

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



# 2022 – 2024 CODE OF POINTS



## Aerobic Gymnastics

Approved by the FIG Executive Committee  
February 2020



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*Please note that this Code of Points, which also contains some technical aspects, should be read in conjunction with the current valid FIG Statutes and Technical Regulations. In cases of contradiction between the Code of Points and the Technical Regulations, the Technical Regulations prevails.*

The English version is the official text

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## INTRODUCTION OF THE FIG CODE OF POINTS OF AEROBIC GYMNASTICS – 15<sup>th</sup> Cycle 2022 – 2024

***By Tammy Yagi-Kitagawa, President FIG Aerobic Gymnastics Technical Committee***

The FIG Aerobic Gymnastics Technical Committee is pleased to provide this Code of Points 2022/2024 to the FIG EC and the FIG Members Federations, proposed for implementation January 1<sup>st</sup>, 2022.

The Code of Points has taken into account suggestions made by

- a. The FIG Authorities
- b. The FIG Continental Unions Aerobic Gymnastics Technical Committee
- c. FIG Member Federations
- d. International Judges, Coaches and Gymnasts

### ***The most important changes are reflected in...***

- New format for the COP
- Increase the better image of Individual categories
- For MP/TR/GR, the routine length is 1' 25" ( $\pm$  5-seconds)
- Some changes in the Dress Code
- Re-Grouping of the difficulty elements and table (including value of the elements)
- Reduction to 9 elements for IM/IW and 8 elements for MP/TR/GR
- Difficulty deductions are not divided
- 1 element from Group B, Family 4 is compulsory for IM category
- Group C, Family 7 is not allowed for IM category
- Combination of maximum 3 elements for IM/IW only and maximum of 2 elements for MP/TR/GR
- Combination of Acrobatic elements are allowed for IM/IW and maybe be in combination with Difficulty elements for only 1 set of combination
- New deductions for Execution
- "Artistic" is re-named to "Artistry"
- New criteria for Artistry
- No value for the lift and will be evaluated in Artistry as a Partnerships and Collaboration
- Re-named Age Group 2 to "Junior" and Age Group 1 to "Age Group"
- Coefficient has been analysed and changed
- Added the "Glossary" at the end of the CoP

On behalf of the Aerobic Gymnastics Technical Committee.



## IMPRESSUM

*I wish to thank the present Aerobic Gymnastics Technical Committee for their unstinting work in creating this new Code of Points. All of the members of the FIG Aerobic Gymnastics Committee contributed to the revision of this Code of Points.*

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*The Aerobic Gymnastics Technical Committee wishes to thank also Gerald Bidault (FIG) for his exceptional work done for creating the "Interactive Code of Points" on FIG web site, including code of points with drawings, shorthand and videos.*

<b>Drawings:</b>	<b>Gerald Bidault</b>	<b>FIG IT Department</b>	<b>FIG</b>
<b>Editing:</b>	<b>Alexandre Cola</b>	<b>FIG Sport Events Manager</b>	<b>FIG</b>

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# PART 1 COMPETITION RULES





TOKIO  
INKARAMI

## FIG AEROBIC GYMNASTICS <Competitions at glance>

	Division	Category		Age *	Composition	Competition Space	Music Length		
<b>FIG Official Competitions</b>	Senior World Championships	IM		Individual Man	18 +	1 male competitor	1 min. 20 sec. ( ± 5 sec.)		
		IW		Individual Woman		1 female competitor			
		MP		Mixed Pair		1 male / 1 female competitors			
		TR		Trio		3 competitors (males / females / mixed)			
		GR		Group		5 competitors (males / females / mixed)			
		AD		Aerobic Dance		8 competitors (males / females / mixed)			
		AS		Aerobic Step		8 competitors (males / females / mixed)			
	World Age Group Competition (Junior Division)	IM	Individual Man		15-17	1 male competitor	10m x 10m	1 min. 20 sec. ( ± 5 sec.)	
		IW	Individual Woman			1 female competitor			
		MP	Mixed Pair			1 male / 1 female competitors			
		TR	Trio			3 competitors (males / females / mixed)			
		GR	Group			5 competitors (males / females / mixed)			
		AD	Aerobic Dance			8 competitors (males / females / mixed)			
	World Age Group Competition (Age Group Division)	IM	Individual Man		12-14	1 male competitor	7m x 7m	1 min. 15 sec. ( ± 5 sec.)	
		IW	Individual Woman			1 female competitor			
		MP	Mixed Pair			1 male / 1 female competitors			
		TR	Trio			3 competitors (males / females / mixed)			
		GR	Group			5 competitors (males / females / mixed)			
		AD	Aerobic Dance			8 competitors (males / females / mixed)			
	<b>National</b>	National Development	IM	Individual Man		9-11	1 male competitor	7m x 7m	1 min. 15 sec. ( ± 5 sec.)
			IW	Individual Woman			1 female competitor		
MP			Mixed Pair		1 male / 1 female competitors				
TR			Trio		3 competitors (males / females / mixed)				
GR			Group		5 competitors (males / females / mixed)				
						10m x 10m			

\* In the year of the competition

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# CHAPTER 1 GENERAL INFORMATION

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## 1.1 THE CODE OF POINTS

### A. GENERAL PURPOSE

As a principle, this Code of Points is for the Senior division – WCH (18 years and above) providing the means of guaranteeing the most objective evaluation of routines in Aerobic Gymnastics at International level. For specific rules of Junior and Age Group division, refer to Appendix 1 in addition to the Code of Points. If not mentioned in the Appendixes, the main Code of Points applies.

## 1.2 COMPETITIONS

### A. STATUS

The official FIG Aerobic Gymnastics Competition is the “World Championships” in Aerobic Gymnastics.

## 1.3 COMPETITION PROGRAMME

### A. PERIODS

The World Championships in Aerobic Gymnastics are held every two years in the even years.

### B. COMPETITION SCHEDULE

For the general layout of the World Championships in Aerobic Gymnastics see T.R., section 6 art 3.1.

The competitions may not start earlier than 10.00 hours and not finish later than 23.00 hours.

The competition schedule must be approved by the Aerobic Gymnastics Technical Committee and published in the Work Plan.

## 1.4 ENTRY PROCEDURES FOR WORLD CHAMPIONSHIPS

See T.R. Section 1 Art 4, and item 2.2. of Chapter 2 of this Code of Points.

## 1.5 NAME CHANGES

See T.R. section 6, Art. 4.

## 1.6 QUALIFYING ROUNDS AND FINALS

### A. NUMBER OF PARTICIPANTS IN THE QUALIFYING ROUNDS

The maximum number for the Qualifying Rounds for WCH and WAGC is:  
- One per Federation for IM, IW, GR, AD and AS.  
- Two per Federation for MP and TR.

### B. NUMBER OF PARTICIPANTS IN THE FINALS

The eight best scores of all categories may participate in the finals. (See T.R. section 6 – Art 3.2)

### C. TIE BREAKING RULES

(See T.R. section 6 - Art 3.3)

In case of a tie at any place in qualifications or finals, the tie will be broken based on the following criteria in this order:

1. The highest total score in Execution
2. The highest total score in Artistic
3. The highest total score in Difficulty

If there is still a tie, the tie will not be broken.

### D. RANKING BY TEAMS

(See T.R. section 6 - Art 3.3)

In case of a tie in points at any place in the Team Ranking, the ranking will be determined by the following criteria:

1. The best ranked Group
2. The best ranked Trio
3. The best ranked counting Aerobic Dance or Aerobic Step

If there is still a tie, the tie will not be broken

## 1.7 STARTING ORDER

### A. PROCEDURE FOR DRAWING LOTS

(T.R. section 1, Art.4.3 and T.R. section 6, Art.3.4)

1. A draw will decide the starting order of the qualification rounds and the finals. Lots will be drawn in the presence of the President of the Aerobic Gymnastics TC or a nominated Aerobic Gymnastics TC member.
2. The drawing of lots will take place within two weeks after the deadline of the definitive entry
3. The federations will be informed by the Secretary General at least one month beforehand of the time and place of the drawing of lots and they will be entitled to be present at the draw.
4. The media will be informed and allowed to send representatives and the local authority, in whose area the draw will be held, will be invited to send representatives.
5. The lots shall be drawn by a “neutral” person or by computer.
6. The draw will decide the order in which the lot for each team or gymnast will be drawn and determine the order in which the team or gymnast will start to compete in the competition
7. **“10 minutes rules”**

For the health and safety of gymnasts, FIG has accepted that gymnasts competing in multiple qualification/finals require 10 minutes to recover before competing again. This recovery period has been translated to equal to 4 competition performances. (See T. R. section 1, Art.4.3.6)

The draw will be adjusted according to this principle. If a gymnast or group competes 7th in one rotation and are drawn in positions 1-3 in the next rotation the new starting position will become 4th. If a gymnast or group competes last in a rotation and are drawn in positions 1-4 in the next rotation the new starting position will be 5th.

The Superior Jury President, if necessary, will make this adjustment, and once the qualifying gymnasts are determined, the scoring provider will produce an adjusted draw and start list. This principle applies for all following rotations and also during other final competitions as well as for World Games (qualifications).

## 1.8 FACILITIES

### A. TRAINING AREA

A training hall is available to the competitors 2 days prior to the start of the competition. It is equipped with appropriate sound equipment and a full-size competition floor. Access to the floor is given by a rotation schedule set up by the LOC and approved by the Aerobic Gymnastics Technical Committee.

### B. WAITING AREA

A designated area connected to the Podium is referred to as the Waiting Area. It is only to be used by the competitors and their coaches of the next two starts. The area is not allowed to be used by any other person.

## 1.9 EXTRAORDINARY CIRCUMSTANCES

Extraordinary circumstances are described as follows:

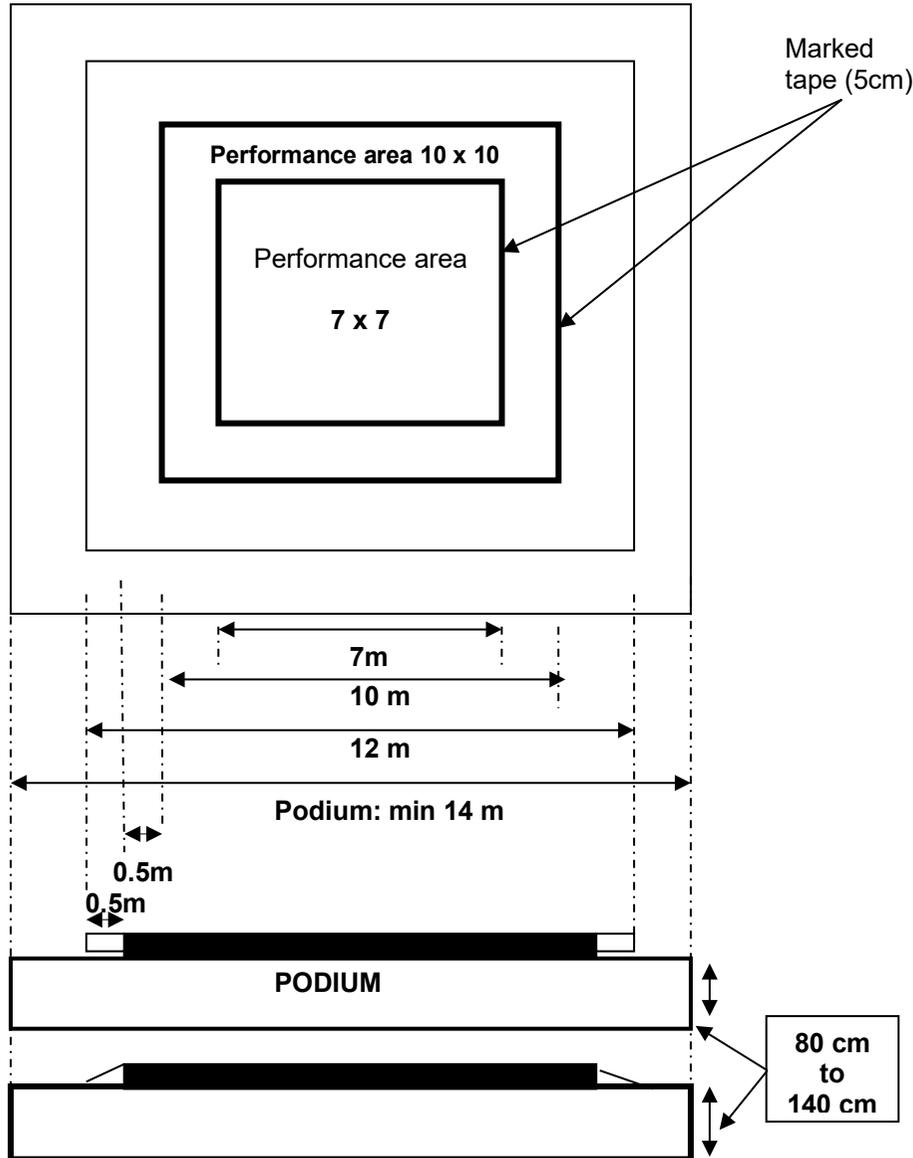
- Incorrect music is cued.
- Music problems due to the malfunction of the equipment.
- Disturbances caused by general equipment failure - lighting, stage, venue.
- The introduction of any foreign object into the performance area by an individual or means other than by the competitor.
- Extraordinary circumstances causing a walk-over out of the competitor’s control.

It is the responsibility of the competitor to stop the routine immediately if an extraordinary circumstance as mentioned above arises. A protest after the completion of a routine will not be accepted.

Upon the decision of the Chair of Judges Panel, the competitor may restart the routine after the problem has been corrected. Any scores previously given will be disregarded.

Where situations not stated above may arise, they will be resolved by a review of the circumstances by the Superior Jury. The decision of the Superior Jury is final.

**1.10 PODIUM AND COMPETITION FLOOR**



**A. PODIUM**

The podium on which the competition takes place is 80 cm to 140 cm high and closed off at the rear with a background. The podium is no less than 14 m x 14 m in size.

**B. COMPETITION FLOOR AND COMPETITION AREA**

The competition floor must be 12m x12m. It must have a clearly marked competition area of 10m x 10m for all categories of SENIOR and Junior (7m x 7m will be used by some categories of Age Group and National Development division (see Appendix 1). The tape is included within the measurements of the competition area. (See Apparatus norms). Only floors with a current valid FIG Certificate can be used at competitions.

**C. SEATING (World Championships)**

The Judges Panels are seated directly in front of the Podium. The Line Judges are seated diagonally at the corners.

The Superior Juries are seated on a podium immediately behind the Judges Panels.

JUDGES PANEL A															
E 1	A 1	E 2	A 2	E 3	A 3	T	CJP	D 1	D 2	E 4	A 4	E 5	A 5	E 6	A 6

JUDGES PANEL B															
E 1	A 1	E 2	A 2	E 3	A 3	T	CJP	D 1	D 2	E 4	A 4	E 5	A 5	E 6	A 6

SUPERIOR JURY & SUPERVISORS							
ES	AS	SJA	SJP	DS	DS	ES	AS

Keys: Artistry (A) – Execution (E) – Difficulty (D) –Time (T) – Chair (CJP) – Execution Supervisor (ES) – Artistry Supervisor (AS) – Difficulty Supervisor (DS) – Superior Jury Assistant (SJA) Superior Jury President (SJP)

## **D. RESTRICTIONS**

Competitors, coaches and all unauthorized persons are restricted from entering the waiting area during competition, except when called by an official of the OC or the FIG.

Coaches have to remain in the Waiting Area with proper behaviour while their competitors are competing. Coaches, competitors and all unauthorized persons are restricted from entering the judging area. Disregard of these restrictions may lead to the disqualification of the competitor by the Superior Jury.

## **1.11 MUSICAL ACCOMPANIMENT**

### **A. EQUIPMENT**

The quality of the sound equipment must be of a professional standard and include, apart from the regular equipment, the following essential items: separate loudspeakers for the competitors and the music player (depends on the LOC equipment; CD player, PC, etc).

### **B. RECORDING**

In order to simplify the management of the music and to limit the technical problems during the competitions, FIG recommends a reduction in variety of the various musical formats (CD, USB stick) and the use of only digital music formats.

However, refer to the Directives and the Work Plan of the competition and follow the instructions of Organizing Committee for the format of the music file (ex: mp3).

Music from one routine only should be recorded on a CD or the file format which the OC requests. Competitors must bring two copies of their music to the competition and clearly marked with as follows:

- The name of the nation (official abbreviation of the country);
- The first and last name of the individual competitor and the last names of MP, TR, GR AD, AS.
- The category (IM, IW, MP, TR, GR, AD, AS) (Senior, Junior, AG).

Delegation members are requested to have a spare copy of any CD and/or USB of their music for their training sessions and in case of technical problems.

## **C. QUALITY**

The recording must meet professional standards regarding sound reproduction.

## **D. MUSIC RIGHTS**

The FIG and the LOC cannot guarantee that the chosen music for a routine can be broadcast.

Together with the nominative entry, a list of all the music, title, artist and composer used must be sent to the LOC and for the World Championships to the FIG Secretariat.

## **1.12 RESULTS**

### **A. DISPLAY AND DISTRIBUTION OF RESULTS**

For each exercise, total scores (A, E, D scores), penalties, final score and the rank must be displayed to the public. After the Qualification round, each participating member federation must receive a complete copy of the results but not the detailed results. At the end of the competition, a complete set of all detailed results must be given to each participating member federation. (See T.R. Section 1 Art 4.10.6)

### **B. INQUIRIES**

(See T.R. Section 1 Art 8.4)

### **C. FINAL RESULTS**

For each final, there is no carry-over score.

The score obtained in the Final determines the classification.

## **1.13 AWARDS** (see T.R. Section 1 Art 9.3)

### **A. CEREMONIES**

See special regulations for FIG medal award ceremonies.

The responsible FIG official must approve the detailed organisation.

### **B. AWARDS**

Medals are presented to the first three places. Diplomas are given to each finalist.

A certificate of participation is given to all competitors and officials.

## 1.14 JUDGES

### A. JUDGES

Judges must maintain a close involvement with Aerobic Gymnastics and constantly extend their practical knowledge. The basic requirements for their activities are:

- a. An excellent knowledge of the FIG Code of Points
- b. An excellent knowledge of the FIG Technical Regulations (FIG T.R.)
- c. An excellent knowledge of new difficulty elements

The requirements for judging at official FIG competitions are:

- a. To be in possession of a valid FIG Brevet of the current cycle
- b. To have judged successfully at national competitions, at competitions between countries and at international invitational competitions.
- c. To be listed in the FIG World List of judges
- d. To have an excellent knowledge of Aerobic Gymnastics and to demonstrate sound unbiased judging.
- e. Any judge who is a close family relative (see FIG Code of Ethics Art 2.) to a competitive gymnast may not judge that gymnast or his/her unit (pair, group, etc) and so may not judge that category.

All members of the judging panel are obliged to:

- a. Attend all meetings, briefings and debriefings
- b. Be present at the competition area at the designated time according to the schedule

During the competition each judge is requested:

- a. Not to leave the assigned seat
- b. Not to have contact with other persons
- c. Not to engage in discussions with coaches, competitors and other judges
- d. To wear the prescribed competition-uniform (Professional Attire).
  - (Women: dark blue or black suit with skirt or trousers and white blouse)
  - (Men: dark blue jacket, grey or dark trousers, tie and light-coloured shirt)

### B. SUPERIOR JURY

The Superior Jury is responsible for controlling the work of all judges and the Chair of Judges Panel according to the rules and to guarantee a correct publication of the final scores. It registers the deviations of the judges' scores.

If there are repeated deviations, the Superior Jury has the right to warn or replace a judge with reserved judge.

Violations of instructions from the Superior Jury, the Chair of Judges Panel and the Code may result in sanctions, as declared by the President of the FIG Aerobic Gymnastics Committee.

**Violations of the Code** include:

- a. Intentional violation of the Code
- b. Intentionally giving an advantage or disadvantage to one or several competitors
- c. Not adhering to the instructions given by the Aerobic Gymnastics Committee, the Superior Jury or the Chair of Judges Panel
- d. Repeatedly giving scores that are too high or too low
- e. Not adhering to the instructions for an orderly and disciplined competition
- f. Not participating in the judge's meetings
- g. Improper attire

**The Superior Jury or the Chair of Judges' Panel can declare the following sanctions:**

- a. Verbal or written warning
- b. Exclusion from the respective competition

**The Disciplinary Commission can declare the following sanctions:**

- a. Expulsion as a judge from international competitions for a set period of time
- b. Lowering the category of brevet
- c. Withdrawal of the brevet
- d. Not accepting judges from an involved federation for a set period of time (see FIG Judges' rules)

## CHAPTER 2

## THE WORLD CHAMPIONSHIPS IN AEROBIC GYMNASTICS

### 2.1 THE CATEGORIES

#### A. NUMBER OF CATEGORIES

The World Aerobic Championships comprises the following categories:

##### ⇒ AEROBIC GYMNASTICS

Individual women (IM)



Individual men (IW)



Mixed Pair (MP)



Trio (TR)



Group (GR)



⇒ **AEROBIC Dance & AEROBIC Step** with specific FIG rules  
(see Part 5 and 6)

AEROBIC Dance (AD)



AEROBIC Step (AS)



#### B. NUMBER OF COMPETITORS

Number and gender of the competitors:

Individual men	1 male competitor
Individual women	1 female competitor
Mixed Pair	1 male / 1 female competitor
Trio	3 competitors (males/females/mixed)
Group	5 competitors (males/females/mixed)
AEROBIC Dance	8 competitors (males/females/mixed)
AEROBIC Step	8 competitors (males/females/mixed)

### 2.2 PARTICIPATION CRITERIA

#### A. GENERAL RIGHTS

The World Championships in Aerobic Gymnastics are open to competitors who:

- Have been entered by their national federation affiliated to the FIG
- Fulfil the requirements of the current valid FIG Statutes and the FIG Technical Regulations

#### B. AGE

(see FIG T.R. section 1, Art 5.2)

For official Senior competitions of the FIG, the participant must be minimum of 18 years old in the year of the competition.

#### C. NATIONALITY

(see FIG T.R. section 1, Art Reg 5.3)

Competitors and judges who change nationality must follow the Directives of the Olympic Charter and the FIG Statutes.

The FIG Executive Committee deals with changes of nationality.

## 2.3 DRESS CODE

The competitors dress must demonstrate that it subscribes to the sport profile of a Gymnastics discipline. **A neat and proper athletic appearance** should be the overall impression.

For Aerobic Dance and Aerobic Step, (see part 5 and 6)

Attire violating any description written in the Dress Code will be deducted by CJP.

### **A. NATIONAL EMBLEM & ADVERTISING (- 0.3 deduction)**

(See FIG Advertising Rules Competition Clothing)

A gymnast must wear a national identification or emblem on his/her leotard in accordance with the most recent FIG Regulation.

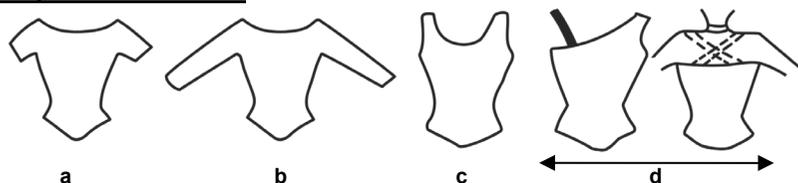
A gymnast may only wear those logos advertising and sponsorships identifiers that are permitted in the most recent FIG Regulations.

### **B. COMPETITION ATTIRE (- 0.2 each time for different criteria)**

#### **< WOMEN'S ATTIRE >**

1. Women must wear a one-piece leotard with flesh coloured or transparent tights or a full-length unitard (one-piece leotard from neck to ankle).
2. Different types of sequins are allowed.
3. The neckline of the front and back of the leotard/unitard must be no further than half of the sternum for the front and no further than the lower line of the shoulder blades for the back.
4. The cut of the leotard at the top of the legs must not go higher than the waist and the outside seam must pass through the crest of ilium. The leotard must cover the crotch completely.
5. Attire for women may be with or without long sleeves (1 or 2 sleeves). Long sleeves end maximum at the wrist. Transparent material allowed for sleeves.

#### **Examples for WOMEN**



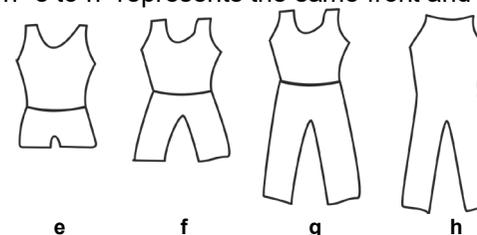
The examples shown "a to c" represent the same front and back of the leotard. The example "d" is the same leotard showing the front and the back.

#### **< MEN'S ATTIRE >**

- 1 Men must wear 2 pieces (short or long pants and a form fitting top) or a full-length unitard. Shorts/pants/trousers must not be skin-tight.
- 2 Short pants must cover 1/3 of the thigh length from hip joint.
- 3 The attire must not have an open cut at the front or back.
- 4 The armhole must not be cut below shoulder blades (scapular).
- 5 Any kind of SEQUINS for Men's Attire is not allowed.
- 6 3/4 leggings, long gymnastics trousers (leotard + trousers), 1-piece combi-trousers are allowed.

