition of the attack [<i>kōtai</i>] (upper, middle, lower attack and defense methods and application of continuous movements) in <i>sōtai</i> .
		Defence	Look at the condition of the defense [<i>bōtai</i>] (upper, middle, lower attack and defense methods and application of continuous movements) in <i>sōtai</i> .
		Adaptability	Look at the condition of the methods for corresponding to attacks and defense (upper, middle, lower attack and defense methods and application of continuous movements) in <i>sōtai</i> . (Note the actual corresponding movements.)
		Deployment	Look at the methods for deployment (upper, middle, lower attack and defense methods and application of continuous movements) in <i>sōtai</i> .
	Maai & Targeting	<i>Unsoku</i>	Look at how <i>unsoku</i> is used for creating a proper distance to the opponent and for approaching the target. (Note, the use of <i>unsoku</i> .)
		<i>Ni no Ashi</i>	Look at how <i>ni no ashi</i> is used for creating a proper distance to the opponent and for how distance is used to reach the target. (Note, the use of <i>ni no ashi</i> .)
		Distance	Look at how the proper distance to the opponent is achieved. (Note the use of separating, getting close and <i>maai</i> .)
		Feints	Look at how the <i>maai</i> is utilized and the way <i>kyo</i> and <i>jitsu</i> are used to reach the target. (Note <i>hachi kyo go jitsu</i> [eight opportunities and five openings].)
		Adaptability	Look at how the <i>maai</i> is utilized and the way changes are used to reach the target. (Note <i>ōhen jitsudō</i> [actual movement of change].)
	Angle & Targeting	<i>Unsoku</i>	Look at how <i>unsoku</i> is used for creating a proper angle with the opponent and for creating an angle to reach the target. (Note, the use of <i>unsoku</i> .)
		<i>Ni no Ashi</i>	Look at how <i>ni no ashi</i> is used for creating a proper angle to the opponent and for creating an angle to reach the target. (Note, the use of <i>ni no ashi</i> .)
		Direction	Look at how the proper angle to the opponent is achieved. (Note the use of dodging, opposing and corresponding movements, <i>maai</i> .)
		Feints	Look at how the angle is utilized and the way <i>kyo</i> and <i>jitsu</i> are used to reach the target. (Note <i>hachi kyo go jitsu</i> .)
		Adaptability	Look at how the angle is utilized and the way changes are used to reach the target. (Note <i>ōhen jitsudō</i> [actual movement of change].)
	Kimegi & Effect	Speed	Look at the speed of the <i>kimegi</i> [decisive technique] and the speed up until the point of starting the <i>kimegi</i> in the relation to power.
		Power	Look at the power of the <i>kimegi</i> in relation to speed and accuracy.
		Target	Look whether the appropriate targets are hit in the relation to power and effect.
		Back to Origin	Look whether the return to starting position [<i>gentai fukki</i>] after <i>kimegi</i> is done properly in relation to effect. (Note <i>zanzhin</i> and the next development.)
		Effect	Look whether there the effect is related to “ <i>shin-ki-gi</i> ” and follows the flow; <i>unsoku</i> → <i>sōtai</i> → <i>seihō</i> → <i>kimegi</i> → <i>gentai</i> . (Note <i>zanzhin</i> and the next development.)
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