#### **Examples for MEN**

The examples shown "e to h" represents the same front and back of the leotard.



### **C. CORRECT ATTIRE-SPORTS PROFILE (-0.2 point each time for different criteria)**

1. Correct support must be worn.
2. Hair must be secured to the head.
3. The competitors must wear white aerobics shoes and optional white socks.
4. Make-up must be only for women and used sparingly.
5. Loose and additional items to the attire are not allowed.
6. Jewellery must not be worn.
7. Torn or ripped costume or undergarments must not be shown during a performance.
8. Aerobics attire must be in non-transparent material, except for sleeves for women.
9. Attire depicting war, violence or religious themes is forbidden.
10. Body paint is not allowed.
11. Only skin colour taping is allowed (no braces/grips).
12. Leotards that are almost all skin coloured (see Glossary) are not allowed. It appears as nudity on TV.

### **D. UNIFORM-NATIONAL TRACK SUIT:**

All competitors must wear their country's official national tracksuit at the Opening, Closing and for Medal Award Ceremonies. (see FIG T.R. section 1, Art. 9.3.3)

## CHAPTER 3

## COMPOSITION OF ROUTINES

### 3.1 DEFINITION OF “AEROBIC GYMNASTICS”

Aerobic Gymnastics is the competitive discipline based on the performance of variety of AMP (Aerobic Movement Patterns-see Aerobic Glossary) continuously to the music, which originates from traditional aerobic exercises. The routine must demonstrate perfect execution of AMP, transitions / links and Difficulty Elements.

### 3.2 MUSIC LENGTH

The length of the routine music is as follows with a tolerance of plus or minus 5 seconds (with increments of 1-second). The time begins with the first audible sound of the music (beep sound not included) and ends when the sound is not audible.

- IM / IW: 1 minute 20 seconds ( ± 5 seconds)
- MP / TR / GR / AD / AS: 1 minute 25 seconds ( ± 5 seconds)

### 3.3 COMPOSITION CONTENTS

The routine must integrate the following movements to the music.

➤ **Components:**

- Aerobic Movement Patterns
- Transitions / Links
- Difficulty / Acrobatic Elements
- Collaboration / Partnership (MP / TR / GR / AD / AS)

The routine must show a balance between the components. All movements must be precise and with a definite shape. It is essential to show a balanced use of all space throughout the routine. Themes showing violence and racism, as well as those with religious and sexual connotations, are not in keeping with the Olympic ideals and the FIG's code of ethics.

### 3.4 DIFFICULTY ELEMENTS (see Appendix 4)

The Difficulty Elements are classified into the following 3 “groups” in consideration of the physical ability required for each skill. Elements having similar techniques in each group are classified into “families”.

- The difficulty level is ranked from 0.1 to 1.0 point.
- Competitors may select the difficulty elements within their routine. In Senior International categories, only skills with a value of 0.3 to 1.0 will be recognized as difficulty elements (for Junior and Age Group, refer to Appendix 1).

GROUP A (FLOOR ELEMENTS)			
FAMILY 1 <i>Dynamic Strength</i>		FAMILY 2 <i>Static Strength</i>	FAMILY 3 <i>Leg Circle</i>
<i>Base Name</i>	A-Frame	Support	Flair
	Straddle Cut	V-Support	Helicopter
	Explosive High-V	Planche / Straddle Planche	

GROUP B (AIRBORNE ELEMENTS)			
FAMILY 4 <i>Dynamic Jump</i> <i>(Compulsory for IM)</i>		FAMILY 5 <i>Form Jump</i>	FAMILY 6 <i>Split Leap/Jump</i>
<i>Base Name</i>	Air Turn	Tuck	Scissor Leap
	Free Fall	Cossack	Switch Split
	Gainer	Pike	Sagittal Split
	Butterfly	Straddle/Frontal Split	
	Off Axis		

GROUP C (STANDING ELEMENTS)			
FAMILY 7 <i>Turns</i>		FAMILY 8 <i>Flexibility</i> <i>(Not allowed for IM)</i>	
<i>Base Name</i>	Turn	Split	
	Horizontal Turn	Illusion	
		Balance	

➤ **Basic rules for performing Difficulty / Acrobatic Elements**

<b>All Categories</b>	<ul style="list-style-type: none"> <li>• Minimum of 5 Families must be performed.</li> <li>• Maximum of 2 Base Named Elements from each Family.</li> <li>• If the element does not meet the “minimum requirements”, then it is counted but no value is given.</li> <li>• Maximum of 2 times in Wenson position (any phase of the skill which include Wenson shape will count as Wenson position).</li> <li>• Maximum of 3 elements landing to PU and/or to split position in Group B (for IM; no split landing).</li> <li>• Elements cannot be repeated (Difficulty / Acrobatic).</li> </ul>
<b>IM / IW</b>	<ul style="list-style-type: none"> <li>• Must perform 9 difficulty elements.</li> <li>• Maximum of 3 elements can be combined in 1 set.</li> <li>• Maximum of 3 sets of combinations.</li> </ul>
<b>IM</b>	<ul style="list-style-type: none"> <li>• Compulsory to perform at least 1 element from Family IV (Group B).</li> <li>• Not allowed to perform Family VIII (Group C).</li> <li>• No elements landing in split position (Group B).</li> </ul>
<b>MP / TR / GR</b>	<ul style="list-style-type: none"> <li>• Must perform 8 difficulty elements.</li> <li>• Maximum of 2 elements can be combined in 1 set.</li> <li>• Maximum of 2 sets of combinations.</li> <li>• Must perform the same element at the same time.</li> <li>• TR / GR: May not perform element overlapping (3 or more competitors in a column from the Judges' Panel view)</li> </ul>

**3.5 COMBINATION OF ELEMENTS (Connection)**

**Two or three elements** can be combined (connected) **directly without any stop, hesitation or transition.**

➤ **Basic rules for performing Difficulty / Acrobatic Elements Combination**

<b>All Categories</b>	<ul style="list-style-type: none"> <li>• All elements must be performed without a “FALL” and / or Unacceptable Execution.</li> <li>• <b>2 or 3 elements must be from different families</b> (Ex: Scissors Leap+Tuck+AirTurn, Cossack+Free Fall, etc.)</li> <li>• Will be counted as <b>2 or 3 elements</b>.</li> <li>• Combination of <b>2 or 3 elements</b> may not be repeated.</li> <li>• If one of those 2 or 3 elements doesn't meet the “minimum requirements” or performed with a FALL or Unacceptable Execution, the combination will not receive any additional value but counted.</li> </ul>
<b>IM / IW</b>	<ul style="list-style-type: none"> <li>• Maximum of 1 combination of 2 acrobatic elements allowed.</li> </ul>

<b>MP / TR / GR</b>	<ul style="list-style-type: none"> <li>• All competitors MUST perform the same Difficulty Elements combination at the same time (Acro combination is not allowed).</li> </ul>
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**3.6 ACROBATIC ELEMENTS**

The Acrobatic elements are those listed in the Code of Points (see page 23)

- Acrobatic Elements can be performed with 1 or 2 arms / hands OR from 1 or 2 feet (performing with elbows will be deducted by E-Jury).
- Acrobatic elements must be used **without repetition** including variations.
- Using Acrobatic Elements as transition will also be counted as **1 Acro** including variations.
- MP / TR / GR must perform **same Acrobatic Elements at the same time**.
- Acrobatic Combination is **allowed only for IM / IW** and **only 1 set** in a whole routine. For MP / TR / GR; Acrobatic combination is **not allowed**.
- For IM; Acrobatic elements landing in Split position is **not allowed**.

➤ **Basic rules for performing Acrobatic Elements + Difficulty Elements**

Category	Acrobatic Elements' Combination <Acro + Acro>
<b>IM / IW</b>	<b>1 set</b> (This set may be connected with Difficulty Element) (Ex: Acro + Acro + Difficulty OR Difficulty + Acro + Acro)
<b>MP / TR / GR</b>	<b>Not allowed</b>

**3.7 NEW DIFFICULTY ELEMENTS**

The FIG Aerobic Gymnastics Technical Committee who will evaluate them once per year can **ONLY** make classification of New Difficulty Elements. Applications must be sent to the FIG Secretariat before 15<sup>th</sup> of January.

Difficulty elements submitted for evaluation must:

- Not be a variation of an existing element
- Have written name and description
- Be filmed from two camera angles (from the front and the side)
- Meet the requirement of “recognition as valid element”
- Be performed on a competition surface or a landing mat no higher than 15 cm.

If the above requirements are not met, the FIG Aerobic Gymnastics Technical Committee will refuse to classify the difficulty elements.

Notification of the classification will be given to the applying member federation before 30th March.

The FIG Aerobic Gymnastics Technical Committee will publish the New Elements in the Newsletters once per year only.

# CHAPTER 4 JURY

All Juries must have a current valid FIG brevet in the discipline of Aerobic.

## 4.1 JUDGES / JUDGES PANEL

### A. SUPERIOR JURY

#### ➤ Composition of the Superior Jury at the World Championships

Position	Person in charge	Responsibility
Superior Jury President (SJP)	TC President	Control whole competition
Difficulty Supervisor (DS)	2 TC Members	Control score in Difficulty
Execution Supervisor (ES)	2 TC Members	Control score in Execution
Artistry Supervisor (AS)	2 TC Members	Control score in Artistry
Assistant (A)	1 TC Member	Assist SJP

### B. JUDGES PANEL

(see T.R. section 1. Reg. 7.8.2 e / General Judges' Rule Art 10)

#### **Judges Panel at the following competition Groups:**

- ⇒ Group 2: World Championships, The World Games
- ⇒ Group 3: Continental Championships, World Cup Events  
(For other competitions, General Judges' Rule Art 10)

#### ➤ Composition of the Judges Panel

Position	Group 2	Group 3
Chair of Judges Panel (CJP)	1	1
E-Jury (Execution)	6	4
A-Jury (Artistry)	6	4
D-Jury (Difficulty)	2	2
Line Judges	2	2
Time Judge	1	1
<b>TOTAL</b>	<b>18</b>	<b>14</b>

## 4.2 FUNCTIONS AND CRITERIA OF THE SUPERIOR JURY

### The SUPERIOR JURY must:

1. Supervise the competition and deal with any breaches of discipline or any extraordinary circumstances affecting the running of the competition.
2. Intervene when there is a grave error of judgment.
3. Continually review the marks awarded by the judges and to issue a warning to any judge whose work is considered to be unsatisfactory or showing partiality.
4. Remove where necessary the offending judge when there has not been a satisfactory response to any warning.

The FIG Executive Committee has the authority to decide on the rules for the Superior Jury and the specific roles of the Technical Committee members during a competition.

# PART 2 JUDGING



## CHAPTER 5

## JUDGING / EVALUATION

### 5.1 CHAIR OF JUDGES PANEL (CJP)

#### A. FUNCTION

- Records the whole routine performed including the Elements
- Control of the judges' work as determined in the Technical Regulations
- Deducts from total score for infringements according to the Code of Points
- Checks E- scores and A- scores for logic and approaches judge with significant deviation (out of the tolerance) from expectation or when the scores are impossible to justify and consider a change of mark (the judge is allowed to refuse)
- Releases Scores: After allowing time for the SJ to intervene if necessary. (15 seconds)
- Once the scores are released to the public, no change is possible except in the case of incorrect score display or inquiry.

#### CJP Must Intervene when:

- The marks of the panel are incorrect or impossible
- The D- Juries cannot agree the D-score
- A Line judge has not seen a fault

#### B. CRITERIA

##### PROHIBITED COLLABORATION IN PYRAMID (- 0.5):

- Pyramid height of the collaboration must not be higher than 2 persons standing in vertical position.

##### ACROBATIC ELEMENTS AND PROHIBITED MOVES (- 0.5):

Acrobatic Elements and Prohibited moves are listed in the following pages. (see page 22)

##### <All Categories>

- Prohibited moves are **NOT allowed** in the routine.

##### <IM and IW>

- Combination of 2 Acrobatic elements (A+A) is allowed **ONLY 1 time** in the routine.

##### <MP, TR and GR>

- Combination of 2 Acrobatic elements (A+A) is **NOT allowed**.
- Acrobatic elements during the collaboration with physical contact are allowed and will not be counted as Acrobatic elements.
- Propelling in collaboration is allowed.

##### ATTIRE ERRORS (- 0.2):

Attire errors refer to violation of Art 2.3, which will give a deduction for each time for different criteria.

##### NATIONAL EMBLEM (- 0.3) (See FIG Advertising Rules Competition Clothing

A gymnast must wear a national identification or emblem on his/her leotard in accordance with the most recent FIG Regulation.

##### LATE APPEARANCE ON THE COMPETITION AREA (- 0.5):

When a competitor fails to appear on the competition area within 20 seconds after being called.

##### WALK-OVER (Disqualification):

When a competitor fails to appear on the competition area within 60 seconds after being called. Disqualified from the category in question.

##### PRESENTATION FAULT (- 0.2):

When called upon by the announcer, the competitors may present themselves in clean sport like manner (without theatrical presentation) and go to their starting position.

##### INTERRUPTION OF PERFORMANCE (- 0.5):

Interruption of performance is defined when a competitor stops executing movements for a period of time between 2 and 10 seconds and then continues.

##### STOP OF PERFORMANCE (- 2.0):

A stop of performance is defined when a competitor stops more than 10 seconds (applies in all categories).

##### TIME (Music length):

The time begins with the first audible sound (cue sign excluded) and ends with the last audible sound. The length of the routine with a tolerance of plus or minus 5-seconds (increments of 1-second). If the routine length with the music is more or less than COP states, the following deduction will be made:

##### ➤ TIME INFRACTION (± 2 sec. tolerance): - 0.2 deduction

Category (Senior)	Length allowed	Infraction (±2 sec.)
IM / IW (1'20")	1'15" - 1'25"	1'13" - 1'14" or 1'26" - 1'27"
MP/TR/GR/AD/AS (1'25")	1'20" - 1'30"	1'18" - 1'19" or 1'31" - 1'32"

##### ➤ TIME FAULT (± 5 sec. tolerance) : - 0.5 deduction

Category (Senior)	Length allowed	Fault (±5 sec.)
IM / IW (1'20")	1'15" - 1'25"	Less than 1'13" or More than 1'27"
MP/TR/GR/AD/AS (1'25")	1'20" - 1'30"	Less than 1'18" or More than 1'32"

## **THEMES (- 2.0):**

Themes in contravention of the Olympic Charter and Code of Ethics

### **DISCIPLINARY PENALTIES:**

#### **<Warnings>**

A competitor receives one warning only and, irrespective of the category, the second warning will result in immediate disqualification.

#### **Warnings are given for the following:**

- Presence in a prohibited area.
- Improper behaviour on the Podium.
- Disrespectful manners to judges & officials.
- Unsportsmanlike behaviour.
- The national tracksuit not being worn during the Opening & Closing ceremonies.
- The national tracksuit not being worn at the medal awarding ceremony (50% of prize money).

#### **<Disqualifications>**

#### **Disqualification is declared if:**

- There are serious breaches of the FIG Statutes, Technical Regulations and/or Code of Points.
- There is a Walk-over.

## **C. DEDUCTION**

### **Make deductions and penalties by the Chair of Judges Panel:**

<b>Code</b>	<b>Detail</b>	<b>Deductions</b>
<b>A</b>	Presentation fault	- 0.2
<b>B</b>	Incorrect attire	- 0.2 (each criteria)
<b>C</b>	Missing national emblem	- 0.3
<b>D</b>	Time infraction ( $\pm$ 2 sec. of tolerance)	- 0.2
<b>E</b>	Time fault ( $\pm$ 5 sec. of tolerance or more)	- 0.5
<b>F</b>	Failure to appear on the competition area within 20 sec.	- 0.5
<b>G</b>	Prohibited collaboration (pyramid height)	- 0.5 (each time)
<b>H</b>	Prohibited moves	- 0.5 (each time)
<b>I</b>	More Acrobatic Elements than number allowed in a combination (IM/IW)	- 0.5 (each time)
<b>J</b>	More Acrobatic Combination than sets allowed	- 0.5 (each time)
<b>K</b>	Repetition of Acrobatic Elements	- 0.5 (each time)
<b>L</b>	For IM; Acrobatic Elements landing in Split	- 0.5 (each time)
<b>M</b>	MP/TR/GR: Performing different acrobatic elements	- 0.5 (each time)
<b>N</b>	MP/TR/GR: Not performing same acrobatic elements at the same time	- 0.5 (each time)
<b>O</b>	Interruption of performance for 2-10 sec.	- 0.5 (each time)
<b>P</b>	Stop of performance more than 10 sec.	- 2.0
<b>Q</b>	Themes in contravention of the Olympic Charter and the Code of Ethics	- 2.0
<b>W-1</b>	Presence in prohibited area	Warning
<b>W-2</b>	Improper behavior/manners	Warning
<b>W-3</b>	National tracksuit not being worn (see valid T.R.)	Warning
<b>D-1</b>	Walk-over	Disqualification
<b>D-2</b>	Serious breach of the FIG statutes, T.R., COP	Disqualification

**D. ACROBATIC ELEMENTS AND PROHIBITED MOVES**

<b>ACROBATIC ELEMENTS</b>				
<ul style="list-style-type: none"> <li>◆ Acrobatic Elements can be performed with 1 or 2 arms / hands OR from 1 or 2 feet.</li> <li>◆ A-1 to A-5 must be used <b>without repetition</b> including variations.</li> <li>◆ Using Acrobatic Elements as transition will also be counted as <b>1 Acro</b> including variations.</li> <li>◆ <b>MP/ TR / GR:</b> Must perform <b>same Acrobatic Elements at the same time.</b></li> <li>◆ Acrobatic Combination is allowed <b>only for IM / IW</b> and <b>only 1 set</b> in a whole routine.</li> <li>◆ <b>For IM;</b> Landing in Split position is not allowed.</li> <li>◆ Any Acrobatic elements performed <b>with elbows</b> will receive deduction of -0.5 by E-Jury</li> </ul>	<p><b>A-1) Round off</b></p>	<p><b>A-2) Walkover (forward / backward)</b></p>		
	<p><b>A-3) Handspring (forward)</b></p>	<p><b>A-4) Flic flac</b></p>		
	<p><b>A-5) Salto 360° (forward, backward, sideward) with or without maximum of 1/1 twist</b></p>			
	<b>PROHIBITED MOVES</b>			
	<p><b>PROHIBITED MOVES:</b></p> <ul style="list-style-type: none"> <li>◆ P-1) Static moves showing <b>extreme</b> flexibility (i.e.: Hyper extension of back, bridge, etc.)</li> <li>◆ P-2) Static handstand held more than 2 seconds</li> <li>◆ P-3) Dive roll with twist</li> <li>◆ P-4) Salto more than 360°.</li> <li>◆ P-5) <b>MP / TR / GR:</b> Combination of Acrobatic Elements</li> </ul>	<p><b>P-1) Static Back Hyper Extension (Bridge, etc.)</b></p>	<p><b>P-2) Static handstand (more than 2-seconds)</b></p>	<p><b>P-3) Dive roll with twist</b></p>
<p><b>P-4) Salto more than 360° (with or without twist)</b></p>		<p><b>P-5) MP / TR / GR: Combination of Acrobatic Elements (Example: Round off + Flic flac OR Round off + Salto)</b></p>		

## 5.2 DIFFICULTY (D-Jury) (See also Part 3, Difficulty Guide)

### A. FUNCTION

D-Jury is responsible for evaluating the difficulty elements of the exercise and determining the correct Difficulty score. The D- Jury are obligated to validate and recognize and credit each element that is correctly performed according to the minimum requirements.

Elements not meeting minimum requirements and/or elements with a fall / unacceptable execution will not be validated and will not receive the value.

- Record the whole routine (all difficulty / acrobatic elements).
- Count the number of difficulty elements and combinations to give the values according to the CoP.
- Apply Difficulty deductions.

The two judges must compare their scores and deductions to ensure that they are in agreement and then send one score. In the case of an irreconcilable difference, they will consult with Chair of Judges Panel.

### B. CRITERIA

#### <Recording the difficulty elements>

- All difficulty elements performed must be written down using the FIG shorthand shown in Appendix 2, (Difficulty Tables / Element Pool and Values), regardless the minimum requirements are met or not (as described in Part 3).

#### <Evaluating the difficulty elements>

- The value is set according to Appendix 4, provided the element meets the minimum requirements as stated.
- A value is given only to the first 9/8 difficulty elements performed.
- All elements with a Fall and / or Unacceptable execution will receive "0" value.

#### <Combination of Difficulty/Acrobatic Elements Evaluation>

- If all elements in a combination set meets the minimum requirements:
  - Combination of 2 elements will receive an additional value of 0.1 point
  - Combination of 3 elements will receive an additional value of 0.2 point
  - Combination sets more than number allowed will not receive an additional value.
- If one of combination elements does not meet the minimum requirements, the combination will not receive any additional value.
- Elements with a **FALL** / unacceptable execution will not receive the additional value.
- If more than 1 step performed at connection of elements, no additional value.

Category	Evaluation	Example (D=Difficulty, A=Acro)
IM / IW	No additional value	A + A
	+ 0.1	D + D / A + D / D + A
	+ 0.2	D + A + D / A + D + A / A + D + D / D + D + A
	+ 0.2 ( <b>only 1set allowed</b> )	A + A + D / D + A + A
MP/TR/GR	+ 0.1	D + D / A + D / D + A
	Receive Value and counted for the Difficulty elements but <u>No additional value</u> and Deduction	D + A + D / A + D + A / A + D + D / D + D + A / D + D + D

### **\*\*REMINDER\*\***

#### <IM and IW>

- Combination of 2 Acrobatic elements (A+A) is allowed **ONLY 1 time** in the routine (no additional value).
- This combination **must be connected with difficulty element** (A+A+D or D+A+A) in order to receive the additional value.

#### <MP, TR and GR>

- Combination of 2 Acrobatic elements (A+A) is **NOT allowed**.
- All competitors must perform the **same combination of 2 elements at the same time**.

#### <TR and GR>

- All elements **must be performed without OVERLAPPING (in column) with each other from the front Judges' Panel view in order to receive the value of the elements and an additional value for the combination (see Glossary). No value if performed with OVERLAPPING.**

### C. MINIMUM REQUIREMENTS (see Part 3)

- ⇒ All difficulty elements must be performed without a **"FALL" / Unacceptable Execution** in order to receive the value.
- ⇒ If the element does **NOT** meet the "Minimum Requirements", it will not receive a value.

#### <Group B & C: Elements with Turns>

- ⇒ To be recognized as **elements with turn(s)**, the turn must be completed **minimum of 3/4** of the **last turn** or the element will be downgraded to the next lower value.

## D. DEDUCTION

### ➤ DIFFICULTY DEDUCTIONS: - 0.5 per element / per combination

Category	Reasons
All Categories	Less than 5 families
	More than 2 difficulty elements from a same Family (Base Name)
	More than 9/8 difficulty elements
	More than 3 difficulty elements in landing to push up and/or to split position in Group B (IM; not allowed split landing)
	Repetition of difficulty element
	More than 2 times in Wenson position (any phase of the skill which include Wenson shape will count as Wenson position)
	More than 3/2 elements in a combination
	More than 3/2 sets of combination
IM	Missing Family IV (Group B)
	Performing from Family VIII (Group C)
	Performing Split landing elements (Group B)

### 5.3 EXECUTION (E-Jury) (See also Part 4, Execution Guide)

All movements must be performed with maximum precision (perfection). Any deviation will be deducted from 10.0 points with increments of 0.1 point.

MP/TR/GR: Evaluate the weakest or larger mistake as an error.

#### A. FUNCTION

The E-Jury evaluates the Technical Skills of the whole routine from beginning till the end of the following movements (start / end positions included):

- Elements (Difficulty & Acrobatic)
- AMP Sequences technique (steps and arm movements)
- Transitions & Links
- Partnerships: Collaborations and Interactions
- Synchronization (MP, TR, GR)

## B. JUDGING

### ➤ Judging Technical Skills: In MP/TR/GR: Evaluate the weakest performance.

<b>Form</b>	<ul style="list-style-type: none"> <li>Showing precise form of each movements: (Ex: Cossack, Tuck, L-support, Split, Knee Lift, Jumping Jack, etc.)</li> </ul>
<b>Posture / Alignment</b>	<ul style="list-style-type: none"> <li>Perform movements with each body parts at the correct position / placement               <ul style="list-style-type: none"> <li>Carriage of the neck, shoulders and head relative to the spine.</li> <li>Placement of torso (lower back, pelvis and contraction of the abdominal muscles).</li> <li>Toes/feet position relative to the hip joint, knees, ankles.</li> <li>Fully extension of the legs (knees and feet).</li> </ul> </li> </ul>
<b>Precision / Perfection</b>	<ul style="list-style-type: none"> <li>Each movement must be performed with correct technique utilizing necessary physical capacity.</li> <li>Each movement has a clear start and finish position.</li> <li>Jumps and Leaps require amplitude (height).</li> </ul>

## C. ERRORS

### ➤ Descriptions

<b>Small Error</b>	Minor deviation from perfect execution	- 0.1
<b>Medium Error</b>	Significant deviation from perfect execution	- 0.3
<b>Large Error</b>	Wrong technique / Touching the floor / 1-Touch	- 0.5
<b>FALL / Multiple Touches</b>	To drop or come down to the floor without control / Multiple Touches	- 1.0

## D. CRITERIA AND DEDUCTIONS

- All movements with **“Fall” or “Multiple Touches”** will be deducted: (- 1.0)
- All movements with **“1-Touch”** will be deducted: (- 0.5)

### D.1. Deductions for Difficulty Elements / Acrobatic Elements

#### ➤ Evaluate technical skills of each element performed

Small	Medium	Large	FALL
- 0.1	- 0.3	- 0.5	- 1.0
Multiple errors are added but maximum deduction is: - 0.8 / per element			

## D.2. Deductions for Choreography

Evaluate perfect Execution with maximum precision while performing AMP sequences, transitions and Partnerships.

Choreography	Small	Medium	Large	FALL
Start and/or Ending Position	- 0.1	- 0.3		- 1.0
AMP Sequences (each 8-count)	- 0.1	- 0.3		- 1.0
Transitions / Links (each time)	- 0.1	- 0.3	- 0.5	- 1.0
Partnerships (each time)	- 0.1	- 0.3	- 0.5	- 1.0

## D.3. Synchronization (MP, TR, GR)

➤ Evaluate all the competitors performing all movements with identical range of motion, precise timing and same quality as a unit.

Deduction of Synchronization	Small
AMP Sequence (8-counts)	- 0.1 each unit
Difficulty/Acrobatic Elements, Transitions, Partnerships	- 0.1 each time

## 5.4 ARTISTRY (A-Jury)

### A. FUNCTION

The A-Jury evaluates all components of Choreography matched perfectly with music in order to transform a sport exercise into an artistic performance with creative and unique characteristics while respecting the ideal of Aerobic Gymnastics. In addition, the A-Jury evaluates not only “WHAT” the competitor(s) perform but also “HOW” and “WHERE” they perform it.

#### <Routine Components>

- AMP Sequences
- Difficulty / Acrobatic Elements
- Transitions / Links
- Partnerships / Collaboration

### B. CRITERIA

- A-Jury evaluates below criteria utilizing the provided Scale.
- Total A-Score is 10.0 points with increments of 0.1.

#### COMPOSITION: (6.0 pts)

1. *Music (max. 2.0 pts)*
  - 1.1 Selection / Composition / Editing Quality (2.0 pts)

2. *Aerobic Content (max. 2.0 pts)*
  - 2.1 Quantity – Amount of AMP (1.0 pt)
  - 2.2 Quality – Variety (1.0 pt)

3. *General Content (max. 2.0 pts)*
  - 3.1 Complexity / Variety (1.0 pt)
  - 3.2 Space (1.0 pt)

#### PERFORMANCE: (4.0 pts)

4. *Artistic Routine (max. 2.0 pts)*
  - 4.1 Construction of the Choreography (1.0 pt)
  - 4.2 Musicality (1.0 pt)
5. *Artistic Performance (max. 2.0 pts)*
  - 5.1 Presentation / Quality of the movements (2.0 pts)

### C. SCALE:

#### ➤ Artistry Scale:

Criteria	Poor				Satisfactory		Good		Very Good		Excellent
Music	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Aerobic Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
General Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Routine	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

Level	Points	The Routine Includes / Shows
Excellent	2.0	An outstanding level
Very Good	1.8 – 1.9	High level
Good	1.6 – 1.7	Average level
Satisfactory	1.4 – 1.5	Low level
Poor	1.0 – 1.3	Unacceptable level

#### ➤ Reference Range:

Total A-Score	ROUTINES
9.6 – 10.0	Excellent routines
9.0 – 9.5	Very Good routines
8.0 – 8.9	Good routines
7.0 – 7.9	Satisfactory (average) routines
6.0 – 6.9	Poor routines
5.0 – 5.9	Unacceptable routines

## D. CRITERIA DETAILS

<b>COMPOSITION</b>	
<b>1. MUSIC (Max. 2.0 points)</b>	
<p>The routine must be performed, in its entirety, to music. Any style of music adapted for Aerobic Gymnastics can be used. That means that the music used by the gymnasts should reflect and provide the main characteristics of aerobic gymnastics, and the specificity of the sport and its nature.</p>	
<b>1.1 Selection / Composition / Editing Quality (2.0 pts)</b>	
<p><b>&lt;Selection&gt;</b></p> <ul style="list-style-type: none"> <li>A good musical selection will help establish the structure and pace, as well as <b>the theme of the exercise</b>. It will support and highlight the performance. It must also be used to inspire the overall choreography and contribute to the style and quality of the choreography, as well as to the expression of the gymnasts.</li> <li>Every routine should have a story / style and the selected music must represent the story / style the gymnast and the choreographer want to transmit.</li> <li>The chosen music must give an advantage to the individual competitor's characteristics and style. The music must be suitable for the category and enhance the routine.</li> <li>There is both male and female performer/s as well as the different ages of the competitors. To be an individual competitor or a MP, or a TR or a GR are all different: all the music does not fit with all the categories and ages. These differences should be reflected in the chosen music.</li> <li>Some music themes can be used by man, woman, MP, TR or GR. The way they use and interpret the music will determine and show if the selection was appropriate and helped to highlight the performance.</li> </ul> <p><b>&lt;Composition (structure)&gt;</b></p> <ul style="list-style-type: none"> <li>The music used by the performers should respect the characteristics of aerobic gymnastics and its nature.</li> <li>It should be dynamic, varied (<b><i>not monotonous</i></b>), rhythmical, original (creative), countable (with beats or not, but possible to identify the appropriate timing/tempo for aerobic gymnastics, with a rhythm which can be counted).</li> <li>Well balanced between edited beats and original beats and melody of the music.</li> <li>Introduction of the music (without moving) is allowed. Gymnast must start moving within a few seconds after the audible sound (cue sound excluded).</li> </ul>	<p><b>&lt; Editing Quality &gt;</b></p> <ul style="list-style-type: none"> <li>Technically the music must be perfect, can be the original or can be a version arranged, without <b><i>abusing extra accents and without excessive use of rhythmical base</i></b> used as background (too loud/louder than melody); the melody of the song should be audible over the base or background added and not vice versa.</li> <li>The recording and mixing of music must be of <b>professional quality</b> and well-integrated, and without any abrupt cuts, giving a sense of one music piece (noise vs. music).</li> <li>It should flow, with a clear start and clear ending (fade out is not recommended), with well-integrated sound effects (if they are included), respecting the musical phrases and melody.</li> <li>The music used has a structure: <ul style="list-style-type: none"> <li>⇒ Melody / Story / Style of music (eg; salsa, tango, folk, disco, rock, joyful, dramatic, movie soundtracks etc.)</li> <li>⇒ Opening, ending, phrases, accents, beats</li> <li>⇒ Rhythm, tempo / pace</li> <li>⇒ Themes or musical pieces (one or more, like a medley)</li> </ul> </li> <li>It is expected that the performers select music with a correct structure and with different parts of the same music or different, in order to avoid monotony of the music used.</li> <li>In order to have the appropriated sets of AMP sequences, it is <b>recommended to use</b> music with 8-counts structure which will help the recognition of AMP sequences.</li> <li>Rhythm of the music should not be too slow or too fast (recommendation 145-160 BPM) giving advantage to the gymnast to move with the music.</li> </ul>

1. MUSIC / SUMMARY		
Criteria	Main Points	Deviation from Excellent (examples)
1.1 Selection / Composition / Editing Quality	<ul style="list-style-type: none"> <li>✧ Support and highlight the performance and give advantage</li> <li>✧ Music appropriate for aerobic gymnastics, avoid monotony</li> <li>✧ Technically perfect, without unnecessary edited beats</li> </ul>	<ul style="list-style-type: none"> <li>➤ The chosen music and the competitor's characteristics and style did not match, and/or is not suitable for his/her age or category</li> <li>➤ The chosen music is not for aerobic gymnastics routines (too slow, too fast, uncountable rhythm, beat rhythm only, etc.)</li> <li>➤ Excessive use of rhythmical base as background (too loud/louder than melody=noise)</li> <li>➤ Excessive and/or meaningless use of sound effects or extra accents</li> <li>➤ The rhythm of the music is too slow or too fast.</li> <li>➤ The chosen music is monotonous</li> <li>➤ The arrangement (Mixing) of the music piece is rough, even if only one single song is used</li> <li>➤ Not professional quality.</li> <li>➤ Unnecessary connection of several songs put together so that there is neither a feeling of unification nor a sense of unity.</li> </ul>

2. AEROBIC CONTENT (Max. 2.0 points)	
<p>In the Aerobic Content, we evaluate the Aerobic Movement Patterns (AMP) throughout the routine, with adequate intensity. The series of AMP are the foundation (bases) of Aerobic Gymnastics routines.</p> <p>The quality (perfect technique) of the AMP is very important in order to be recognizable as a clear sequence.</p> <p>AMP must include variations of steps with arm movements, to produce combinations with body coordination and must be recognizable as continuous movement patterns.</p> <p>AMP Sequence means a complete 8-count of movements with aerobic movement patterns performed in a musical phrase (from the 1st beat to the 8th beat) in order to stay with the music. If the AMP is performed for less than 8 counts, it will not be recognized as an AMP sequence, and considered as linking movements.</p> <p>The <b>AMP sequences</b> should provide the <u>adequate intensity</u> for the aerobic gymnastics' routines.</p>	
2.1 Quantity – Amount of AMP (1.0 pt)	
<ul style="list-style-type: none"> <li>• Throughout the routine, AMP Sequences must be performed. This means, other than Difficulty Elements, Transitions/Linking and Partnerships (physical interaction / collaborations), the routine-should provide a sufficient amount of complete set of AMP sequence.</li> <li>• One set of AMP = 8-count (eg. 3-sets=3x8)</li> </ul>	<ul style="list-style-type: none"> <li>• The <b>Block of AMP sets</b> means <u>consecutive and clear AMP</u>, which shows the identity of our sport using the <u>traditional aerobic steps</u> with constant rebound and performed without choreographic jumps (e.g.: air jack).</li> </ul>

**Quantity requirements (sets of AMP sequence)**

Category	Minimum AMP Sets	Including Consecutive AMP Block
IM / IW	8 sets	1 block (3 AMP sets)
MP / TR / GR	9 sets	1 block (4 AMP sets)

**<SHORTHAND FOR AMP SEQUENCE (set)>**

**A** for each 8-count set

**Without requirements:**

- If there are **no 8/9 complete AMP sets** in the routine, the A-Jury immediately **reduce -0.2 / each missing AMP set** from the Quantity factor.
- If there is **no Block (3/4 consecutive AMP sets)**, the A-Jury immediately **reduce -0.5** from the Quantity factor.

**2.2 Quality – Variety (1.0 pt)**

- AMP is the base of the Aerobic Gymnastics and main (principal) characteristic (Sports Specific).
- The specific technique of the **basic steps** is described in the Appendix 3.
- The **leg movements** must show the correct technique (rebound) of Aerobic Basic Steps with coordination and variety.
- The **arm movements** must be performed with quality showing precision and fluency. Trajectory from one position to another should be natural with various symmetrical/asymmetrical movements with possibility to change the rhythm.

**Variety AMP sequences can be achieved by:**

- ✓ Involving more body parts (head, shoulders, etc.)
- ✓ Using different joint actions / planes / range of motion / lever length
- ✓ Using symmetric / asymmetric moves
- ✓ Using different rhythm
- ✓ Using both arms simultaneously
- ✓ Speed of motion
- ✓ Orientation changing
- ✓ Formation changing
- ✓ Travelling with AMP sequences
- Throughout the routine, AMP Sequences must show variety without repetition avoiding same or similar type of Sequences during the routine. All basic steps must be used throughout the routine.

- The AMP sequences must represent the style of the music. Combine: basic aerobic steps, dance steps, choreographic jumps (except for the AMP block), body expressions etc. without repetition.
- The AMP Block must be different from the rest of sequences, **without** choreographic jumps (eagle jump, deer jump, etc). The Block must have traditional aerobic movements without repetitive combination and to show body coordination that produces complex and variety of sequences in order to avoid monotonous and stationary (staying in same place).
- For MP/TR/GR; This Block must be **performed close to each other (short distance) as a unit** with perfect synchronization, possibly using orientation, positioning, formation changes and traveling.

**Examples of variations of 7 basic steps.**

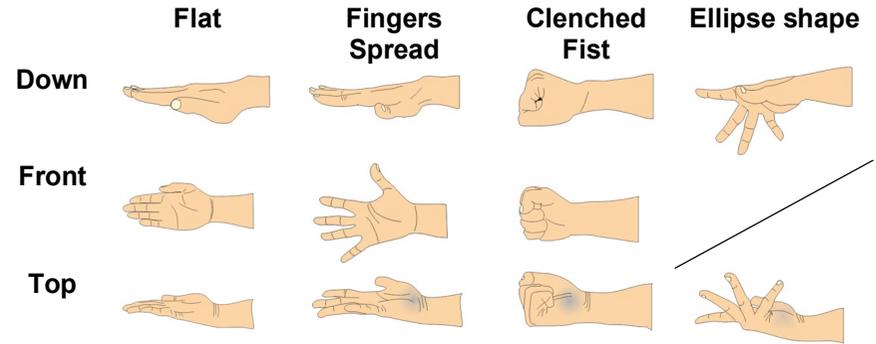
- ✓ **March:** angle, height, speed, rhythm change, or directions. (i.e. V-step, turn-step, two-steps, box-step)
- ✓ **Jog:** angle, speed, rhythm change, and directions
- ✓ **Knee lift:** planes, angle, speed, rhythm change, in High or Low Impact
- ✓ **Kick:** planes, height, speed, rhythm change, in High or Low Impact and directions. (i.e. middle kick, high kick, and vertical kick)
- ✓ **Jumping Jack:** angle at hips and knees speed, rhythm change, in High or Low Impact (squat)
- ✓ **Lunge:** planes, angle, speed, rhythm change, in High or Low Impact
- ✓ **Skip:** planes, angle and directions, speed, rhythm change, in High or Low Impact.

**Examples of variation factors for arm movements:**

(It is not necessary to use all of the examples)

- Use of symmetrical and asymmetrical moves
- Use of different height (high, low, diagonal)
- Use of different length (bend, extend)
- Use of linear and circular movements
- Use of different rhythm / speed
- Use of different planes (frontal, transverse, sagittal)
- Use of different actions (flexion, extension, abduction, adduction, pronation, supination, etc.)
- Use of different hand positions (palm open, palm closed, fist, etc). The abuse of finger movements is not keeping with the direction of aerobic gymnastics discipline.
- Variation of arm movements does not mean high frequency.
- Arm movements can be in different ranges of motion some of them can be more “delicate” as long as they have a meaning with the idea of the choreography, with the style and the category of the competitor.

**Examples of hand actions:**



**Inadequate finger actions (not to be abused):**



**2. AEROBIC CONTENT / SUMMARY**

Criteria	Main Points	Deviation from Excellent (examples)
<b>2.1 Amount of AMP</b>	<ul style="list-style-type: none"> <li>✧ Quantity of AMP sequences</li> </ul>	<ul style="list-style-type: none"> <li>➤ The routines show less than 8 or 9 sets of complete AMP sequences. Missing the Block (3 or 4 AMP sets performed consecutively) from the routine.</li> </ul>
<b>2.2 Variety</b>	<ul style="list-style-type: none"> <li>✧ Use of the coordination criteria</li> <li>✧ Perfect technique (quality)</li> <li>✧ Use of the variety criteria</li> </ul>	<ul style="list-style-type: none"> <li>➤ Low level of body coordination</li> <li>➤ Excessive use of jogging / chassé actions</li> <li>➤ Missing basic steps</li> <li>➤ No combination of arm movements and leg movements</li> <li>➤ Staying with one type of rhythm in a whole routine</li> <li>➤ Arm movements performed in only double beats (slow)</li> <li>➤ Robotic movements</li> <li>➤ No precise/clear shape of step/arm movements</li> <li>➤ Lack of different arms actions</li> <li>➤ Repetitive arm/leg movements</li> <li>➤ Abusing inadequate finger actions</li> </ul>

### 3. GENERAL CONTENT (Max. 2.0 points)

The general content of the routines are:

- ✓ Transitions/ Links
- ✓ Partnerships/ Collaborations
- ✓ Acrobatic elements

#### 3.1 Complexity / Variety (1.0 pt)

- The movements are complex when many body parts are involved simultaneously.
- A movement is complex when:
  - It requires coordination
  - It needs technical ability and physical capacity
  - It is dynamic
  - It has more fluidity
  - It is unpredictable.
- To evaluate the variety of the general contents, the A-Jury will take into consideration that all of these movements must be **WITHOUT REPETITION** or reiteration of the same or similar types of movements.
- Excellent routines must show different types of movements. All of them should include different actions, different forms and different physical capacities during the performance of the transitions/linking and partnership/collaborations. General contents (G) have to be meaningful, fit with the music or show unique movements inside the routine.
- If General contents are **significantly repetitive in the routine**, the A-Jury **reduces -0.2** with different criteria from Complexity/Variety factor.
- The connection from/to movements must be smooth and fluent. All the movements presented in the routine, must be linked without any unnecessary pauses showing agility.
- Excessive pauses in general content will decrease the fluency of the routine and do not match with the characteristics and nature of Aerobic Gymnastics discipline.

**Complexity/ Variety requirements:**

**IM/IW:** The routine must be balanced in complexity factor. Showing different length of transitions, using different physical capacities and different forms without repetition of movements in the routine.

**MP/TR/GR:** Must perform minimum of 3 collaborations required without repetition. If less than 3 collaborations, the A-Jury **reduces -0.2** from Complexity/Variety. The rest of the transitions/links/partnerships must be balanced, meaningful and give advantage to the routine. This includes Acrobatic elements.

If different collaborations are shown at the same time (starting at the same time), it is counted as 1 collaboration.

**<SHORTHAND FOR GENERAL CONTENT>**

In order to evaluate the General Content, will take in consideration the movements as a whole, as a unit (performed in the same period of time):

**G** for each movement or a block of movements (1 unit).

**<Example of Shorthand (IW) >**

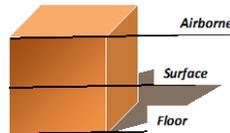
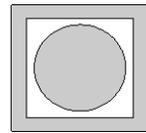
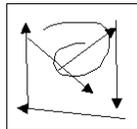
<b>G (intro)</b>	A	E	G	E + E	E	G	A	A	Acro + E			
G	A	A	A	E	A	G	E	G	E	G	A	A
G	E	G (ending)										

### 3.2 Space (1.0 pt)

#### <Use of the competition area and formation>

- Throughout the routine, travelling must be shown in all directions (forward, backward, laterally, diagonally and circular) and long and short distances, without repetition of similar traces/tracks.
- In GR category, only covering the surface is not enough to fulfill the criteria of use of the space; they must travel using the AMP sequences in all the directions and distances.

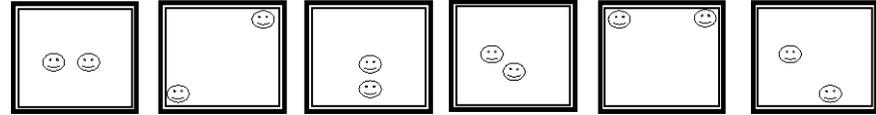
The competition area must be effectively used throughout the routine with well-balanced structure of the choreography, not only the corners and the center of the competition space but all areas of the competition space.



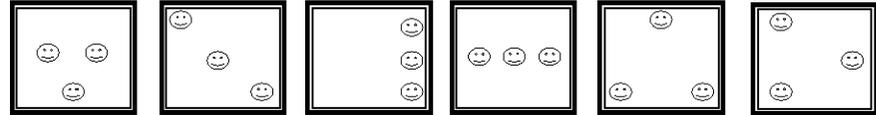
#### <Formation changes>

- Formations include positions / positioning of the partners and the way in which they change positions to another formation or in the same formation while they are performing AMP or other movements, and distances between the competitors.
- Throughout the routine, different formations and different positions of the team mates must be shown (including distances between gymnasts far versus close)
- The formation changes should be fluent.

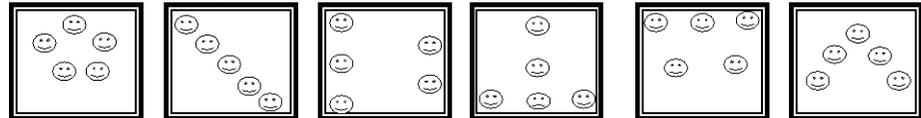
#### > Possible examples of formations for Mixed Pair:



#### > Possible examples of formations for Trio:



#### > Possible examples of formations for Group:



#### <Routine components>

- All three levels (floor-work, standing, airborne) of the competition space must be used. Not more than 32 counts on the floor or in the surface without change the level are recommended.
- All the components of the routine must be properly distributed in both the competition area and the length of the routine.
- The movements must be placed in a balanced way in the competition space (this means for example if there is floor work in the routine, should be placed in different zones). This applies for all the routine components.

3. GENERAL CONTENT / SUMMARY		
Criteria	Main Points	Deviation from Excellent (examples)
<b>3.1 Complexity / Variety</b>	<ul style="list-style-type: none"> <li>❖ Complex versus simple movements</li> <li>❖ Meaningful transitions/links/ partnerships/ collaborations</li> <li>❖ Repetition of movements</li> </ul>	<ul style="list-style-type: none"> <li>➤ Lack of complexity in the general content.</li> <li>➤ Linking movements on the floor without meaning.</li> <li>➤ Trying to perform hard and difficult movements and the gymnast(s) is unable to perform it.</li> <li>➤ Repetition or reiteration of the same type of transitions/links</li> <li>➤ Excessive pauses or preparation</li> <li>➤ The connections of the movements are not fluent.</li> <li>➤ No meaningful usage of Acrobatic Elements</li> </ul>
<b>3.2 Space</b>	<ul style="list-style-type: none"> <li>❖ Travelling using AMP sequences (long and short distances)</li> <li>❖ Use of the competition area and levels</li> <li>❖ Different formations / distances</li> <li>❖ Well balance structure of the routine</li> <li>❖ Place of the movements</li> </ul>	<ul style="list-style-type: none"> <li>➤ With aerobic movement patterns, the competitor(s) did not travel in a variety of distances in different directions.</li> <li>➤ Missing travelling trajectory</li> <li>➤ Predominating of the circular track/traces</li> <li>➤ Groups only cover the competition space and use formation changes but not showing travelling</li> <li>➤ Lack of different positions of the competitors</li> <li>➤ Packing more than 4 AMP sequences (except for the compulsory block)</li> <li>➤ Packing more than 3 elements without any AMP sequence in between or more than 32 counts without performing any AMP sequence</li> <li>➤ Performing only in the narrow range area without making effective use of the space.</li> <li>➤ Elements and General contents performed in the same zone of the competition area</li> <li>➤ A predominate use of the competition area</li> <li>➤ Performing in one level for a long time (obvious or significant).</li> </ul>

PERFORMANCE
4. ARTISTIC ROUTINE (Max. 2.0 points)
<p>Unique / memorable routines include details to enhance the quality of the routine.</p> <p>All the components of the choreography must fit perfectly together in order to transform a sport exercise into an artistic performance, with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics (<u>clean sport like manner</u>).</p> <p>Originality / Creativity of the routines, including not only the theme of the exercise according to the music selected but also the innovation and uniqueness in other movements (partnerships, transitions, etc.) performing with natural and genuine expression.</p> <p>The Opening of the choreography starts with the <u>first movement</u> of the competitor(s). The Opening of the choreography means; any other movements rather than elements.</p> <p>Each routine should include an “Opening” (“Intro”) (for example: 4-8 counts with or without movements) which fit with the music to develop the theme/style of the routine.</p> <p>A-Jury evaluates the routine as a whole. If there is no intro or it ends directly with an element, artistic routine criteria will not be very good or excellent.</p>

4.1 Construction of the Choreography (1.0 pt)		
<ul style="list-style-type: none"> <li>The routine should be like <b>a small piece of art</b>, which should give a memorable <b>impression</b>, based on the characteristics of Aerobic Gymnastics.</li> <li>Memorable routines are when <b>all the routine components match perfectly with the music and the theme/style</b> of the exercise in sport manner, captivating and impressing the audience.</li> </ul>		<ul style="list-style-type: none"> <li>Choreography should present new, creative and original movements (collaborations, transitions, etc)</li> <li>Unique movements will emphasize the Artistry of the choreography.</li> <li>If routine starts/ends directly with an element, immediately reduce -0.2 / each.</li> </ul>
4.2 Musicality (1.0 pt)		
<ul style="list-style-type: none"> <li>Musicality is the ability of the performer(s) to interpret music and to demonstrate not only its rhythm and speed, but also show its flow, intensity and passion within the physical performance.</li> <li>The routine must be performed entirely to music. Choreography utilizes the idea given by the music.</li> <li>There must be strong cohesion between the overall performance (movements) and the choice of music. All movements must fit perfectly with the chosen music. In the creative process, the choreographer creates the movements to that specific music and for that specific competitor(s).</li> </ul>		<ul style="list-style-type: none"> <li>The AMP sequences also must have high correlations with the theme and the style of the music. There must be a reason to include that arm(s) movement, without losing the style of the choreography. The use of the head and the torso during the execution of the AMP may be another possibility to include in the choreography.</li> <li>The routine must harmonize with the style of the music. The style of the music should fit with the characteristics and style of the movements presented by the performers respecting the musical phrases. The competitor should be able to express with his/her movements and his/her body language the music played.</li> <li>The choreography must follow the rhythm, the beats, the musical phrases and the melody. Inability to move with the music will result in BGM (back ground music).</li> </ul>
4. ARTISTIC ROUTINE / SUMMARY		
Criteria	Main Points	Deviation from Excellent (examples)
4.1 Construction of the Choreography	<ul style="list-style-type: none"> <li>◇ Routine like small piece of art in sport manner</li> <li>◇ Routine must have a theme or represent the style of the music</li> <li>◇ Includes original/unique movements</li> <li>◇ Memorable routines</li> </ul>	<ul style="list-style-type: none"> <li>➤ No theme or style in the routine</li> <li>➤ Missing Opening (intro) and Ending</li> <li>➤ Repetitive and common movements</li> <li>➤ Choreography is separated from the music; <b>the music is only BGM (background music).</b></li> <li>➤ Movements are off the beat (timing error) during the routine.</li> <li>➤ The movements performed are off the phrase of the music during the routine.</li> <li>➤ The movements do not match with the music structure and/or theme (melody)</li> <li>➤ The style of the routine bears no relation to the idea of the music and the music was not meaningfully used.</li> </ul>
4.2 Musicality	<ul style="list-style-type: none"> <li>◇ There must be a strong cohesion between the overall performance and the choice of music.</li> <li>◇ Interpretation of the music</li> <li>◇ Use the different parts and staying with the music to be meaningful</li> </ul>	

## 5. ARTISTIC PERFORMANCE (Max. 2.0 points)

Gymnasts have to transform the composition from a well-structured routine into an artistic performance, using his/her personality, unique style and excellent way of **using the music**.

Gymnasts must represent their own **gender and age** on the stage.

In MP/TR/GR, they work as an unit, using collaborations/partnerships to show the beauty of the teamwork.

Through expression, transform movements in both gymnastics' elements and choreography, into a singular artistic whole.

They combine the elements of the art and the sport of Aerobic Gymnastics into one attractive message towards the audience, in sport manner.

Gymnasts must, therefore, demonstrate Musicality, Expression and Partnership in addition to the impeccable execution.

The quality (mastery/perfection) of the routine is essential, not only by showing high degree of perfect execution in all difficulty and acrobatic elements, but also in choreography movements (AMP, Transition/linking, partnerships, etc.), with the correct technique of all movements.

### 5.1 Presentation / Quality of the movements (2.0 pts)

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• How a gymnast or group of gymnasts generally present themselves to the jury and the public</li> <li>• Sharing their own emotions during the routine with the audience with expressions, quality movements and fluidity</li> <li>• Attitude and range of emotion that is expressed not only on the faces, but with the bodies of the gymnasts</li> </ul> | <ul style="list-style-type: none"> <li>• For MP/TR/GR; The competitors must demonstrate that they are a team as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members. Movements must be distinctive respecting the gender (woman=feminine, man=male).</li> <li>• When men and women are together in the same category (MP/TR/GR), movements which respect the gender differences are not considered as synchronization mistake.</li> </ul> |
|--|--|

### 5. ARTISTIC PERFORMANCE / SUMMARY

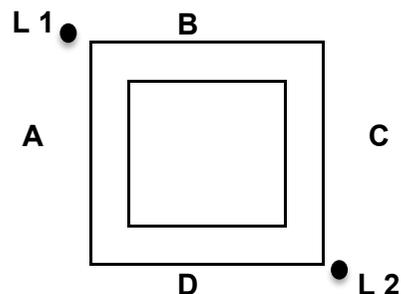
Criteria	Main Points	Deviation from Excellent (examples)
<b>5.1 Presentation / Quality of the movements</b>	<ul style="list-style-type: none"> <li>✧ Impressive routines and perfection</li> <li>✧ Captivate the audience</li> <li>✧ Presentation</li> <li>✧ Attitude</li> <li>✧ Emotions</li> <li>✧ Uniqueness</li> <li>✧ Personality</li> <li>✧ Relationships between partners</li> </ul>	<ul style="list-style-type: none"> <li>➤ The performance is not adapted at the individual characteristics and category</li> <li>➤ The movements are so indistinct that there is no clear impression.</li> <li>➤ There is no athletic impression that is appropriate for Aerobic Gymnastics.</li> <li>➤ The movements are vague or look to have been forgotten, making the audience uneasy</li> <li>➤ Not original presentation (copying)</li> <li>➤ There is no commitment to the performance, lack of passion and energy.</li> <li>➤ Many movements are meaningless and lack of spirit in the performance to the audience (tedious routine)</li> <li>➤ Performing with unnatural facial expressions and/or overstated exaggerated facial expressions</li> <li>➤ Loss of confidence during the routine and a nervous expression appears</li> <li>➤ For MP/TR/GR, perform like individuals not showing the advantages of the teamwork</li> </ul>

## 5.5 LINE JUDGES

### A. FUNCTION

The line faults are checked by the Line Judges placed diagonally in 2 of the 4 corners of the stage.

Each judge is responsible for two lines.



L Jury 1: responsible for A and B Lines

L Jury 2: responsible for C and D Lines

### B. CRITERIA AND DEDUCTIONS

The tape around the stage is part of the competition area; therefore, touching the tape is allowed.

- If any part of body touches the area outside the tape, a deduction will be made.
- Body moving in the air outside the line will not be deducted.
- Line judges will use a red flag to show when a competitor steps outside the line.

#### **Deductions:**

- *Line fault: each time 0.1 by each competitor*

## 5.6 TIME JUDGES

### A. FUNCTION

The time judge is responsible for:

- Late appearance / Walk-over
- Time fault / infraction
- Interruption / stop of the performance

### B. CRITERIA AND DEDUCTIONS

- Measurement of time fault / infraction begins with the first audible sound (cue sign / beep sound excluded) and ends with the last audible sound.
- Measurement of time for late appearance / walk over begins with the last sound of the call for the competitor and ends when either the competitor appears or when 60 seconds have elapsed.

If any of above error occurs, the time judge must inform the Chair of Judges Panel who will apply a deduction (see page 22).

## CHAPTER 6

## SCORING

### **6.1 GENERAL PRINCIPLE**

#### **Artistry score\* (A-Score) / Execution score\* (E-Score)**

##### 4 judges

The highest and lowest scores of the A / E - judges are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below, this result is the final A / E - score.

##### 6 judges

The 2 highest and 2 lowest scores of the A / E - judges are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below, this result is the final A / E - score.

#### **Maximum deviation allowed for A- and E- scores**

During the competitions, the difference between the middle scores taken into account may not be greater than:

Final score between:

10.00	and	8.00	=	0.3
7.99	and	7.00	=	0.4
6.99	and	6.00	=	0.5
5.99	and	0.00	=	0.6

If a bigger deviation than indicated above occurs, then the average of all scores is the final score.

#### **Difficulty score\* (D-Score)**

##### 2 judges

The agreed score is the final D- score.

<Coefficient>

2.0 = IM, IW, MP, TR (men), GR (men)

1.8 = TR (mixed), GR (mixed)

1.7 = TR (women), GR (women)

#### **Difficulty Deduction ( -0.5 / per)**

Difficulty Deduction will not be divided by 2

#### **Total score**

The A- score, the E- score, and D- score are added together and constitute the total score.

#### **FINAL SCORE**

The deductions made by the D- Judges, the Line Judges and the Chair of Judges Panel are deducted from the total score to give the FINAL SCORE.

\* In a case where a judge fails to give a score in time or does not give a score at all, the average of the given scores will replace the missing score.

#### **Maximum deviation between extremes**

##### For Artistry and Execution:

In case of a deviation of 1.0 or more between the extremes, an analysis of the judges' scores will be made after the competition and appropriate sanctions will be taken.

##### For Difficulty:

In principle, two judges must send one agreed score. However, in case of a disagreement between the two judges resulting in a deviation of 0.3 or more (before dividing by 2, 1.8 or 1.7), an analysis will be made after the competition and appropriate sanctions will be taken.

#### **Inquiries of the score (see T.R. 8.4)**

Inquiries are allowed only for your own federation.

- Inquiries for the D- Score are allowed.
- Inquiries for all other scores are not allowed.

## 6.2 SCORE CHART

### A. ADDITIONS

<b>Artistry</b>	Maximum score per 1 judge	<b>10</b>
<b>Execution</b>	Maximum score per 1 judge	<b>10</b>
<b>Difficulty (divided by 2, 1.8 or 1.7)</b>	E.g. open D- score	<b>3.500</b>
<b>TOTAL SCORE</b>		<b>23.500</b>

### B. DEDUCTIONS (see Scoring of each section)

Deductions made by the D- Judges  
 Deductions made by the Line Judges  
 Deductions made by the Chair of Judges Panel

### C. SCORING

Artistry is scored according to a scale of a max. of 10.0 points using increments of 0.1.

Execution is scored according to negative judging i.e. starting from 10.0 and subtracting points for execution errors.

Difficulty is scored according to positive judging i.e. adding points from 0.0 and given with 3 digits.

Examples: D- score divided by 1.7

$$6.5 \div 1.7 = 3.82352941... \longrightarrow 3.823$$

Deductions are made from the total score to reach the final score.

### SCORING EXAMPLE (A + E; 4-judges): TR WITH D- SCORE DIVIDED BY 1.7

Scores counted

A-score	9.5	9.2	9.4	9.3	<b>9.350</b>
E-score	8.7	8.9	8.6	8.9	<b>8.800</b>
D- score		6.5	6.5		<b>3.823</b>
(6.5 ÷ 1.7 = 3.823)					
<b>Total score</b>					<b>21.973</b>

Deductions of the D- Judges

	0.5	0.5			<b>-0.5</b>
Line	1 x 0.1				<b>-0.1</b>

Deductions Chair of the Judges Panel

Prohibited move	1 x 0.5				<b>-0.5</b>
Incorrect Attire	1 x 0.2				<b>-0.2</b>

**Final score 20.673**

### SCORING EXAMPLE (A + E; 6-judges): IW WITH D- SCORE DIVIDED BY 2.0

Scores counted

A-score	9.5	9.3	9.4	9.3	9.2	9.1	<b>9.300</b>
E-score	8.7	8.9	8.6	8.9	8.8	8.5	<b>8.750</b>
D- score		6.5	6.5				<b>3.250</b>
(6.5 ÷ 2.0 = 3.250)							
<b>Total score</b>							<b>21.300</b>

Deductions of the D- Judges

	0.5	0.5					<b>-0.5</b>
Line	1 x 0.1						<b>-0.1</b>

Deductions Chair of the Judges Panel

Prohibited move	1 x 0.5						<b>-0.5</b>
Incorrect Attire	1 x 0.2						<b>-0.2</b>

**Final score 20.00**



# **PART 3 DIFFICULTY GUIDE**

## **MINIMUM REQUIREMENTS**



## Difficulty Elements

GROUP A (FLOOR ELEMENTS)		
<b>FAMILY 1</b> <b>Dynamic Strength</b>	<b>FAMILY 2</b> <b>Static Strength</b>	<b>FAMILY 3</b> <b>Leg Circle</b>
A-Frame	Support	Flair
Straddle Cut	V-Support	Helicopter
Explosive High-V	Planche / Straddle Planche	

GROUP B (AIRBORNE ELEMENTS)		
<b>FAMILY 4</b> <b>Dynamic Jump</b> <i>(Compulsory for IM)</i>	<b>FAMILY 5</b> <b>Form Jump</b>	<b>FAMILY 6</b> <b>Split Leap/Jump</b>
Air Turn	Tuck	Scissor Leap
Free Fall	Cossack	Switch Split
Gainer	Pike	Sagittal Split
Butterfly	Straddle/Frontal Split	
Off Axis		

GROUP C (STANDING ELEMENTS)	
<b>FAMILY 7</b> <b>Turns</b>	<b>FAMILY 8</b> <b>Flexibility</b> <i>(Not allowed for IM)</i>
Turn	Split
Horizontal Turn	Illusion
	Balance

### \*\*REMINDER:

- ⇒ All the Difficulty elements has “starting position”, “main phase” and “ending position”.
- ⇒ If the element does **NOT** meet the “Minimum Requirements”, then the element will not receive a value but is counted in the total number.
- ⇒ All elements in all Groups must be performed without a “**FALL**”.
- <Group B & C: Elements with Turns>
- ⇒ To be recognized as **elements with turn(s)**, the turn must be completed **minimum of 3/4** of the **last turn** or the element will be downgraded to the next lower value.

## Minimum Requirements

### GROUP A - FLOOR ELEMENTS

#### Family 1 Dynamic Strength

- All elements in Family I must show the **airborne phase**.

BASE NAME	MINIMUM REQUIREMENTS
<i>A-Frame</i>	• Pike position (90° minimum) in airborne phase.
<i>Straddle Cut</i>	• Shoulders higher than hips level before the cut in airborne phase and perform in a vertical plane.
<i>Explosive High-V</i>	• High-V position must be shown before airborne phase.

#### Family 2 Static Strength

- All elements in Family II must be held for at least **2-seconds**.

BASE NAME	MINIMUM REQUIREMENTS
<i>Support</i>	• Without touch.
<i>V-Support</i>	• Without touch.
<i>Planche / Straddle Planche</i>	• Without touch. • The straight body must not exceed 20° above the horizontal. • Legs must not exceed 20° lower than horizontal.

#### Family 3 Leg Circle

- All elements in Family III must be performed with the **full rotation of the legs**.

BASE NAME	MINIMUM REQUIREMENTS
<i>Flair</i>	• From the starting position, swing to FREE front support on both hands. • Rotation of the body in support on the hands (one after the other).
<i>Helicopter</i>	• Starting from leading leg crossing the other leg. • Leg circles must be supported on back. • Must complete minimum of 3/4 rotation. • The ending position must be facing the same direction as the starting position. With 1/2 turn: • The ending position must be facing the opposite direction as the starting position (with tolerance of 45°).

## GROUP B - AIRBORNE ELEMENTS

### Family 4

#### Dynamic Jump

- For IM: Compulsory to perform at least 1 element from Family IV.

BASE NAME	MINIMUM REQUIREMENTS
<i>Air Turn</i>	• Both feet lands together.
<i>Free Fall</i>	• Hands and feet must land together.
<i>Gainer</i>	• Hands and feet must land together.
<i>Butterfly</i>	• Body must not exceed 45° above or under the horizontal.
<i>Off Axis</i>	• Body must not exceed 45° above or under the horizontal.

### Family 5

#### Form Jump

BASE NAME	MINIMUM REQUIREMENTS
<i>Tuck</i>	• Tuck form must be shown with knees at least parallel to the floor.
<i>Cossack</i>	• Cossack form must be shown with legs at least parallel to the floor.
<i>Pike</i>	• Pike form must be shown with legs at least parallel to the floor.
<i>Straddle / Frontal Split</i>	• Straddle/Frontal Split form must be shown with legs at least parallel to the floor.

### Family 6

#### Split Leap / Jump

- All elements in Family VI must be performed with Split position of **minimum 170°**.

BASE NAME	MINIMUM REQUIREMENTS TO BE VALID
<i>Scissor Leap</i>	• Leading leg at least 45° to the floor. • Switch action must be shown in the airborne phase
<i>Switch Split Leap</i>	• Straight leading leg at least 45° to the floor.
<i>Sagittal Split</i>	• Sagittal Split form (body orientation towards front leg) must be shown in the airborne phase

## GROUP C - STANDING ELEMENTS

### Family 7

#### Turns

- All elements in Family VII must be performed with rotation toward the same direction of the supporting leg (**en dedans**).
- All elements in Family VII must be performed without **hopping**.

BASE NAME	MINIMUM REQUIREMENTS
<i>Turn</i>	• Must be performed on the ball of the foot.
<i>Horizontal Turn</i>	• Must be performed on the ball of the foot. • Lifted leg must not exceed 15° below the horizontal level.

### Family 8

#### Flexibility

- All elements in Family VIII are not allowed to perform by IM.
- All elements in Family VIII must be performed with **minimum of 170°** angle between the legs.

BASE NAME	MINIMUM REQUIREMENTS
<i>Vertical Split</i>	• Supporting leg must be in vertical position. • Supporting leg must not leave the floor.
<i>Illusion</i>	• Complete (full) rotation of the free leg.
<i>Balance</i>	• Must be performed on the ball of the foot. • Complete (full) rotation with holding lifted leg.



# PART 4 EXECUTION GUIDE

## DEDUCTION EXAMPLES



## **EXECUTION DEDUCTIONS**

### ➤ **ERRORS**

<b>Small Error</b>	Minor deviation from perfect execution	- 0.1
<b>Medium Error</b>	Significant deviation from perfect execution	- 0.3
<b>Large Error</b>	Wrong technique / Touching the floor / 1-Touch	- 0.5
<b>FALL / Multiple Touches</b>	To drop or come down to the floor without control / Multiple Touches	- 1.0

### ➤ **DEDUCTIONS**

<b>Difficulty Elements / Acrobatic Elements</b>			
<b>Small</b>	<b>Medium</b>	<b>Large</b>	<b>FALL</b>
- 0.1	- 0.3	- 0.5	- 1.0
Multiple errors are added but maximum deduction is: - 0.8 / per element			

➤ **All movements with “Fall” or “Multiple Touches” will be deducted: ( - 1.0)**

➤ **All movements with “1-Touch” will be deducted: ( - 0.5)**

<b>Choreography</b>	<b>Small</b>	<b>Medium</b>	<b>Large</b>	<b>FALL</b>
Start and/or Ending Position	- 0.1	- 0.3		- 1.0
AMP Sequences (each 8-count)	- 0.1	- 0.3		- 1.0
Transitions / Links (each time)	- 0.1	- 0.3	- 0.5	- 1.0
Partnerships (each time)	- 0.1	- 0.3	- 0.5	- 1.0

<b>Synchronization (MP, TR, GR)</b>	<b>Small</b>
AMP Sequence	- 0.1 each time
Difficulty/Acrobatic Elements, Transitions, Partnerships	- 0.1 each time

### **EXAMPLE OF GENERAL ERRORS**

(List of examples is not exhaustive list)

#### **< Choreography >**

➤ **All movements with “Fall” or “Multiple Touches” will be deducted: ( - 1.0)**

➤ **All movements with “1-Touch” will be deducted: ( - 0.5)**

➤ **Evaluate perfect Execution with maximum precision while performing AMP sequences (each 8-count), transitions and Partnerships.**

<b>Examples</b>	<b>Small</b>	<b>Medium</b>
Incorrect body alignment	0.1	0.3
Incorrect feet position	0.1	0.3
Legs / feet bent or apart	0.1	0.3
Uncontrolled arm movements	0.1	0.3
Incorrect / uncontrolled movements	0.1	0.3

### **< Elements >**

➤ **All movements with “Fall” or “Multiple Touches” will be deducted: ( - 1.0)**

➤ **All movements with “Touch” will be deducted: ( - 0.5)**

➤ **Elements with turns (start from standing): turn starts based on the feet position (direction)**

<b>Examples</b>	<b>Small</b>	<b>Medium</b>	<b>Large</b>
Incorrect body alignment	0.1	0.3	
Incorrect body form	0.1	0.3	0.5
Adjust or correct hand position	0.1		
Feet not together when landing	0.1	0.3	0.5
Incorrect feet position	0.1	0.3	
Legs / feet bent or apart	0.1	0.3	
Uncontrolled arm movements	0.1	0.3	
Loss of balance	0.1	0.3	0.5
Interruption of the flow of the movements	0.1	0.3	
Wrong technique			0.5
Touching the floor			0.5
Incorrect / uncontrolled PU landing position	0.1	0.3	0.5
Ending in PU position: hands and feet not landing at the same time	0.1	0.3	0.5
Incorrect / uncontrolled Spilt landing position	0.1	0.3	0.5
Incomplete rotation / turn	0.1 (0°- 45°)	0.3 ( > 45°)	
Extra preparation	0.1	0.3	
Acrobatic elements performed on elbow(s)			0.5
PU position: Shoulder is not in line with the upper arm	0.1	0.3	
Wenson position: leg lower than upper triceps, not supported or not immediately	0.1	0.3	
Ending in Split position: Incorrect arm position	0.1	0.3	0.5

### EXAMPLE OF SPECIFIC ERRORS – Group A

➤ All elements with a “Fall” or “Multiple Touches” will be deducted: ( - 1.0)

“Family 1” Dynamic Strength (A-Frame, Straddle Cut, Explosive High-V)	Small	Medium	Large
Elements without airborne phase		0.3	
A-Frame: pike position more than 60°		0.3	
A-Frame: hands and feet do not leave and/or land the floor at the same time with airborne phase		0.3	
Straddle Cut: straddle position is not shown			0.5
Straddle Cut: straddle cut is not shown			0.5
Straddle Cut: hips higher than shoulders before the cut			0.5
Straddle Cut not performed in a vertical plane			0.5
Explosive High-V: back not parallel to the floor		0.3	

“Family 2” Static Strength (Support, V-Support, Planche)	Small	Medium	Large
The skill is not held for at least 2-seconds			0.5
Unbalanced / unstable body during the skill	0.1	0.3	
Straddle Support: legs less than 90°	0.1	0.3	
V-support: legs not in vertical line	0.1	0.3	
High V-support: back not parallel to the floor	0.1	0.3	
High V-support: extra preparation		0.3	
Horizontal Supports: body / legs are not parallel (above or below) to the floor	0.1	0.3	0.5
Horizontal Supports: arms not extended	0.1	0.3	
Straddle Planche: legs wider than 120°		0.3	0.5

“Family 3” Leg Circle (Flair, Helicopter)	Small	Medium	Large
Flairs: Hips are not lifted during the extension phase		0.3	
Flairs: legs pushed forward into straddle position			0.5
Helicopter: turning on the bottom before leg circles		0.3	
Helicopter: performed with arms holding legs		0.3	
Incomplete turn	0.1 (0° - 45°)	0.3 ( > 45°)	

### EXAMPLE OF SPECIFIC ERRORS – Group B

➤ All elements with a “Fall” or “Multiple Touches” will be deducted: ( - 1.0)

“Family 4” Dynamic Jump (Air Turn, Free Fall, Gainer, Butterfly, Off Axis)	Small	Medium	Large
Feet and hand(s) not landing on the floor at the same time	0.1	0.3	0.5
Free Fall: position of the body above 30° horizontal		0.3	
Gainer: position of the body above horizontal		0.3	
Butterfly: without 1/2 turn on the floor before takeoff.			0.5
Butterfly: uncontrolled arms / legs	0.1		
Butterfly: body not extended in airborne	0.1	0.3	
Butterfly: position of the body (trunk/legs) above or under horizontal	0.1	0.3	
Off Axis: position of the body is not out of axis		0.3	

“Family 5” Form Jump (Tuck, Cossack, Pike, Straddle/Frontal Split)	Small	Medium	Large
Tuck: Knees lower than waist level	0.1	0.3	0.5
Cossack, Pike, Straddle, Split: leg(s) lower than horizontal line	0.1	0.3	0.5
Straddle/Frontal Split: legs not symmetrical	0.1	0.3	

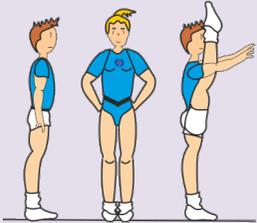
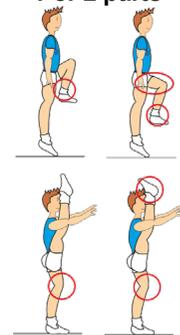
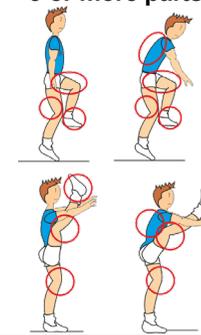
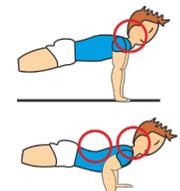
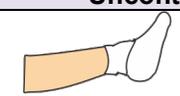
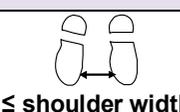
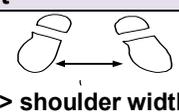
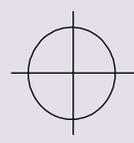
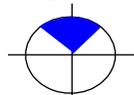
“Family 6” Split Leap / Jump (Scissors Leap, Switch Split, Sagittal Split)	Small	Medium	Large
Scissors Leap, Switch Split: leading leg not parallel to the floor	0.1	0.3	0.5
Split elements: legs angle less than 180°	0.1 (170°)	0.3 (150°)	0.5 (<150°)

## EXAMPLE OF SPECIFIC ERRORS – Group C

- All elements with a “Fall” or “Multiple Touches” will be deducted: ( - 1.0)
- Below deductions are made regardless of “en dedans”

“Family 7” Turns (Turn, Horizontal Turn)	Small	Medium	Large
Loss of balance	0.1	0.3	0.5
Lack of continuity (flow) of the skill	0.1	0.3	
Turn with hopping			0.5
Turn not on the ball of the foot		0.3	
Extra preparation		0.3	
Turn with leg horizontal: leg position not horizontal	0.1 (<15°)	0.3 (15°- 45°)	0.5 (> 45°)

“Family 8” Flexibility (Split, Illusion, Balance)	Small	Medium	Large
Free support elements: hand in support on the leg during the skill		0.3	
Split elements: legs angle less than 180°	0.1 (170°)	0.3 (150°)	0.5 (<150°)
Vertical Split: legs out of vertical line	0.1	0.3	0.5
Vertical Split: supporting foot off the floor			0.5
Illusion: inability to complete the full rotation	0.1	0.3	
Illusion: extra turn after the skill	0.1 (45°)	0.3 (>45°)	
Illusion: lack of continuity (flow)	0.1	0.3	
Illusion: full rotation of the free leg out of vertical line or out of circular trajectory	0.1	0.3	
Illusion: hopping during the skill		0.3	
Illusion: foot slide during the skill		0.3	
Illusion: touch during the skill			0.5
Balance Turn with hopping			0.5
Balance Turn not on the ball of the foot		0.3	

GENERAL ERRORS		
EXAMPLES	SMALL - 0.1	MEDIUM - 0.3
<b>Incorrect Body Alignment</b>		
 <b>AMP Sequence (8-ct)</b>	<b>1 or 2 parts</b> 	<b>3 or more parts</b> 
		
<b>Uncontrolled Feet Position</b>		
		
<b>Feet Apart</b>		
	 $\leq$ shoulder width	 $>$ shoulder width
<b>Incomplete Rotation / Turn</b>		
	$\pm 45^\circ$ 	$+ 45^\circ$ or more 
<b>Shoulders Not In Line With Upper Arm</b>		
		

SPECIFIC ERRORS			
EXAMPLES	SMALL	MEDIUM	LARGE
	- 0.1	- 0.3	- 0.5
<b>Body / Legs Not Parallel To The Floor</b>			
<b>Knees Not At Waist Level</b>			
<b>Incorrect Body Form</b>			
<b>Legs Not Parallel To The Floor</b>			
<b>Pike</b>			
<b>Cossack</b>			
<b>Straddle</b>			

SPECIFIC ERRORS			
EXAMPLES	SMALL	MEDIUM	LARGE
	- 0.1	- 0.3	- 0.5
<b>Legs Less Than 180°</b>			
<b>Not In Vertical Line</b>			

SPECIFIC ERRORS			
EXAMPLES	SMALL	MEDIUM	LARGE
	- 0.1	- 0.3	- 0.5
<b>Straddle Jump not Symmetrical</b>			



# **PART 5 AEROBIC DANCE**

## **FIG RULES AND GUIDELINES**



## AEROBIC DANCE (8 competitors)

This part should be read in conjunction with the Chapter 5 of the Part 2. If not written in this part, apply the Part 2.

### General Information

- Group Choreography of 8 competitors (male/female/mixed), utilizing the Aerobic movements in **Dance Style**.
- The Choreography must have a "THEME" and must express within the choreography.
- **The routine must include 32 to 64 counts of 2<sup>nd</sup> style (Any Style of Dance are allowed)** that is different from the rest of the choreography.
- One of the important aspects is the **SYNCHRONIZATION** of the all members as a unit.
- The routine may include acrobatic and/or difficulty elements, but they will not receive any value.

#### <AGE>

- Senior: 18 years or more in the year of the competition
- Junior: 15-17 in the year of the competition
- Age Group: 12-14 in the year of the competition



#### <COMPETITION AREA>

- 10m x 10m

#### <MUSIC LENGTH>

- Senior: 1' 25" ± 5"
- Junior: 1' 20" ± 5"
- Age Group: 1' 15" ± 5"

#### <MUSIC>

- Any style of music (world famous or well-known music is recommended)

#### <COLLABORATION>

- Must show minimum of 3 collaborations in the whole routine.

#### <JUDGES>

CJP (1), E-Jury (4-6), A-Jury (4-6), L-Jury (2), T-Jury (1)

#### <DRESS CODE>

- Athletic Appearance.
- Unitard or Two-piece leotard (Pants, long leggings, shorts and tops) is allowed.
- The underwear must not be seen.
- Correct support must be worn.
- The attire can be different between the members but should be harmonized.
- Too large (loose) clothes are not allowed.
- The competitor must wear supportive aerobic or sports shoes.
- Hair must be secured to the head.
- Additional items (tubes, sticks, balls, etc.), and accessories (belts, braces, bands, etc.) are not allowed.
- Attire depicting war, violence or religious themes is forbidden.
- No sequins allowed for men.
- A skirt that does not fall further than the pelvic area over the leotard, tights or the unitard is allowed (as in Rhythmic Gymnastics).
- The style of the skirt (cut or decorations) is free, but the look of a ballet "tutu" is forbidden.
- Body paint is not allowed.
- Only skin colour taping is allowed (no braces/grips).
- Leotards that are almost all skin coloured (see Glossary) are not allowed. It appears as nudity on TV.

## Chair of Judges' Panel

### <FUNCTION>

- See Part 2, Chapter 5

### <ACROBATIC ELEMENTS>

The routine may include movements from other disciplines (without excessive use) well integrated into the Choreography.

#### Senior / Junior:

There is no limitation to perform the **single** Acrobatic Element in a whole routine.

#### Age Group:

Acrobatic elements must be used **without repetition** including variations.

If all 8 competitors perform the Acrobatic element, this must be performed **at the same** time with the **same element**.

### <COMBINATION OF ACROBATIC ELEMENTS>

#### Senior / Junior:

- Maximum of 2 Acrobatic Elements in combination (=set) may be performed but must perform at the same time.

Examples:

Round off + flic flac + salto = DEDUCTION

Round off + salto = NO DEDUCTION

- Combination of 2 Acrobatic Elements (A+A) is allowed **3 times** for Senior and **2 times** for Junior in the whole routine

#### Age Group:

No combination of Acrobatic Elements is allowed.

### <PROHIBITED COLLABORATION>

Pyramid height of the collaboration must not be higher than 2 persons standing in vertical position if included.

### <DEDUCTION>

**Make deductions and penalties by the Chair of Judges Panel:**

Code	Detail	Deductions
<b>A</b>	Presentation fault	- 0.2
<b>B</b>	Attire	- 0.2 (each criteria)
<b>C</b>	Missing national emblem	- 0.3
<b>D</b>	Time infraction ( $\pm$ 2 sec. of tolerance)	- 0.2
<b>E</b>	Time fault ( $\pm$ 5 sec. of tolerance or more)	- 0.5
<b>F</b>	Failure to appear on the competition area within 20 sec.	- 0.5
<b>G</b>	Prohibited collaboration (pyramid height)	- 0.5 (each time)
<b>H</b>	Prohibited moves	- 0.5 (each time)
<b>I</b>	More Acrobatic Elements than number allowed in a combination (=set)	- 0.5 (each time)
<b>J</b>	More Acrobatic Combination than sets allowed	- 0.5 (each time)
<b>K</b>	Repetition of Acrobatic Elements (Age Group)	- 0.5 (each time)
<b>L</b>	For Men; Acrobatic Elements landing in Split	- 0.5 (each time)
<b>M</b>	Interruption of performance for 2-10 sec.	- 0.5 (each time)
<b>N</b>	Stop of performance more than 10 sec.	- 2.0
<b>O</b>	Themes in contravention of the Olympic Charter and the Code of Ethics	- 2.0
<b>W-1</b>	Presence in prohibited area	Warning
<b>W-2</b>	Improper behavior/manners	Warning
<b>W-3</b>	National tracksuit not being worn (see valid T.R.)	Warning
<b>D-1</b>	Walk-over	Disqualification
<b>D-2</b>	Serious breach of the FIG statues, T.R., COP	Disqualification

**Age Group:** (additional deduction)

<b>P</b>	Acrobatic Elements performed in combination (Age Group)	- 0.5 (each time)
<b>Q</b>	Performing different Acrobatic Element at the same time (Age Group)	- 0.5 (each time)

## EXECUTION (10 points)

### <FUNCTION> (See Part 2, Chapter 5)

All movements must be performed with maximum precision (perfection). Any deviation will be deducted from 10.0 points with increments of 0.1 point.

Evaluate a competitor with weakest or larger mistake as an error.

The E-Jury evaluates the Technical Skills of the whole routine from beginning till the end of the following movements (start / end positions included):

- Synchronization (key to AD)
- AMP Dance Sequences technique (including "2<sup>nd</sup> Style")
- Transitions & Links
- Partnerships: Collaborations and Interactions
- Elements (Optional of Difficulty & Acrobatic)

### <ERRORS>

#### ➤ Descriptions

<b>Small Error</b>	Minor deviation from perfect execution	- 0.1
<b>Medium Error</b>	Significant deviation from perfect execution	- 0.3
<b>Large Error</b>	Wrong technique / Touching the floor floor / 1-touch	- 0.5
<b>FALL / Multiple Touches</b>	To drop or come down to the floor without control / Multiple touches	- 1.0

### <CRITERIA AND DEDUCTION>

#### Deductions for Difficulty Elements / Acrobatic Elements (optional)

- Evaluate technical skills of each element performed

Small	Medium	Large	FALL
- 0.1	- 0.3	- 0.5	- 1.0
Multiple errors are added but maximum deduction is: - 0.8 / per element			

#### Deductions for Choreography

- Evaluate perfect Execution with maximum precision while performing AMP Dance sequences, 2<sup>nd</sup> Style, transitions and Partnerships.

Choreography	Small	Medium	Large	FALL
Start and/or Ending Position	- 0.1	- 0.3		- 1.0
Dance Sequences (each 8-count)	- 0.1	- 0.3		- 1.0
Transitions / Links (each time)	- 0.1	- 0.3	- 0.5	- 1.0
Partnerships (each time)	- 0.1	- 0.3	- 0.5	- 1.0

#### Deductions for Synchronization (no limit)

- Evaluate all the competitors performing all movements with identical range of motion, precise timing and same quality.

Deduction of Synchronization	Small
AMP Sequence in dance style	- 0.1 each time
Difficulty/Acrobatic Elements, Transitions, Partnerships	- 0.1 each time

## ARTISTRY (10 points)

### SCALE

Criteria	Poor				Satisfactory		Good		Very Good		Excellent
Music	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Dance Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
General Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Routine	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

#### <FUNCTION> (See also Part 2, Chapter 5)

The A-Jury evaluates the all components of Choreography that matches perfectly with music and theme in order to transform a sport exercise into an artistic performance with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics in Dance Style.

#### <Routine Components>

- AMP Sequences in Dance Style
- 2<sup>nd</sup> Style
- Difficulty / Acrobatic Elements (optional)
- Transitions / Links
- Partnerships / Collaboration

#### <THEME>

The routine must have a "THEME". It should give a story to the choreography. Not only with the attire but with the movements and music (respecting the sport manner). The team must present choreography as a unit.

#### <AMP Sequences in Dance Style>

With respect of the specificity of Aerobic Gymnastics, AMP Sequences should be performed more freely. Utilizing whole body and head and move like in a Dance. This should be not like a robotic movement.

This does not mean to be moving body without control. The body must be in control with variety of movements throughout the routine.

#### <Block of AMP sets>

In AD, the Block of AMP sets are replaced with the 2<sup>nd</sup> Style. Therefore, the Block of AMP sets are not required.

#### <2<sup>nd</sup> STYLE>

Must include **32 to 64 counts of "2<sup>nd</sup> Style"** (Any Style of Dance are allowed) that is different from the rest of the choreography. 2<sup>nd</sup> Style must be well integrated and should not be separated from the choreography.

This will be evaluated as same system as the Block of AMP sets.

#### COMPOSITION: (6.0 pts)

1. Music (max. 2.0 pts)
  - 1.1. Selection / Composition / Editing Quality (2.0 pts)
2. Dance Content (max. 2.0 pts)
  - 2.1. Quantity – Amount of AMP (1.0 pt)
  - 2.2. Quality – Variety (1.0 pt)
3. General Content (max. 2.0 pts)
  - 3.1. Complexity / Variety (1.0 pt)
  - 3.2. Space (1.0 pt)

#### PERFORMANCE: (4.0 pts)

4. Artistic Routine (max. 2.0 pts)
  - 4.1. Construction of the Choreography (1.0 pt)
  - 4.2. Musicality (1.0 pt)
5. Artistic Performance (max. 2.0 pts)
  - 5.1. Presentation / Quality of the movements (2.0 pts)



# **PART 6 AEROBIC STEP**

## **FIG RULES AND GUIDELINES**



## AEROBIC STEP (8 competitors)

This part should be read in conjunction with the Chapter 5 of the Part 2. If not written in this part, apply the Part 2.

### General Information

- Group choreography (8 competitors, any composition), utilizing the Aerobic basic steps and arm movements with equipment (Step), performing to the music. The routine must NOT include any Difficulty and Acrobatic elements.
- The Choreography must have a "THEME" and must express within the choreography.
- The routine must use the Step (platform) to the maximum throughout the routine by stepping with Aerobic Basic Steps in combination with arm movements.
- **The routine must include consecutive 3sets of 8-count (24-counts) stepping performed by all members on the same Step (platform) without moving or changing the Step.**
- One of the important aspects is the **SYNCHRONIZATION** of the all members as a unit.
- Acrobatic and/or difficulty elements are not allowed.

#### <AGE>

- Senior: 18 years or more in the year of the competition
- Junior: 15-17 in the year of the competition



#### <COMPETITION AREA>

- 10m x 10m

#### <MUSIC LENGTH>

- Senior: 1' 25" ± 5"
- Junior: 1' 20" ± 5"

#### <MUSIC>

- Any style of music (world famous or well-known music is recommended)

#### <COLLABORATION>

- Maximum of 3 collaborations in the whole routine.

#### <JUDGES>

CJP (1), E-Jury (4-6), A-Jury (4-6), L-Jury (2), T-Jury (1)

#### <DRESS CODE>

- Athletic Appearance.
- Unitard or Two-piece leotard (Pants, long leggings, shorts and tops) is allowed.
- The underwear must not be seen.
- Correct support must be worn.
- The attire can be different between the members but should be harmonized.
- Too large (loose) clothes are not allowed.
- The competitor must wear supportive aerobic or sports shoes.
- Hair must be secured to the head.
- Additional items (tubes, sticks, balls, etc.), and accessories (belts, braces, bands, etc.) are not allowed.
- Attire depicting war, violence or religious themes is forbidden.
- No sequins allowed for men.
- A skirt that does not fall further than the pelvic area over the leotard, tights or the unitard is allowed (as in Rhythmic Gymnastics).
- The style of the skirt (cut or decorations) is free, but the look of a ballet "tutu" is forbidden.
- Body paint is not allowed.
- Only skin colour taping is allowed (no braces/grips).
- Leotards that are almost all skin coloured (see Glossary) are not allowed. It appears as nudity on TV.

## Chair of Judges' Panel

### <FUNCTION>

See Part 2, Chapter 5

### <PROHIBITED MOVEMENTS>

- Building (stacking) the Steps (platforms) is not allowed except in the final pose, if included.
- Propelling (throwing in the air) the step(s).
- Violently handling the step (to kick and/or to throw the step/s to the other competitor/s or in the air).
- Any difficulty / acrobatic element.
- Jump from the step to the other step.
- Prohibited moves are not allowed. (See Part 2, Chapter 5).

### <PROHIBITED COLLABORATION>

- Pyramid height of the collaboration must not be higher than 2 persons standing in vertical position if included.

### <DEDUCTION>

**Make deductions and penalties by the Chair of Judges Panel:**

Code	Detail	Deductions
<b>A</b>	Presentation fault	- 0.2
<b>B</b>	Attire	- 0.2 (each criteria)
<b>C</b>	Missing national emblem	- 0.3
<b>D</b>	Time infraction ( $\pm$ 2 sec. of tolerance)	- 0.2
<b>E</b>	Time fault ( $\pm$ 5 sec. of tolerance or more)	- 0.5
<b>F</b>	Failure to appear on the competition area within 20 sec.	- 0.5
<b>G</b>	Prohibited collaboration (pyramid height)	- 0.5 (each time)
<b>H</b>	Prohibited moves	- 0.5 (each time)
<b>I</b>	Performing Difficulty / Acrobatic elements	- 0.5 (each time)
<b>J</b>	More than 3 collaborations	- 0.5 (each time)
<b>K</b>	Interruption of performance for 2-10 sec.	- 0.5 (each time)
<b>L</b>	Stop of performance more than 10 sec.	- 2.0
<b>M</b>	Themes in contravention of the Olympic Charter and the Code of Ethics	- 2.0
<b>W-1</b>	Presence in prohibited area	Warning
<b>W-2</b>	Improper behavior/manners	Warning
<b>W-3</b>	National tracksuit not being worn (see valid T.R.)	Warning
<b>D-1</b>	Walk-over	Disqualification
<b>D-2</b>	Serious breach of the FIG statutes, T.R., COP	Disqualification

## EXECUTION (10 points)

### <FUNCTION> (See Part 2, Chapter 5)

All movements must be performed with maximum precision (perfection). Any deviation will be deducted from 10.0 points with increments of 0.1 point.

Evaluate a competitor with weakest or larger mistake as an error.

The E-Jury evaluates the Technical Skills of the whole routine from beginning till the end of the following movements (start / end positions included):

- Synchronization (key to AS)
- Stepping technique
- Transitions & Links
- Partnerships: Collaborations and Interactions
- Placement of the Steps on the floor.

### <ERRORS>

#### > Descriptions

<b>Small Error</b>	Minor deviation from perfect execution	- 0.1
<b>Medium Error</b>	Significant deviation from perfect execution	- 0.3
<b>Large Error</b>	Wrong technique / Touching the floor / 1-touch	- 0.5
<b>FALL / Multiple Touches</b>	To drop or come down to the floor without control / Multiple touches	- 1.0

### <CRITERIA AND DEDUCTION>

#### Deductions for Choreography

- > Evaluate perfect Execution with maximum precision while performing Step sequences, transitions and Partnerships.

Choreography	Small	Medium	Large	FALL
Start and/or Ending Position	- 0.1	- 0.3		- 1.0
Step Sequences (each 8-count/unit)	- 0.1	- 0.3		- 1.0
Transitions / Links (each time)	- 0.1	- 0.3	- 0.5	- 1.0
Partnerships (each time)	- 0.1	- 0.3	- 0.5	- 1.0
Handling of the Step				- 1.0

#### Deductions for Synchronization (no limit)

The work must be synchronized or in cannon.

- > Evaluate all the competitors performing all movements with identical range of motion, precise timing and same quality.

Deduction of Synchronization		Small
Step Sequences		- 0.1 each time
All other movements		- 0.1 each time

## ARTISTRY (10 points)

### SCALE

Criteria	Poor				Satisfactory		Good		Very Good		Excellent
Music	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Step Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
General Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Routine	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

**<FUNCTION>** (See also Part 2, Chapter 5)

The A-Jury evaluates the all components of Choreography that matches perfectly with music and theme in order to transform a sport exercise into an artistic performance with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics.

**<Routine Components>**

The step routines should include:

- Step actions with different orientations and approaches to the step
- Formation changes, and different way to carry the step from one place to another
- Partnerships (collaboration) between the members of the group and the step (position of the step, use of the step)

The movements must be adequate for step (platform) and involve to the maximum of stepping with less choreography on the surface.

**<THEME>**

The routine must have a "THEME". It should give a story to the choreography. Not only with the attire but with the movements (stepping) and music (respecting the sport manner). The team must present choreography as a unit.

**<STEPPING>**

Stepping with Aerobic Basic Steps (Step-up/Step-down, V-step, Knee-Lift, Kick, Step touch, Tap-up/Tap-down, Turn Step, Over the Top, Lunge, etc.) throughout the routine in combination with arm movements.

This does not mean show the repetitions of the same stepping as in fitness class. Must demonstrate variety of stepping throughout the routine.

**<FORMATIONS>**

Choreography must show the change of formations in variety with or without the step (platform).

**<CONSECUTIVE 3 SETS>**

The routine must include consecutive 3 sets of 8-count (24-counts) stepping performed by all members on the same Step without moving the Steps (platforms).

This will be evaluated as same system as the Block of AMP sets.

**COMPOSITION: (6.0 pts)**

1. Music (max. 2.0 pts)
  - 1.1. Selection / Composition / Editing Quality (2.0 pts)
2. Step Content (max. 2.0 pts)
  - 2.1. Quantity – Amount of Sets (1.0 pt)
  - 2.2. Quality – Variety (1.0 pt)
3. General Content (max. 2.0 pts)
  - 3.1. Complexity / Variety (1.0 pt)
  - 3.2. Space (1.0 pt)

**PERFORMANCE: (4.0 pts)**

4. Artistic Routine (max. 2.0 pts)
  - 4.1. Construction of the Choreography (1.0 pt)
  - 4.2. Musicality (1.0 pt)
5. Artistic Performance (max. 2.0 pts)
  - 5.1. Presentation / Quality of the movements (2.0 pts)



# APPENDIX 1

## WORLD AGE GROUP COMPETITION



## WORLD AGE GROUP COMPETITIONS PROGRAMME 2022 – 2024

	National Development	Age Group	Junior
<b>AGE</b>	9-11 in the year of the competition	12-14 in the year of the competition	15-17 in the year of the competition
<b>CATEGORIES</b>	IM, IW, MP, TR, GR	IM, IW, MP, TR, GR, AD (8 competitors)	IM, IW, MP, TR, GR, AD, AS (AD/AS; 8 competitors)
<b>COMPETITION PROGRAMME</b>		<b>WAGC:</b> QUALIFICATIONS: <IM, IW, GR, AD> 1 unit per country and per categories <MP, TR> 2 units per country and per categories  FINALS: <All Categories> The 8 best units in EACH CATEGORY	<b>WAGC:</b> QUALIFICATIONS: <IM, IW, GR, AD, AS> 1 unit per country and per categories <MP, TR> 2 units per country and per categories  FINALS: <All Categories> The 8 best units in EACH CATEGORY
<b>EXCEPTIONS</b>	No 1 arm push up No 1 arm support	No 1 arm push up No 1 arm support	Maximum 4 floor elements
<b>MUSIC LENGTH</b>	1 minute 15 seconds (+/- 5sec)		1 minute 20 sec. (+/- 5sec)
<b>DIFFICULTY ELEMENTS</b>	Maximum: 7 elements	Maximum: 7 elements	Maximum: 7 elements
<b>ACROBATIC ELEMENTS</b>	2 elements from A1 to A2 (optional)	2 elements from A1 to A4 (optional)	2 elements from A1 to A5 (optional) No repetition and Salto 360° without twist ONLY. <IM / IW> 1 combination of Acrobatic Elements allowed.
<b>COMBINATION OF DIFF ELEMENTS</b>	No combination	1 combination of 2 diff elements allowed	1 combination of 2 diff elements allowed
<b>COEFFICIENT DIFF</b>	The total score will be divided by 2 points for all categories		
<b>COMPETITION SPACE</b>	IM / IW / MP / TR: 7 X 7 GR: 10 X 10	IM / IW: 7 X 7 MP/ TR / GR / AD: 10 X 10	All Categories: 10 X 10
<b>COMPULSORY ELEMENTS (Must be performed at the same time without any combination)</b>	3 elements (PU / W-PU: no minimum requirements) - PU or Wenson PU - Straddle Support - Air Turn	4 elements - Helicopter - Straddle or L- Support (max to 1/1turn) - Tuck Jump 1/1 turn - 2/1 turn	7 elements (must perform minimum of 4 families) - 1 element of 0.8 value - 2 elements of 0.7 value 4 elements of 0.6 value or lower
<b>ELEMENTS ALLOWED VALUE</b>	0.1 – 0.4	0.2 – 0.6	0.2 – 0.8

	National Development	Age Group	Junior
<b>AGE</b>	9-11 in the year of the competition	12-14 in the year of the competition	15-17 in the year of the competition
<b>PUSH UP / SPLIT LANDING</b> (Difficulty Elements (Group B) / Acrobatic Elements)	<IM> • No PU and Split landing < IW/MP/TR/GR > • No PU landing • Maximum 1 element landing in SPLIT	<IM> • Maximum 1 element landing in PU • No Split landing elements < IW/MP/TR/GR > • Maximum 1 element landing in PU OR • Maximum 1 element landing in Split	<IM> • Maximum 2 elements landing in PU • No Split landing elements <IW/MP/TR/GR> • Maximum 1 element landing in PU AND • Maximum 1 element landing in Split
<b>COLLABORATIONS</b>	Minimum 1 collaboration	Minimum 2 collaborations	Minimum 3 collaborations
<b>ATTIRE</b>	FIG Code of Points (no make-up) Optional tights Form fitting body shorts allowed (boys and girls).	FIG Code of Points (LIGHT make-up)	FIG Code of Points
<b>JUDGES' PANEL</b>	For <b>National Development</b> : 2-4 A-Jury, 2-4 E-Jury, 1-2 D-Jury, 2 L-Jury, 1 T-Jury, 1 CJP For <b>WAGC</b> : 4-6 A-Jury, 4-6 E-Jury, 2 D-Jury, 2 L-Jury, 1 T-Jury, 1 CJP According to the FIG Judges rules, the FIG Technical Regulations, the Aerobic Gymnastics Code of Points.		

## Deductions

	National Development	Age Group	Junior
<b>AGE</b>	<b>9-11 years old</b> in the year of the competition	<b>12-14 years old</b> in the year of the competition	<b>15-17 years old</b> in the year of the competition
<b>DIFFICULTY DEDUCTIONS</b> (-0.5 EACH TIME)	<ul style="list-style-type: none"> <li>▪ More than 7 elements</li> <li>▪ Compulsory elements: missing or in any combination or not at the same time</li> <li>▪ Elements with more than 0.5 value</li> <li>▪ Performing elements not allowed</li> <li>▪ Elements landing to PU</li> <li>▪ More than 1 jump element landing in split</li> <li>▪ Combination of elements</li> <li>▪ Repetition of an element</li> </ul>	<ul style="list-style-type: none"> <li>▪ More than 7 elements</li> <li>▪ Compulsory elements: missing or in any combination or not at the same time</li> <li>▪ Elements with more than 0.7 value</li> <li>▪ Performing elements not allowed</li> <li>▪ More than 1 jump element landing to PU or Split</li> <li>▪ More than 1 combination of 2 elements</li> <li>▪ Combination of 3 elements</li> <li>▪ Repetition of an element</li> </ul>	<ul style="list-style-type: none"> <li>▪ More than 7 elements</li> <li>▪ Performing more elements / values than allowed</li> <li>▪ Performing elements not allowed</li> <li>▪ Elements with more than 0,9 value</li> <li>▪ More than 2 jump elements landing in Split/PU</li> <li>▪ IW, MP, TR, GR; More than 1 split landing in</li> <li>▪ IW, MP, TR, GR; More than 1 PU landing in</li> <li>▪ IM; Split landing (Group B)</li> <li>▪ IM; More than 2 PU landing in</li> <li>▪ Combination of 3 elements</li> <li>▪ Repetition of an element</li> </ul>
<b>CJP DEDUCTION</b> (-0.5 EACH TIME)	<ul style="list-style-type: none"> <li>▪ Performing Acrobatic elements (A3 to A5)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performing Acrobatic elements (A5)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performing Salto 360° with twist</li> <li>▪ 2 Acrobatic Elements together combine with element</li> <li>▪ Performing more than 2 Acro elements</li> </ul>



# APPENDIX 2

## SHORTHAND SYMBOLS

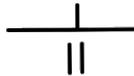
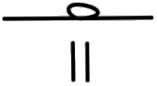


FORM				
Straight	Straddle	Pike	Tuck	Cossack
	^	/	/	W

PLACE THE BODY			
Airborne (in the air)	In Support	Landing from Airborne	Jump (Feet / Foot)
—	⌒	=	

FORM AND ACTIONS						
Switch	Straddle	Balance	Free Support	Hinge	Lateral	1 Arm / 1 Leg
Z	^	~	f	•	→	1 Leg or take off: 1 on left Arm or landing: 1 on right

ROTATION (TURN / TWIST)					
1/2 turn (180°)	1/1 turn (360°)	1 1/2 turn (540°)	2/1 turn (720°)	2 1/2 turn (900°)	3/1 turn (1080°)
∪	○	∅	⊗	⊗	⊗
1/2 twist (180°)	1/1 twist (360°)	1 1/2 twist (540°)	2/1 twist (720°)	2 1/2 twist (900°)	3/1 twist (1080°)
⊕	⊕	⊕	⊕	⊕	⊕

DIFFICULTY ELEMENTS							
GROUP A (Floor Elements)							
Push Up	Wenson PU	Straddle Cut	Reverse Cut	A-Frame	High-V	Double Leg Circle	Flair
							
Helicopter	Straddle Support	L-Support	V-Support	High V-Support	Straddle Planche	Planche	
							
GROUP B (Airborne Elements)							
Air Turn	Free Fall	Gainer	Butterfly	Off Axis	Tuck	Cossack	
							
Pike	Straddle	Frontal Split	Scissors Leap	Switch Split	Split (sagittal)		
							
GROUP C (Standing Elements)							
Turn	Horizontal Turn	Split (sagittal)	Vertical Split	Illusion	Free Illusion	Balance Turn	
							

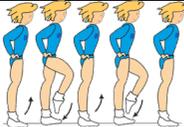
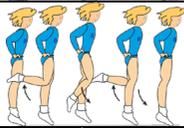
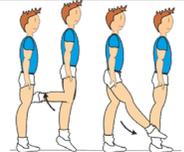
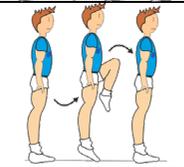
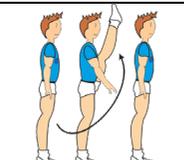
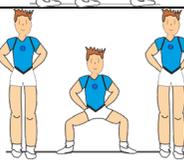
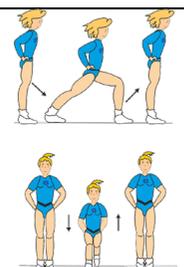
**Apparatus Supplier for the 48th FIG  
Artistic Gymnastics World Championships Doha**



# APPENDIX 3

## 7-BASIC STEP DESCRIPTION



Name	Description (all the steps must be performed with rebound – interlocking with hip, knee, foot joints)		Optimal Step
<b>March</b>	<ul style="list-style-type: none"> <li>➤ Leg is bending in front of body: Hip and knee flexion.</li> <li>➤ Ankle shows clear movement, toe-ball-heel.</li> <li>➤ Total movement is upwards, not downwards.</li> <li>➤ Upper body is erect with neutral spine, natural alignment.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Upper body shows core strength, no co-movement upwards-downwards or forwards-backwards.</li> <li>➤ Amplitude: From neutral position to full plantar flexion of ankle, 30-40° flexion in hip and knee</li> </ul>	
<b>Jog</b>	<ul style="list-style-type: none"> <li>➤ Lower leg is lifted maximally backwards to the gluteus.</li> <li>➤ Neutral hip or slight hip flexion or extension (+/- 10°).</li> <li>➤ Knee flexion.</li> <li>➤ Ankle is showing plantar flexion at top position.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Feet show controlled movement, landing toe-ball-heel.</li> <li>➤ Upper body is erect with neutral spine, natural alignment.</li> <li>➤ Amplitude: Neutral position to 0-10° hip extension, 110-130° knee flexion, full plantar flexion</li> </ul>	
<b>Skip</b>	<ul style="list-style-type: none"> <li>➤ Skip starts as a jog with hip extension, knee flexion and heel backwards to the gluteus to set of a low kick with hip flexion of 30-45° and full knee extension to 0° - a skip.</li> <li>➤ Movement is seen in both hip and knee.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Muscle control is shown through all of the movement. Lower leg is stopped by the quadriceps.</li> <li>➤ Upper body stays erect with neutral spine, natural alignment.</li> <li>➤ Amplitude: From neutral hip to 30-45° flexion, from full knee flexion to complete extension</li> </ul>	
<b>Knee lift</b>	<ul style="list-style-type: none"> <li>➤ Working leg shows a high degree of flexion in hip and knee, minimum 90° flexion in both joints.</li> <li>➤ When thigh of moving is at the top position, the lower leg is vertical, with ankle plantar flexion.</li> <li>➤ Elevated Ankle can be dorsal or plantar flexed but muscle control must show.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Standing leg is straight, maximum knee/hip flexion is approx. 10°.</li> <li>➤ Upper body stays erect with neutral spine, natural alignment.</li> <li>➤ Amplitude: From neutral position to minimum 90° flexion in hip and knee of working leg.</li> </ul>	
<b>Kick</b>	<ul style="list-style-type: none"> <li>➤ Straight leg high kick, minimum amplitude: heel at shoulder height, approx. 145°.</li> <li>➤ Only movement is hip flexion. Leg is straight – knee joint is showing no movement.</li> <li>➤ Ankle is plantar flexed throughout movement.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Standing leg stays straight, maximum knee/hip flexion approx 10°.</li> <li>➤ Upper body stays erect with neutral spine, natural alignment.</li> <li>➤ Amplitude: From neutral position to 150-180° hip flexion in working leg. Knee shows full extension throughout movement.</li> </ul>	
<b>Jumping Jack</b>	<ul style="list-style-type: none"> <li>➤ A hop out and in with legs bending. Natural outwards rotation in hip joint.</li> <li>➤ Landing is with feet further than shoulder width apart, knees and feet point outwards.</li> <li>➤ Controlled but powerful take off and landing. Precise and controlled movement of ankle and foot – toe-ball-heel action.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Hopping in: Feet/heels together, toes point forward (preferred) or outward.</li> <li>➤ Upper body is erect with neutral spine, natural alignment.</li> <li>➤ Amplitude: From neutral position to approximately shoulder width plus 2 foot lengths apart with 25-45° flexion in hip/knees (more if in super low or low with grand plié position)</li> </ul>	
<b>Lunge</b>	<ul style="list-style-type: none"> <li>➤ Legs/feet start together or shoulder width apart, no outward rotation at hip. One leg is extended (without locking the knee) backwards in the sagittal plane.</li> <li>➤ Heels are lowered with control.</li> <li>➤ Feet stay in sagittal plane. Whole body moves (side to side) as a unit.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Low impact: Body slightly forward (front leg is weight bearing), straight line from neck to heel.</li> <li>➤ High impact: Legs are hopping, alternating, in the sagittal plane in a cross-country skiing motion.</li> <li>➤ Amplitude: Approx. 2-3 feet apart in sagittal plane. (Lunge variations = different amplitudes).</li> </ul>	

# APPENDIX 4

## DIFFICULTY ELEMENTS DESCRIPTION

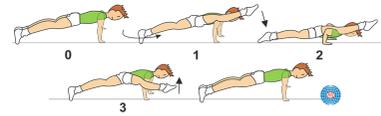


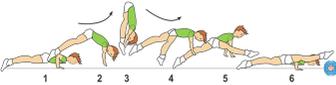
# GROUP A - FLOOR ELEMENTS

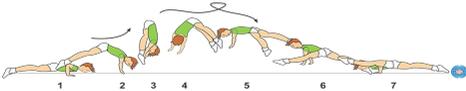
Family **1** Dynamic Strength

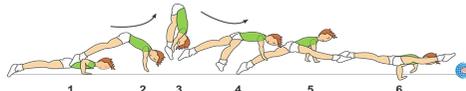
**A-FRAME**

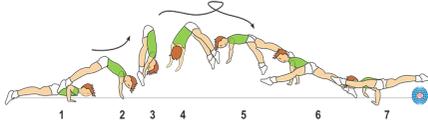
No.	Value	<b>PUSH UP</b>		
<b>A 101</b>	<b>0.1</b>	<ol style="list-style-type: none"> <li>1. Front support.</li> <li>2. Perform a push up with the downward and the upward phase.</li> <li>3. Return to front support.</li> </ol>		
No.	Value	<b>EXPLOSIVE A-FRAME</b>		
<b>A 104</b>	<b>0.4</b>	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne.</li> <li>3. The pike requires vertical legs and knees close to the chest.</li> <li>4. Land in Push up</li> </ol>		
No.	Value	<b>EXPLOSIVE A-FRAME ½ TURN</b>		
<b>A 106</b>	<b>0.6</b>	<ol style="list-style-type: none"> <li>1. Front support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°.</li> <li>3. The airborne pike requires vertical legs, knees close to the chest.</li> <li>4. Push up.</li> </ol>		
No.	Value	<b>EXPLOSIVE A-FRAME TO SPLIT</b>		
<b>A114</b>	<b>0.4</b>	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne.</li> <li>3. The pike requires vertical legs , knees close to the chest.</li> <li>4. Show a Split when both hands and foot make contact with the floor</li> </ol>		
No.	Value	<b>EXPLOSIVE A-FRAME ½ TURN TO SPLIT</b>		
<b>A 116</b>	<b>0.6</b>	<ol style="list-style-type: none"> <li>1. Front support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°.</li> <li>3. The airborne pike requires vertical legs, knees close to the chest.</li> <li>4. Show a Split when both hands and foot make contact with the floor.</li> </ol>		

No.	Value	<b>WENSON PUSH UP</b>		
A 122	0.2	<ol style="list-style-type: none"> <li>1. Front Support with one extended leg supported on the upper part of the Triceps of the same side (Wenson).</li> <li>2. Both legs must be straight.</li> <li>3. From Wenson a push up is performed.</li> <li>4. Finish in Front Support.</li> </ol>		

No.	Value	<b>EXPLOSIVE A-FRAME TO WENSON</b>		
A 125	0.5	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne.</li> <li>3. The pike requires vertical legs, knees close to the chest.</li> <li>4. Show a Wenson push up when both hands and foot make contact with the floor</li> </ol>		

No.	Value	<b>EXPLOSIVE A-FRAME 1/2 TURN TO WENSON</b>		
A 127	0.7	<ol style="list-style-type: none"> <li>1. Front support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°.</li> <li>3. The airborne pike requires vertical legs, knees close to the chest.</li> <li>4. Show a Wenson push up when both hands and foot make contact with the floor.</li> </ol>		

No.	Value	<b>EXPLOSIVE A-FRAME TO LIFTED WENSON</b>		
A 136	0.6	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne.</li> <li>3. The pike requires vertical legs and knees close to the chest.</li> <li>4. Show a Lifted Wenson push up when both hands and foot make contact with the floor</li> </ol>		

No.	Value	<b>EXPLOSIVE A-FRAME 1/2 TURN TO LIFTED WENSON</b>		
A 138	0.8	<ol style="list-style-type: none"> <li>1. Front support.</li> <li>2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°.</li> <li>3. The airborne pike requires vertical legs, knees close to the chest.</li> <li>4. Show a Lifted Wenson PU when both hands make contact with the floor.</li> </ol>		

No.	Value	STRADDLE CUT		
A 145	0.5	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. After the arms bend, both arms and legs push the body upwards into airborne.</li> <li>3. While airborne, the legs straddle sideways and cut forward to land extended in rear support, feet lifted off the floor during the skill.</li> <li>4. Back support (or rear support).</li> </ol>		
No.	Value	STRADDLE CUT 1/2 TWIST TO SPLIT		
A 147	0.7	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Perform a Straddle-Cut.</li> <li>3. Airborne phase must be shown before the cut.</li> <li>4. During the Straddle Cut, in the flight phase, the body twists 180°.</li> <li>5. Land in Split.</li> </ol>		
No.	Value	STRADDLE CUT 1/2 TWIST TO PUSH UP		
A 148	0.8	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Perform a Straddle-Cut.</li> <li>3. Airborne phase must be shown before the cut.</li> <li>4. During the Straddle Cut, in the flight phase, the body twists 180°.</li> <li>5. Land in Push up.</li> </ol>		
No.	Value	STRADDLE CUT 1/2 TWIST TO WENSON		
A 149	0.9	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Perform a Straddle-Cut.</li> <li>3. Airborne phase must be shown before the cut.</li> <li>4. During the Straddle Cut, in the flight phase, the body twists 180 degrees.</li> <li>5. Wenson.</li> </ol>		

No.	Value	<b>STRADDLE CUT ½ TWIST TO LIFTED WENSON</b>		
A 150	1.0	<ol style="list-style-type: none"> <li>1. Front Support.</li> <li>2. Perform a Straddle-Cut.</li> <li>3. Airborne phase must be shown before the cut.</li> <li>4. During the Straddle Cut, in the flight phase, the body twists 180 degrees.</li> <li>5. Land in lifted Wenson.</li> </ol>		

Family **1**

Dynamic Strength

**EXPLOSIVE HIGH-V**

No.	Value	<b>EXPLOSIVE HIGH-V ½ TWIST TO PUSH UP</b>		
A 157	0.7	<ol style="list-style-type: none"> <li>1. High V support.</li> <li>2. Extending the legs upwards and forward, execute a 180° twist, straight body, legs together.</li> <li>3. Push up.</li> </ol>		

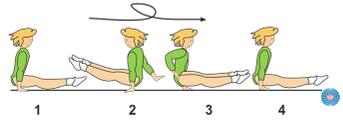
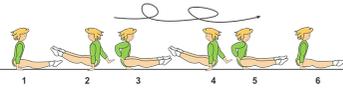
No.	Value	<b>EXPLOSIVE HIGH-V ½ TWIST TO SPLIT</b>		
A 158	0.8	<ol style="list-style-type: none"> <li>1. High V support.</li> <li>2. Extending the legs upward and forward, push the floor for raising the top of the body upward and forward while turning 180°.</li> <li>3. Simultaneously, open the legs in the sagittal plane.</li> <li>4. Sagittal Split.</li> </ol>		

No.	Value	<b>EXPLOSIVE HIGH-V ½ TWIST TO WENSON</b>		
A 159	0.9	<ol style="list-style-type: none"> <li>1. High V support.</li> <li>2. Extending the legs upwards and forward, execute a 180° twist</li> <li>3. While twisting, the body extends.</li> <li>4. Wenson.</li> </ol>		

Family **2**

Static Strength

**L SUPPORT**

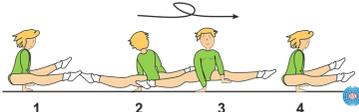
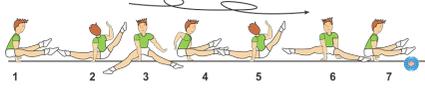
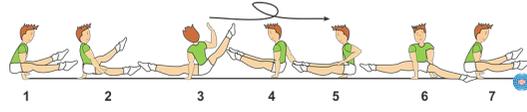
No.	Value	<b>L-SUPPORT</b>		
A 202	0.2	<ol style="list-style-type: none"> <li>1. Seated legs together.</li> <li>2. Both hands are placed at the side of the body close to the hips.</li> <li>3. The body is supported by both arms with only the hands in contact with the floor.</li> <li>4. Hips are flexed and legs parallel to the floor. Hold for 2 seconds.</li> </ol>		
A 204	0.4	<ol style="list-style-type: none"> <li>1. L-support.</li> <li>2. The body turns 360°. Hold for 2 seconds, at the start, during or end of the turn. Changing hands on the floor up to 4 times.</li> <li>3. L-support.</li> </ol>		
A 206	0.6	<ol style="list-style-type: none"> <li>1. L-support.</li> <li>2. The body turns 720°. Changing hands on the floor up to 8 times.</li> <li>3. L-support.</li> </ol>		

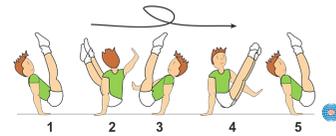
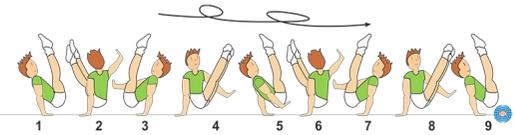
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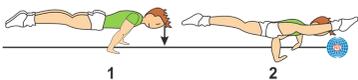
Static Strength

**STRADDLE SUPPORT**

No.	Value	<b>STRADDLE SUPPORT</b>		
A 212	0.2	<ol style="list-style-type: none"> <li>1. Straddle seat.</li> <li>2. The body is supported by both arms with only the hands in contact with the floor.</li> <li>3. Both hands are placed in front of the body.</li> <li>4. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor.</li> <li>5. Hold for 2 seconds.</li> </ol>		

No.	Value	<b>STRADDLE SUPPORT 1/1 TURN</b>	
A 214	0.4	<ol style="list-style-type: none"> <li>1. Straddle support.</li> <li>2. The body turns 360°.</li> <li>3. Hold for 2 seconds, at the start, during or end of the turn.</li> <li>4. Changing hands on the floor up to 4 times.</li> </ol>	 
No.	Value	<b>STRADDLE SUPPORT 2/1 TURNS</b>	
A 216	0.6	<ol style="list-style-type: none"> <li>1. Straddle support.</li> <li>2. The body turns 720°. Hold for 2 seconds, at the start, during or end of the turns.</li> <li>3. Changing hands on the floor up to 8 times.</li> </ol>	 
No.	Value	<b>1 ARM STRADDLE SUPPORT</b>	
A 225	0.5	<ol style="list-style-type: none"> <li>1. The body is supported by one arm with only the hand in contact with the floor.</li> <li>2. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor.</li> <li>3. Hold for 2 seconds.</li> <li>4. The placement of the free arm is optional.</li> </ol>	 
No.	Value	<b>1 ARM 1/1 TURN STRADDLE SUPPORT</b>	
A 228	0.8	<ol style="list-style-type: none"> <li>1. 1 arm Straddle support.</li> <li>2. The body turns 360°.</li> <li>3. Hold for 2 seconds, at the start, during or end of the turn.</li> <li>4. The turn is performed with only one arm support on the spot.</li> </ol>	 
No.	Value	<b>STRADDLE / L SUPPORT 1/1 TURNS</b>	
A 235	0.5	<ol style="list-style-type: none"> <li>1. Straddle Support.</li> <li>2. The body turns 720°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn.</li> <li>3. Straddle Support</li> </ol>	 
No.	Value	<b>STRADDLE / L SUPPORT 2/1 TURNS</b>	
A 237	0.7	<ol style="list-style-type: none"> <li>1. Straddle Support.</li> <li>2. The body turns 720°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn.</li> <li>3. Straddle Support</li> </ol>	 

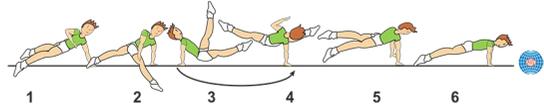
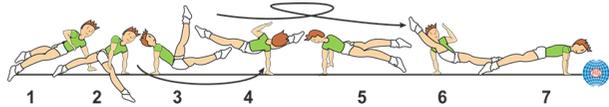
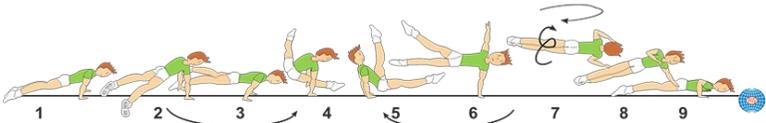
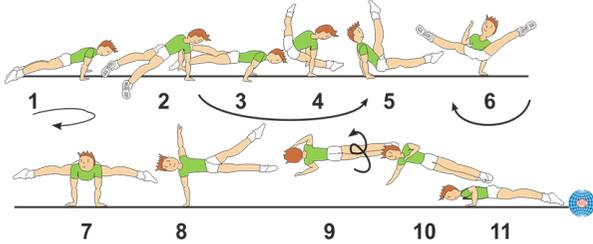
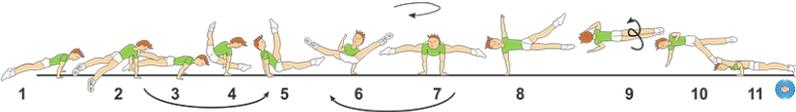
No.	Value	<b>V-SUPPORT</b>		
<b>A 245</b>	<b>0.5</b>	<ol style="list-style-type: none"> <li>1. The body is supported by both arms with only the hands in contact with the floor.</li> <li>2. Both hands are placed at the side of the body close to the hips.</li> <li>3. Hips are flexed and legs together are lifted to the vertical, close to the chest (V-Support). Hold for 2 seconds.</li> </ol>		
No.	Value	<b>V-SUPPORT 1/1 TURN</b>		
<b>A 247</b>	<b>0.7</b>	<ol style="list-style-type: none"> <li>1. V-support.</li> <li>2. The body turns 360°. Hold for 2 seconds, at the start, during or end of the turn. Changing hands on the floor up to 4 times.</li> <li>3. V-support.</li> </ol>		
No.	Value	<b>V-SUPPORT 2/1 TURNS</b>		
<b>A 249</b>	<b>0.9</b>	<ol style="list-style-type: none"> <li>1. V-support.</li> <li>2. The body turns 720°. Changing hands on the floor up to 8 times.</li> <li>3. V-support.</li> </ol>		
No.	Value	<b>HIGH V-SUPPORT</b>		
<b>A 258</b>	<b>0.8</b>	<ol style="list-style-type: none"> <li>1. The body is supported by both arms with only the hands in contact with the floor.</li> <li>2. The placement of the hands: Both hands are placed at the side of the body close to the hips.</li> <li>3. Hips are flexed and legs are lifted off the floor until the back is parallel to the floor with thighs close to the chest (Pike).</li> <li>4. Hold for 2 seconds.</li> </ol>		
No.	Value	<b>HIGH V-SUPPORT 1/1 TURN</b>		
<b>A 260</b>	<b>1.0</b>	<ol style="list-style-type: none"> <li>1. High V-support.</li> <li>2. The body turns 360°. Changing hands on the floor up to 4 times. Hold for 2 seconds, at the start, during or end of the turn.</li> <li>3. High V-support.</li> </ol>		

No.	Value	<b>STRADDLE PLANCHE</b>		
A 266	0.6	<ol style="list-style-type: none"> <li>1. A support in which the body is supported on both hands with straight arms.</li> <li>2. Hands may be turned out at the wrist or pointing towards the feet.</li> <li>3. Legs are in straddle.</li> <li>4. Hold for 2 seconds.</li> <li>5. The body line must not exceed 20° above parallel.</li> </ol>		
No.	Value	<b>STRADDLE PLANCHE TO LIFTED WENSON</b>		
A 268	0.8	<ol style="list-style-type: none"> <li>1. Straddle Planche. Hold for 2 seconds.</li> <li>2. Bend the arms, kicking one leg laterally forwards</li> <li>3. Lifted Wenson.</li> </ol>		
No.	Value	<b>STRADDLE PLANCHE TO LIFTED WENSON AND BACK</b>		
A 270	1.0	<ol style="list-style-type: none"> <li>1. Straddle Planche. Hold for 2 seconds.</li> <li>2. Bend the arms, kicking one leg laterally forwards to the Lifted Wenson.</li> <li>3. Return to Straddle Planche, Hold for 2 seconds.</li> </ol>		
No.	Value	<b>PLANCHE</b>		
A 278	0.8	<ol style="list-style-type: none"> <li>1. Planche, legs together.</li> <li>2. Hands may be turned out at the wrist or pointing towards the feet, the body line must not exceed 20° above parallel.</li> <li>3. Hold for 2 seconds.</li> </ol>		
No.	Value	<b>PLANCHE TO LIFTED WENSON</b>		
A 280	1.0	<ol style="list-style-type: none"> <li>1. Planche.</li> <li>2. Hold for 2 seconds.</li> <li>3. Bend the arms, kicking one leg laterally forwards to a Lifted Wenson, the body maintaining alignment.</li> </ol>		

Family **3**

Leg Circle

**FLAIR**

No.	Value	FLAIR
<b>A 305</b>	<b>0.5</b>	<ol style="list-style-type: none"> <li>1. Straddle Front support. Legs apart to initiate the swing.</li> <li>2. From a free front support on both hands, legs circle straddle around the body.</li> <li>3. Front Support.</li> </ol>
		
		
No.	Value	FLAIR 1/1 TURN
<b>A 307</b>	<b>0.7</b>	<ol style="list-style-type: none"> <li>1. Straddle Front support. Legs apart to initiate the swing.</li> <li>2. From a free front support on both hands, legs circle straddle around the body.</li> <li>3. While performing Flair, turning 360°</li> <li>4. Front Support.</li> </ol>
		
		
No.	Value	FLAIR 1/1 TWIST AIRBORNE TO PU
<b>A 308</b>	<b>0.8</b>	<ol style="list-style-type: none"> <li>1. Straddle Front Support.</li> <li>2. Perform Flair. Before the end of the flair, 1/1 twist in airborne position</li> <li>3. Front support.</li> </ol>
		
		
No.	Value	FLAIR 1/2 TURN, 1/1 TWIST AIRBORNE TO PU
<b>A 309</b>	<b>0.9</b>	<ol style="list-style-type: none"> <li>1. Straddle Front Support.</li> <li>2. Perform Flair. Before the end of the flair, 1/2 turn and 1/1 twist in airborne position</li> <li>3. Front support.</li> </ol>
		
		
No.	Value	FLAIR 1/2 TURN, 1/1 TWIST AIRBORNE TO WENSON
<b>A 310</b>	<b>1.0</b>	<ol style="list-style-type: none"> <li>1. Straddle Front Support.</li> <li>2. Perform Flair. Before the end of the flair, 1/2 turn and 1/1 twist in airborne position</li> <li>3. Front support or to Wenson.</li> </ol>
		
		

No.	Value	FLAIR TO SPLIT		
A 315	0.5	<ol style="list-style-type: none"> <li>1. Straddle Front support. Legs apart to initiate the swing</li> <li>2. From a free front support on both hands, legs circle straddle around the body.</li> <li>3. Sagittal Split.</li> </ol>		
No.	Value	FLAIR 1/1 TURN TO SPLIT		
A 317	0.7	<ol style="list-style-type: none"> <li>1. Straddle Front Support.</li> <li>2. Perform Flair.</li> <li>3. While performing Flair, turning 360°</li> <li>4. Land in Split</li> </ol>		
No.	Value	FLAIR + AIR FLAIR		
A 319	0.9	<ol style="list-style-type: none"> <li>1. From straddle front support.</li> <li>2. Perform a Flair.</li> <li>3. Perform air flair in vertical position.</li> <li>4. Front support.</li> </ol>		
No.	Value	FLAIR TO WENSON		
A 326	0.6	<ol style="list-style-type: none"> <li>1. Straddle front support.</li> <li>2. Perform Flair.</li> <li>3. Wenson.</li> </ol>		
No.	Value	FLAIR 1/1 TURN TO WENSON		
A 328	0.8	<ol style="list-style-type: none"> <li>1. Straddle Front Support.</li> <li>2. Perform Flair.</li> <li>3. While performing Flair, turning 360°.</li> <li>4. Wenson.</li> </ol>		
No.	Value	FLAIR 1/1 SPINDLE TO WENSON		
A 329	0.9	<ol style="list-style-type: none"> <li>1. From straddle Front Support, on one arm to initiate the rotation</li> <li>2. Swing straddle legs up to back support on hands, 1/2 turn on one arm to arrive in back support, straddle legs, then 1/2 twist.</li> <li>3. Wenson.</li> </ol>		

No.	Value	<b>HELICOPTER</b>		
A 334	0.4	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. The leading leg crosses over the other leg to initiate the rotation, one arm on the floor at the beginning of the movement. As the leading leg circles over the body the hand is lifted and replaced by the upper back. Perform a 180° twist, both legs circle over the body while rotating.</li> <li>3. Push up, facing the same direction as the starting seated.</li> </ol>		
No.	Value	<b>HELICOPTER 1/1 TURN TO PU</b>		
A 336	0.6	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. The leading leg crosses over the other leg to initiate the rotation, one arm on the floor at the beginning of the movement. Perform a 360° turn on back.</li> <li>3. Push up into airborne phase, facing the same direction as the starting seated.</li> </ol>		
No.	Value	<b>HELICOPTER 1/1 TWIST AIRBORNE TO PU</b>		
A 338	0.8	<ol style="list-style-type: none"> <li>1. Straddle Sit</li> <li>2. The leading leg crosses over the other leg to initiate the rotation.</li> <li>3. One arm is on the floor at the beginning of the movement.</li> <li>4. As the leading leg circles over the body the hand is lifted and push the whole body into the airborne phase. Perform a 360° twist airborne.</li> <li>5. Push up facing the same direction as the starting seated.</li> </ol>		
No.	Value	<b>HELICOPTER, 1/1 TURN 1/1 TWIST AIRBORNE TO PU</b>		
A 340	1.0	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. While performing a Helicopter, body turns 360° on back.</li> <li>3. Push up into airborne phase, land in push up facing the same direction as the starting seated.</li> </ol>		
No.	Value	<b>HELICOPTER TO SPLIT</b>		
A 344	0.4	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. Perform Helicopter.</li> <li>3. Land in Sagittal Split.</li> </ol>		

No.	Value	<b>HELICOPTER 1/1 TURN TO SPLIT</b>		
A 346	0.6	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. While performing a Helicopter, body turns 360° on back.</li> <li>3. Push up into airborne phase, land in split facing the same direction as the starting seated.</li> </ol>		

No.	Value	<b>HELICOPTER TO WENSON</b>		
A 355	0.5	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. Perform a Helicopter.</li> <li>3. Wenson.</li> </ol>		

No.	Value	<b>HELICOPTER TO LIFTED WENSON</b>		
A 356	0.6	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. Perform a Helicopter.</li> <li>3. Lifted Wenson.</li> </ol>		

No.	Value	<b>HELICOPTER 1/1 TURN TO WENSON</b>		
A 357	0.7	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. While performing a Helicopter, body turns 360° on back.</li> <li>3. Push up into airborne phase, land in Wenson facing the same direction as the starting seated.</li> </ol>		

No.	Value	<b>HELICOPTER 1/1 TURN TO LIFTED WENSON</b>		
A 358	0.8	<ol style="list-style-type: none"> <li>1. Straddle Sit.</li> <li>2. While performing a Helicopter, body turns 360° on back.</li> <li>3. Push up into airborne phase, land in lifted Wenson facing the same direction as the starting seated.</li> </ol>		

# GROUP B - AIRBORNE ELEMENTS

Family **4** Dynamic Jump

**AIR TURN**

No.	Value	1/1 AIR TURN		
B 403	0.3	<ol style="list-style-type: none"> <li>1. A two-foot take off with the body vertical, fully extended.</li> <li>2. While airborne the body turns 360°. Position of arms is optional.</li> <li>3. Landing with feet together.</li> </ol>		
B 405	0.5	<ol style="list-style-type: none"> <li>1. A two-foot take off with the body vertical, fully extended.</li> <li>2. While airborne the body turns 720°. Position of arms is optional.</li> <li>3. Landing with feet together.</li> </ol>		
B 408	0.8	<ol style="list-style-type: none"> <li>1. A two-foot take off jump with the body vertical, fully extended.</li> <li>2. While airborne the body turns 1080°. Position of arms is optional.</li> <li>3. Landing with feet together.</li> </ol>		

Family **4** Dynamic Jump

**FREE FALL**

No.	Value	FREE FALL AIRBORNE		
B 414	0.4	<ol style="list-style-type: none"> <li>1. A two-foot take off.</li> <li>2. The athlete jumps upwards and forward, straight body,</li> <li>3. Landing in Push Up, hands and feet together.</li> </ol>		

No.	Value	<b>FREE FALL 1/1 TWIST AIRBORNE</b>		
B 416	0.6	<ol style="list-style-type: none"> <li>1. A two-foot take off.</li> <li>2. The athlete jumps to initiate the fall and at the same time a 360° twist.</li> <li>3. Hands and feet land together in Push up.</li> </ol>		

No.	Value	<b>FREE FALL 2/1 TWIST AIRBORNE</b>		
B 418	0.8	<ol style="list-style-type: none"> <li>1. A two-foot take off.</li> <li>2. The athlete jumps to initiate the fall and at the same time a 720° twist.</li> <li>3. Hands and feet land together in Push up</li> </ol>		

No.	Value	<b>FREE FALL 3/1 TWIST AIRBORNE</b>		
B 420	1.0	<ol style="list-style-type: none"> <li>1. A two-foot take off.</li> <li>2. Push off from the floor to initiate the fall forward and is immediately followed by a 1080° twist.</li> <li>3. Hands and feet land together in Push up.</li> </ol>		

**Family 4** Dynamic Jump

**GAINER**

No.	Value	<b>GAINER 1/2 TWIST</b>		
B 425	0.5	<ol style="list-style-type: none"> <li>1. From standing, one leg swings forward to lift the body upwards, parallel to the floor.</li> <li>2. Both legs come together while airborne (Gainer), a 180° twist is performed with a straight body.</li> <li>3. Hands and feet land together in Push up.</li> </ol>		

No.	Value	<b>GAINER 1 1/2 TWIST</b>		
B 427	0.7	<ol style="list-style-type: none"> <li>1. From standing, one leg swings forward to lift the body upwards, parallel to the floor.</li> <li>2. Both legs come together while airborne (Gainer), a 540° twist is performed with a straight body.</li> <li>3. Hands and feet land together in Push up.</li> </ol>		

No.	Value	<b>GAINER 2 ½ TWIST</b>	
B 430	1.0	<ol style="list-style-type: none"> <li>1. From standing, one leg swings forward to lift the body upwards, parallel to the floor.</li> <li>2. Both legs come together while airborne (Gainer), a 90° twist is performed with a straight body.</li> <li>3. Hands and feet land together in Push up.</li> </ol>	

Family **4** Dynamic Jump

**BUTTERFLY**

No.	Value	<b>BUTTERFLY</b>	
B 435	0.5	<ol style="list-style-type: none"> <li>1. With a 1/2 turn on the floor before one-foot take off.</li> <li>2. Kick the free leg straight and backward to lift the body upward with slight arch on the back.</li> <li>3. While airborne, legs flies open in straddle with body in horizontal position.</li> <li>4. Landing in one foot.</li> </ol>	

No.	Value	<b>BUTTERFLY 1/1 TWIST</b>	
B 437	0.7	<ol style="list-style-type: none"> <li>1. With a 1/2 turn on the floor before one-foot take off</li> <li>2. Kick the free leg straight and to swing diagonally backward to lift the body upward with slight arch on the back.</li> <li>3. While airborne, legs flies open in straddle and body rotates to perform a full twist (360°) in horizontal position.</li> <li>4. Landing in one foot.</li> </ol>	

No.	Value	<b>BUTTERFLY 2/1 TWIST</b>	
B 439	0.9	<ol style="list-style-type: none"> <li>1. With a 1/2 turn on the floor before one-foot take off</li> <li>2. Kick the free leg straight and to swing diagonally backward to lift the body upward with slight arch on the back.</li> <li>3. While airborne, legs flies open in straddle and body rotates to perform a full twist (720°) in horizontal position.</li> <li>4. Landing in one foot.</li> </ol>	

Family **4** Dynamic Jump

**OFF AXIS**

No.	Value	<b>1 ½ TWISTOFF AXIS JUMP</b>		
B 447	0.7	<ol style="list-style-type: none"> <li>1. A one-foot take off, kicking the free leg upward and diagonally</li> <li>2. While airborne, the body inclines backward to be out of axis in Tuck position with 1 ½ longitudinal rotation (540°), arms close to the chest.</li> <li>3. Landing in standing position.</li> </ol>		

No.	Value	<b>1 ½ TWISTOFF AXIS JUMP TO PU</b>		
B 449	0.9	<ol style="list-style-type: none"> <li>1. A one-foot take off, kicking the free leg upward and diagonally</li> <li>2. While airborne, the body inclines backward to be out of axis in Tuck position with 1 ½ longitudinal rotation (540°), arms close to the chest.</li> <li>3. Landing in Push up position.</li> </ol>		

Family **5** Form Jump

**TUCK**

No.	Value	<b>TUCK JUMP</b>		
B 502	0.2	<ol style="list-style-type: none"> <li>1. A Vertical Jump.</li> <li>2. Legs are lifted, with knees bent close to the chest to show a Tuck.</li> <li>3. Landing feet together.</li> </ol>		

No.	Value	<b>1/1 TURN TUCK JUMP</b>		
B 504	0.4	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn.</li> <li>2. While airborne, show a Tuck.</li> <li>3. Landing feet together, facing the same direction as the start.</li> </ol>		

No.	Value	<b>2/1 TURNS TUCK JUMP</b>		
B 506	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn.</li> <li>2. While airborne, show a Tuck.</li> <li>3. Landing with feet together, facing the same direction as the start.</li> </ol>		
No.	Value	<b>TUCK JUMP TO SPLIT</b>		
B 513	0.3	<ol style="list-style-type: none"> <li>1. A Vertical Jump.</li> <li>2. While airborne, show a Tuck.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b>1/2 TURN TUCK JUMP TO SPLIT</b>		
B 514	0.4	<ol style="list-style-type: none"> <li>1. A Vertical Jump.</li> <li>2. While airborne, show a Tuck.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b>1/1 TURN TUCK JUMP TO SPLIT</b>		
B 515	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Tuck.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split, facing the same direction as the start.</li> </ol>		
No.	Value	<b>1 1/2 TURN TUCK JUMP TO SPLIT</b>		
B 516	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 540° turn into Tuck.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		

No.	Value	<b>2/1 TURNS TUCK JUMP TO SPLIT</b>		
B 517	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn into Tuck.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split, facing the same direction as the start.</li> </ol>		
No.	Value	<b>TUCK JUMP TO PUSH UP</b>		
B 524	0.4	<ol style="list-style-type: none"> <li>1. A vertical Tuck jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		
No.	Value	<b>1/2 TURN TUCK JUMP TO PUSH UP</b>		
B 525	0.5	<ol style="list-style-type: none"> <li>1. A vertical jump with 180° turns into Tuck.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		
No.	Value	<b>1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP</b>		
B 526	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 180° turn into Tuck.</li> <li>2. The body twists 180° while airborne, inclines and prepares for landing</li> <li>3. Landing in Push up, facing the same direction from the start</li> </ol>		

No.	Value	<b>1/1 TURN TUCK JUMP ½ TWIST TO PUSH UP</b>		
B 527	0.7	<ol style="list-style-type: none"> <li>1. A vertical jump with a 360° turn into Tuck.</li> <li>2. The body twists 180° while airborne, inclines and prepares for landing.</li> <li>3. Landing in Push up facing the opposite direction from the start.</li> </ol>		

No.	Value	<b>1 ½ TURN TUCK JUMP ½ TWIST TO PUSH UP</b>		
B 528	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 540° turn into Tuck.</li> <li>2. The body twists 180° while airborne, inclines and prepares for landing</li> <li>3. Landing in Push up, facing the same direction from the start.</li> </ol>		

Family **5** Form Jump

**COSSACK**

No.	Value	<b>COSSACK JUMP</b>		
B 533	0.3	<ol style="list-style-type: none"> <li>1. A Vertical Jump where the both legs lift parallel to the floor or higher with one leg bent at knee (Cossack).</li> <li>2. The thighs of both legs are together and parallel to the floor.</li> <li>3. Landing with feet together.</li> </ol>		

No.	Value	<b>1/1 TURN COSSACK JUMP</b>		
B 535	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn.</li> <li>2. While airborne show a Cossack.</li> <li>3. Landing with feet together facing the same direction from the start.</li> </ol>		

No.	Value	<b>2/1 TURNS COSSACK JUMP</b>		
B 537	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn.</li> <li>2. While airborne show a Cossack.</li> <li>3. Landing with feet together facing the same direction from the start</li> </ol>		
No.	Value	<b>COSSACK JUMP TO SPLIT</b>		
B 544	0.4	<ol style="list-style-type: none"> <li>1. A vertical Cossack Jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Split facing the same direction from the start</li> </ol>		
No.	Value	<b>1/2 TURN COSSACK JUMP TO SPLIT</b>		
B 545	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 180° turn into Cossack.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b>1/1 TURN COSSACK JUMP TO SPLIT</b>		
B 546	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Cossack</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b>1 1/2 TURN COSSACK JUMP TO SPLIT</b>		
B 547	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Cossack.</li> <li>2. Then the body makes another 180° turn, inclines and prepares for landing.</li> <li>3. Landing in Split, facing the opposite direction from the start.</li> </ol>		

No.	Value	<b>2/1 TURNS COSSACK JUMP SPLIT</b>		
B 548	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn into Cossack.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>		
No.	Value	<b>COSSACK JUMP TO PUSH UP</b>		
B 555	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Cossack Jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>		
No.	Value	<b>COSSACK JUMP 1/2 TWIST TO PUSH UP</b>		
B 556	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump to Cossack position.</li> <li>2. Then the body inclines and twists 180° prepares for landing.</li> <li>3. Landing in Push up, facing the opposite direction from the start</li> </ol>		
No.	Value	<b>1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP</b>		
B 557	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 180° turn into Cossack.</li> <li>2. While airborne, the body twists another 180°, inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>		

No.	Value	<b>1/1 TURN COSSACK JUMP ½ TWIST TO PUSH UP</b>		
B 558	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Cossack.</li> <li>2. While airborne, the body twists another 180°, inclines and prepares for landing</li> <li>3. Landing in Push up, facing the opposite direction from the start.</li> </ol>		

No.	Value	<b>1½ TURN COSSACK JUMP ½ TWIST TO PUSH UP</b>		
B 559	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 540° turn into Cossack.</li> <li>2. While airborne, the body twists another 180°, inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>		

Family **5** Form Jump

**PIKE**

No.	Value	<b>PIKE JUMP</b>		
B 564	0.4	<ol style="list-style-type: none"> <li>1. A Vertical Jump with the body folding into a Pike, both legs lifted off the floor to a horizontal.</li> <li>2. The legs are parallel to or higher than the floor, showing an angle of no more than 60° between the trunk and the legs, arms and hands extended towards the toes.</li> <li>3. Landing with feet together.</li> </ol>		

No.	Value	<b>1/1 TURN PIKE JUMP</b>		
B 566	0.6	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 360° turn.</li> <li>2. While airborne show a Pike.</li> <li>3. Landing with feet together facing the same direction from the start</li> </ol>		

No.	Value	<b>2/1 TURNS PIKE JUMP</b>		
B 568	0.8	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 720° turn.</li> <li>2. While airborne show a Pike.</li> <li>3. Landing with feet together facing the same direction from the start.</li> </ol>		
No.	Value	<b>PIKE JUMP TO SPLIT</b>		
B 575	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Pike Jump.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split</li> </ol>		
No.	Value	<b>1/2 TURN PIKE JUMP TO SPLIT</b>		
B 576	0.6	<ol style="list-style-type: none"> <li>1. Jump with a 180° turn into Pike.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b>1/1 TURN PIKE JUMP TO SPLIT</b>		
B 577	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Pike.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the same direction from the start</li> </ol>		

No.	Value	<b>1 ½ TURN PIKE JUMP TO SPLIT</b>		
B 578	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 540° turn into Pike.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the opposite direction from the start.</li> </ol>		
No.	Value	<b>2/1 TURN PIKE JUMP TO SPLIT</b>		
B 579	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn into Pike.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>		
No.	Value	<b>PIKE JUMP TO PUSH UP</b>		
B 586	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Pike Jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		
No.	Value	<b>PIKE JUMP ½ TWIST TO PUSH UP</b>		
B 587	0.7	<ol style="list-style-type: none"> <li>1. A Pike Jump.</li> <li>2. While airborne, the body twists 180°, inclines and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		

No.	Value	<b>½ TURN PIKE JUMP ½ TWIST TO PUSH UP</b>		
B 588	0.8	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 180° turn into a Pike.</li> <li>2. While airborne, the body twists another 180°, inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>		

No.	Value	<b>1/1 TURN PIKE JUMP ½ TWIST TO PUSH UP</b>		
B 589	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Pike.</li> <li>2. While airborne, the body twists another 180°, inclines and prepares for landing.</li> <li>3. Landing in Push up facing the opposite direction from the start.</li> </ol>		

No.	Value	<b>1 ½ TURN PIKE JUMP ½ TWIST TO PUSH UP</b>		
B 590	1.0	<ol style="list-style-type: none"> <li>1. A jump with a 540° turn into Pike.</li> <li>2. While airborne, the body twists another 180°, inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>		

Family **5** Form Jump

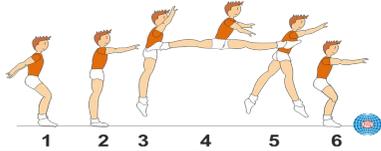
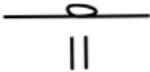
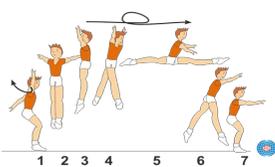
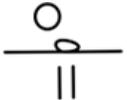
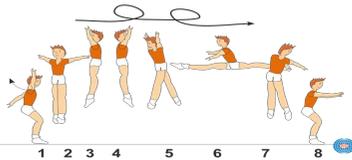
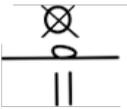
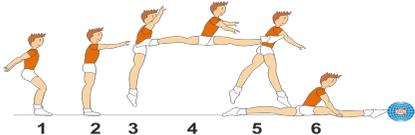
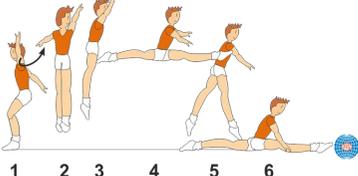
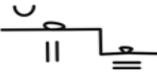
**STRADDLE / FRONTAL SPLIT**

No.	Value	<b>1/1 TURN STRADDLE LEAP TO PUSH UP</b>		
B 598	0.8	<ol style="list-style-type: none"> <li>1. A Leap from one foot with a 360° turn into Straddle.</li> <li>2. Keeping legs alignment with trunk and head, then show a straight body before landing.</li> <li>3. Landing in Push up.</li> </ol>		

No.	Value	<b>1/1 TURN STRADDLE LEAP ½ TWIST TO PUSH UP</b>		
B 599	0.9	<ol style="list-style-type: none"> <li>1. A Leap from one foot with a 360° turn into Straddle.</li> <li>2. Perform a 180° twist and then show a straight body before landing.</li> <li>3. Landing in Push up, facing the opposite direction from the start.</li> </ol>		
No.	Value	<b>STRADDLE JUMP</b>		
B 5104	0.4	<ol style="list-style-type: none"> <li>1. A Vertical Jump where the legs are lifted into an airborne Straddle (90° wide open) with arms.</li> <li>2. The angle between trunk and legs must not be more than 60°.</li> <li>3. The legs must be parallel to or higher than floor.</li> <li>4. Landing feet together.</li> </ol>		
No.	Value	<b>1/1 TURN STRADDLE JUMP</b>		
B 5106	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn.</li> <li>2. While airborne show a Straddle.</li> <li>3. Landing feet together, facing the same direction as the start.</li> </ol>		
No.	Value	<b>2/1 TURNS STRADDLE JUMP</b>		
B 5108	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn.</li> <li>2. While airborne, show a Straddle.</li> <li>3. Landing feet together, facing the same direction as the start.</li> </ol>		
No.	Value	<b>STRADDLE JUMP TO SPLIT</b>		
B 5115	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Straddle Jump.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		

No.	Value	<b><i>1/2 TURN STRADDLE JUMP TO SPLIT</i></b>		
B 5116	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 180° turn into Straddle.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b><i>1/1 TURN STRADDLE JUMP TO SPLIT</i></b>		
B 5117	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>		
No.	Value	<b><i>1 1/2 TURN STRADDLE JUMP TO SPLIT</i></b>		
B 5118	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 540° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the opposite direction from the start.</li> </ol>		
No.	Value	<b><i>2/1 TURN STRADDLE JUMP TO SPLIT</i></b>		
B 5119	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>		
No.	Value	<b><i>STRADDLE JUMP TO PUSH UP</i></b>		
B 5126	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Straddle jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		

No.	Value	<b><i>1/2 TURN STRADDLE JUMP TO PUSH UP</i></b>	
B 5127	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 180° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>	
No.	Value	<b><i>1/1 TURN STRADDLE JUMP TO PUSH UP</i></b>	
B 5128	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 360° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>	
No.	Value	<b><i>1 1/2 TURN STRADDLE JUMP TO PUSH UP</i></b>	
B 5129	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 540° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up facing the opposite direction from the start.</li> </ol>	
No.	Value	<b><i>2/1 TURN STRADDLE JUMP TO PUSH UP</i></b>	
B 5130	1.0	<ol style="list-style-type: none"> <li>1. A Vertical Jump with a 720° turn into Straddle.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>	

No.	Value	<b>SPLIT JUMP</b>
B 5134	0.4	<ol style="list-style-type: none"> <li>1. A Vertical jump.</li> <li>2. While airborne, the legs are fully stretched and show a Split.</li> <li>3. Landing with feet together.</li> </ol>  
B 5136	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Jump with 360° turn.</li> <li>2. While airborne, the legs are fully stretched and show a Split.</li> <li>3. Landing with feet together facing the same direction from the start.</li> </ol>  
B 5138	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Jump with 720° turn.</li> <li>2. While airborne, the legs are fully stretched and show a Split.</li> <li>3. Landing with feet together facing the same direction from the start.</li> </ol>  
B 5145	0.5	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>  
B 5146	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump with 180° turn.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>  

No.	Value	<b>1/1 TURN SPLIT JUMP TO SPLIT</b>	
B 5147	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump.</li> <li>2. While airborne the body makes a 360° turn, the body inclines and prepares for landing</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>	
No.	Value	<b>1 1/2 TURN SPLIT JUMP TO SPLIT</b>	
B 5148	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump.</li> <li>2. While airborne, the body makes a 540° turn, the body inclines and prepares for landing</li> <li>3. Landing in Split facing the opposite direction from the start.</li> </ol>	
No.	Value	<b>2/1 TURN SPLIT JUMP TO SPLIT</b>	
B 5149	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump.</li> <li>2. While airborne, the body makes a 720° turn, the body inclines and prepares for landing</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>	
No.	Value	<b>SPLIT JUMP SWITCH TO SPLIT</b>	
B 5156	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump.</li> <li>2. While airborne the legs switch, the body inclines and prepares for landing</li> <li>3. Landing in Split.</li> </ol>	
No.	Value	<b>1/2 TURN SPLIT JUMP TO SPLIT</b>	
B 5157	0.7	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 180° turn into a Split.</li> <li>2. While airborne the legs switch, the body inclines and prepares for landing</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>	

No.	Value	<b>1/1 TURN SPLIT JUMP SWITCH TO SPLIT</b>		
B 5158	0.8	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 360° turn into a Split.</li> <li>2. While airborne the legs switch, the body inclines and prepares for landing</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>		
No.	Value	<b>1 1/2 TURN SPLIT JUMP SWITCH TO SPLIT</b>		
B 5159	0.9	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 360° turn into a Split.</li> <li>2. While airborne, the legs switch with a rotation of the body of 180°, then the body inclines and prepares for landing</li> <li>3. Landing in Split facing the opposite direction from the start.</li> </ol>		
No.	Value	<b>2/1 TURN SPLIT JUMP SWITCH TO SPLIT</b>		
B 5160	1.0	<ol style="list-style-type: none"> <li>1. A Vertical jump with a 720° turn into a Split.</li> <li>2. While airborne the legs switch, the body inclines and prepares for landing</li> <li>3. Landing in Split facing the same direction from the start.</li> </ol>		
No.	Value	<b>SPLIT JUMP TO PUSH UP</b>		
B 5166	0.6	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Push</li> </ol>		
No.	Value	<b>1/2 TURN SPLIT JUMP TO PUSH UP</b>		
B 5167	0.7	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump with 180° turn.</li> <li>2. The body inclines and prepares for landing.</li> <li>3. Landing in Push</li> </ol>		

No.	Value	<b>1/1 TURN SPLIT JUMP TO PUSH UP</b>		
B 5168	0.8	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump with a 360° turn.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up facing the same direction from the start.</li> </ol>		

No.	Value	<b>1 1/2 TURN SPLIT JUMP TO PUSH UP</b>		
B 5169	0.9	<ol style="list-style-type: none"> <li>1. A Vertical Split Jump with a 540° turn.</li> <li>2. Then the body inclines and prepares for landing.</li> <li>3. Landing in Push up facing the opposite direction from the start.</li> </ol>		

## Family 6

## Split Leap / Jump

## SWITCH SPLIT

No.	Value	<b>SWITCH SPLIT LEAP</b>		
B 604	0.4	<ol style="list-style-type: none"> <li>1. A one-foot take off Leap.</li> <li>2. While airborne, the legs switch to show a Split.</li> <li>3. Land on the foot of the leading leg.</li> </ol>		

No.	Value	<b>SWITCH SPLIT LEAP TO SPLIT</b>		
B 605	0.5	<ol style="list-style-type: none"> <li>1. A one-foot take off Switch Split Leap.</li> <li>2. While airborne, the legs switch to show a Split.</li> <li>3. Then the body inclines and prepares for landing.</li> <li>4. Landing in Split.</li> </ol>		

No.	Value	<b>SWITCH SPLIT LEAP ½ TURN TO SPLIT</b>		
B 606	0.6	<ol style="list-style-type: none"> <li>1. A one-foot take off Switch Split Leap.</li> <li>2. While airborne, the legs switch to show a Split.</li> <li>3. While airborne, the body turns 180°.</li> <li>4. Then the body inclines and prepares for landing</li> <li>5. Landing in Split, facing the opposite direction from the start.</li> </ol>		

No.	Value	<b>SWITCH SPLIT LEAP TO PUSH UP</b>		
B 616	0.6	<ol style="list-style-type: none"> <li>1. A one-foot take off Switch Split Leap.</li> <li>2. While airborne, the legs switch to show a Split.</li> <li>3. Then the body inclines and prepares for landing.</li> <li>4. Landing in Push up.</li> </ol>		

No.	Value	<b>SWITCH SPLIT LEAP ½ TURN TO PUSH UP</b>		
B 617	0.7	<ol style="list-style-type: none"> <li>1. A one-foot take off Switch Split Leap.</li> <li>2. While airborne, the legs switch to show a Split.</li> <li>3. Then the body inclines and prepares for landing.</li> <li>4. Landing in Push up.</li> </ol>		

## Family 6

## Split Leap / Jump

## SCISSORS LEAP

No.	Value	<b>SCISSORS LEAP ½ TURN</b>		
B 625	0.5	<ol style="list-style-type: none"> <li>1. A one-foot take off with one straight leg forward, turning 180°.</li> <li>2. While airborne the legs switch in order to show a Split.</li> <li>3. Land on one Leg.</li> </ol>		

No.	Value	<b>SCISSORS LEAP 1/1 TURN</b>	
B 626	0.6	<ol style="list-style-type: none"> <li>1. A one-foot take off with one straight leg forward, turning 180°.</li> <li>2. While airborne legs switch in order to show a Split with ½ turn (180°).</li> <li>3. Land on two feet in the same direction from the starting position.</li> </ol>	
No.	Value	<b>SCISSORS LEAP 1 ½ TURN</b>	
B 627	0.7	<ol style="list-style-type: none"> <li>1. A one-foot take off Leap where the body simultaneously turns 180°.</li> <li>2. While airborne legs switch in order to show a Split.</li> <li>3. The body then turns 360°.</li> <li>4. Land on two feet.</li> </ol>	
No.	Value	<b>SCISSORS LEAP ½ TURN TO SPLIT</b>	
B 636	0.6	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap ½ turn.</li> <li>2. Then the body maintains the vertical position in order to prepare the landing.</li> <li>3. Landing in Split.</li> </ol>	
No.	Value	<b>SCISSORS LEAP 1/1 TURN TO SPLIT</b>	
B 637	0.7	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap ½ turn.</li> <li>2. Then the body performs ½ turn in the vertical position.</li> <li>3. Landing in Split</li> </ol>	
No.	Value	<b>SCISSORS LEAP 1 ½ TURN TO SPLIT</b>	
B 638	0.8	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap ½ turn.</li> <li>2. Then the body performs 1/1 turn in the vertical position.</li> <li>3. Landing in Split.</li> </ol>	

No.	Value	<b>SCISSORS LEAP ½ TURN SWITCH TO SPLIT</b>		
B 647	0.7	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap ½ turn.</li> <li>2. While airborne, the legs switch to show a Split, the body inclines and prepares for landing.</li> <li>3. Landing in Split.</li> </ol>		
No.	Value	<b>SCISSORS LEAP 1/1 TURN SWITCH TO SPLIT</b>		
B 648	0.8	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap 1/1 turn.</li> <li>2. While airborne, the legs switch to show a Split.</li> <li>3. Then the body inclines and prepares for landing.</li> <li>4. Landing in Split.</li> </ol>		
No.	Value	<b>SCISSORS LEAP ½ TURN TO PUSH UP</b>		
B 657	0.7	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap ½ turn.</li> <li>2. Then the body prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		
No.	Value	<b>SCISSORS LEAP ½ TURN ½ TWIST TO PUSH UP</b>		
B 658	0.8	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap 180° turn.</li> <li>2. While airborne, the body twists another 180°, and prepares for landing.</li> <li>3. Landing in Push up.</li> </ol>		
No.	Value	<b>SCISSORS LEAP ½ TURN 1/1 TWIST TO PUSH UP</b>		
B 660	1.0	<ol style="list-style-type: none"> <li>1. A one-foot take off Scissors Leap 180° turn.</li> <li>2. While airborne, the body twists another 360°, and prepares for landing.</li> <li>3. Landing in Push up, facing the opposite direction from the start.</li> </ol>		

# GROUP C - STANDING ELEMENTS

## Family 7 Turn

## TURN

No.	Value	1/1 TURN		
C 702	0.2	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. A full turn (360°) is performed.</li> <li>3. Optional placement of the free leg and arms.</li> <li>4. Standing on one or both legs.</li> </ol>		
C 704	0.4	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. A full turn (720°) is performed.</li> <li>3. Optional placement of the free leg and arms.</li> <li>4. Standing on one or both legs.</li> </ol>		
C 706	0.6	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. A full turn (1080°) is performed.</li> <li>3. Optional placement of the free leg and arms.</li> <li>4. Standing on one or both legs.</li> </ol>		

# Family 7

## Turn

## HORIZONTAL TURN

No.	Value	<b>1/1 TURN WITH LEG AT HORIZONTAL</b>		
C 715	0.5	<ol style="list-style-type: none"> <li>1. Standing on one leg, free leg must be straight.</li> <li>2. A full turn (360°) with a heel of the free leg forward at horizontal throughout the turn. Optional placement of the arms.</li> <li>3. Standing on one or both legs.</li> </ol>		

No.	Value	<b>2/1 TURNS WITH LEG AT HORIZONTAL</b>		
C 717	0.7	<ol style="list-style-type: none"> <li>1. Standing on one leg, free leg must be straight.</li> <li>2. 2/1 turns (720°) with a heel of the free leg forward at horizontal throughout the turn. Optional placement of the arms.</li> <li>3. Standing on one or both legs.</li> </ol>		

No.	Value	<b>3/1 TURNS WITH LEG AT HORIZONTAL</b>		
C 719	0.9	<ol style="list-style-type: none"> <li>1. Standing on one leg, free leg must be straight.</li> <li>2. 3/1 turns (1080°) with a heel of the free leg forward at horizontal throughout the turn. Optional placement of the arms.</li> <li>3. Standing on one or both legs.</li> </ol>		

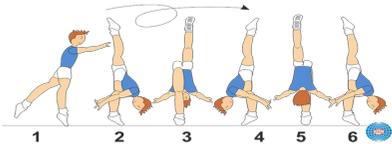
# Family 8

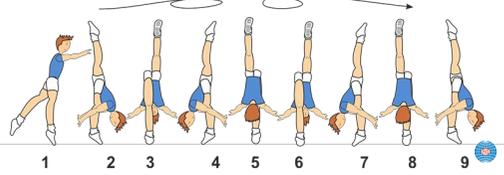
## Flexibility

## SPLIT

No.	Value	<b>VERTICAL SPLIT</b>		
C 801	0.1	<ol style="list-style-type: none"> <li>1. While one leg supports the body, the other leg is lifted 180° to a Vertical Split.</li> <li>2. The hands touch the floor besides the supporting foot.</li> <li>3. Head, trunk and leg are all alignment.</li> <li>4. Ending in standing with feet together.</li> </ol>		

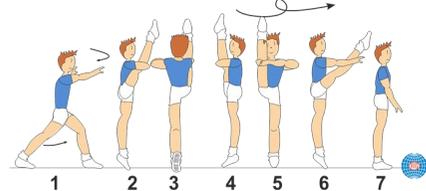
No.	Value	<b>FREE VERTICAL SPLIT</b>		
C 803	0.3	<ol style="list-style-type: none"> <li>1. While one leg supports the body, the other leg is lifted 180° to a Vertical Split.</li> <li>2. Hands do not touch the floor with the placement of the hands being optional.</li> <li>3. Head, trunk and leg are all alignment.</li> <li>4. Ending in standing with feet together.</li> </ol>		

No.	Value	<b>FREE VERTICAL SPLIT WITH 1/1 TURN</b>		
C 805	0.5	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. A Free Vertical Split is performed</li> <li>3. Full turn (360°) is performed.</li> <li>4. Ending in standing with feet together.</li> </ol>		

No.	Value	<b>FREE VERTICAL SPLIT WITH 2/1 TURN</b>		
C 807	0.7	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. A Free Vertical Split is performed</li> <li>3. Full turn (720°) is performed.</li> <li>4. Ending in standing with feet together.</li> </ol>		

Family **8** Flexibility

**BALANCE**

No.	Value	<b>BALANCE 1/1 TURN</b>		
C 815	0.5	<ol style="list-style-type: none"> <li>1. A Balance turn where one leg is lifted to either in sagittal or frontal balance and is supported by one hand.</li> <li>2. A complete turn (360°) must be performed. Optional placement of the free arm.</li> <li>3. Standing with feet together.</li> </ol>		

No.	Value	<b>BALANCE 2/1 TURNS</b>		
C 817	0.7	<ol style="list-style-type: none"> <li>1. A Balance turn where one leg is lifted in either in sagittal or frontal balance and is supported by one hand.</li> <li>2. 2/1full turns(720°) must be performed. Optional placement of the free arm.</li> <li>3. Standing with feet together.</li> </ol>		

No.	Value	<b>BALANCE 3/1 TURNS</b>		
C 819	0.9	<ol style="list-style-type: none"> <li>1. A Balance turn where one leg is lifted in either in sagittal or frontal balance and is supported by one hand.</li> <li>2. 3/1 full turns(1080°) must be performed. Optional placement of the free arm.</li> <li>3. Standing with feet together.</li> </ol>		

Family **8** Flexibility

**ILLUSION**

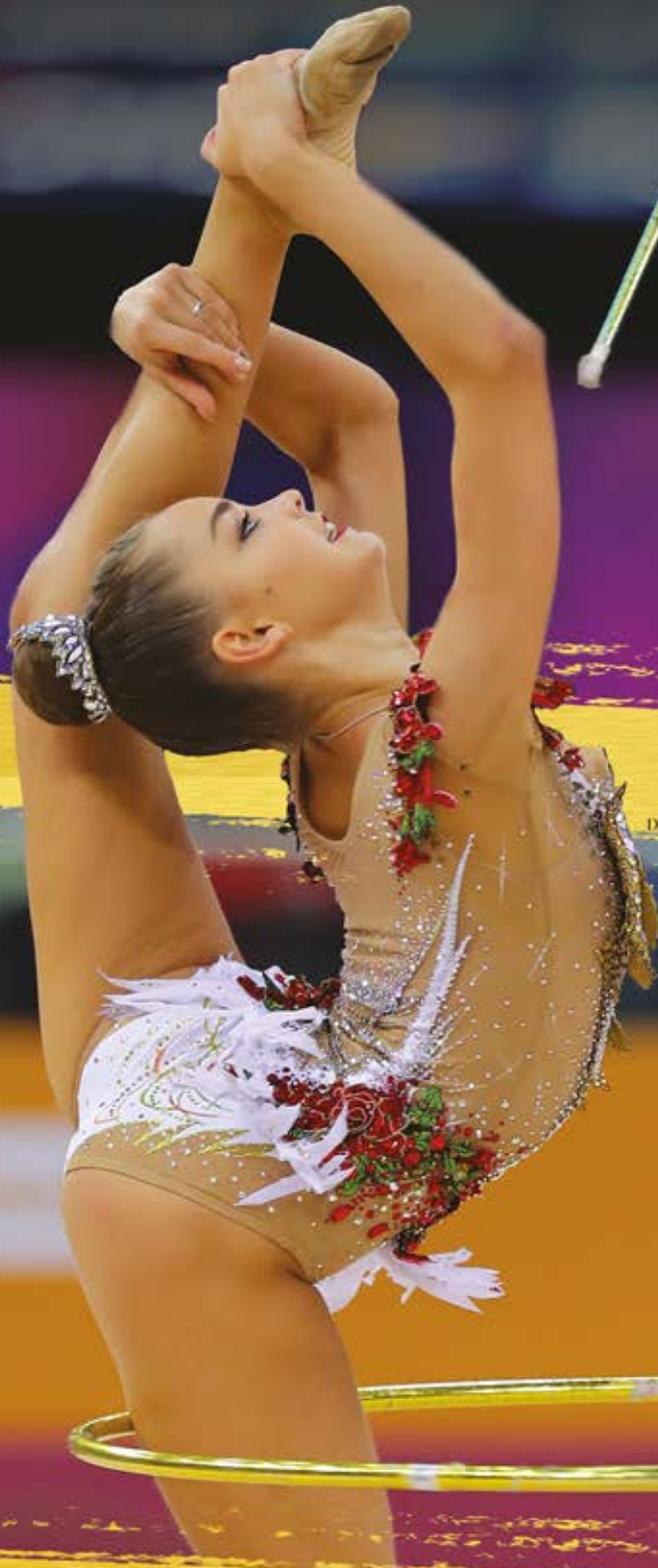
No.	Value	<b>ILLUSION</b>		
C 824	0.4	<ol style="list-style-type: none"> <li>1. From standing position on one leg, one leg is lifted upward to initiate a 360° vertical circle.</li> <li>2. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot. The lifted leg comes down to the starting.</li> <li>3. Standing with feet together.</li> </ol>		

No.	Value	<b>DOUBLE ILLUSION</b>		
C 826	0.6	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. Perform an Illusion (360°) linked with a first Illusion.</li> <li>3. Standing with feet together.</li> </ol>		

No.	Value	<b>TRIPLE ILLUSION</b>	
C 828	0.8	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. Perform an Illusion (1080°) linked with a second Illusion.</li> <li>3. Standing with feet together.</li> </ol>	
<b>FREE ILLUSION</b>			
C 835	0.5	<ol style="list-style-type: none"> <li>1. Standing on one leg, one leg is lifted upward to initiate a 360° vertical circle.</li> <li>2. Simultaneously the body rotates and turns 360° on the supporting leg.</li> <li>3. Hands do not touch the floor and the lifted leg comes down to the starting.</li> <li>4. Standing with feet together.</li> </ol>	
<b>FREE DOUBLE ILLUSION</b>			
C 837	0.7	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. Perform a Free Illusion (360°) linked with a second Free Illusion.</li> <li>3. Standing with feet together.</li> </ol>	
<b>FREE TRIPLE ILLUSION</b>			
C 839	0.9	<ol style="list-style-type: none"> <li>1. Standing on one leg.</li> <li>2. Perform a Free Illusion (1080°) linked with a second Free Illusion.</li> <li>3. Standing with feet together.</li> </ol>	

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ARINA AVERINA

DINA AVERINA



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Official Partner

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# APPENDIX 5

## DIFFICULTY CHART



# GROUP A

DYNAMIC STRENGTH (A-Frame, Straddle Cut, Explosive High-V)										
Family 1	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10
100	A101 	A102	A103	A104 	A105	A106 	A107	A108	A109	A110
110	A111	A112	A113	A114 	A115	A116 	A117	A118	A119	A120
120	A121	A122 	A123	A124	A125 	A126	A127 	A128	A129	A130
130	A131	A132	A133	A134	A135	A136 	A137	A138 	A139	A140
140	A141	A142	A143	A144	A145 	A146	A147 	A148 	A149 	A150 
150	A151	A152	A153	A154	A155	A156	A157 	A158 	A159 	A160
STATIC STRENGTH (L-Support, Straddle support, V-support, PLanche)										
200	A201	A202 	A203	A204 	A205	A206 	A207	A208	A209	A210
210	A211	A212 	A213	A214 	A215	A216 	A217	A218	A219	A220
220	A221	A222	A223	A224	A225 	A226	A227	A228 	A229	A230
230	A231	A232	A233	A234	A235 	A236	A237 	A238	A239	A240
240	A241	A242	A243	A244	A245 	A246	A247 	A248	A249 	A250
250	A251	A252	A253	A254	A255	A256	A257	A258 	A259	A260 
260	A261	A262	A263	A264	A265	A266 	A267	A268 	A269	A270 
270	A271	A272	A273	A274	A275	A276	A277	A278 	A279	A280 

Family 3 LEG CIRCLE (Flair, Helicopter)										
300	A301	A302	A303	A304	A305	A306	A307	A308	A309	A310
310	A311	A312	A313	A314	A315	A316	A317	A318	A319	A320
320	A321	A322	A323	A324	A325	A326	A327	A328	A329	A330
330	A331	A332	A333	A334	A335	A336	A337	A338	A339	A340
340	A341	A342	A343	A344	A345	A346	A347	A348	A349	A350
350	A351	A352	A353	A354	A355	A356	A357	A358	A359	A360

## GROUP C

Family 7										
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10
TURN (Turn, Horizontal Turn)										
700	C701	C702	C703	C704	C705	C706	C707	C708	C709	C710
710	C711	C712	C713	C714	C715	C716	C717	C718	C719	C720
Family 8 FLEXIBILITY (Split, Balance, Illusion)										
800	C801	C802	C803	C804	C805	C806	C807	C808	C809	C810
810	C811	C812	C813	C814	C815	C816	C817	C818	C819	C820
820	C821	C822	C823	C824	C825	C826	C827	C828	C829	C830
830	C831	C832	C833	C834	C835	C836	C837	C838	C839	C840

# GROUP B

	A	B	C	D	E	F	G	H	I	J
	1	2	3	4	5	6	7	8	9	10
<b>Family 4</b>	<b>DYNAMIC JUMP (Air Turn, Free Fall, Gainer, Butterfly, Off Axis)</b>									
<b>400</b>	B401	B402	B403 	B404	B405 	B406	B407	B408 	B409	B410
<b>410</b>	B411	B412	B413	B414 	B415	B416 	B417	B418 	B419	B420 
<b>420</b>	B421	B422	B423	B424	B425 	B426	B427 	B428	B429	B430 
<b>430</b>	B431	B432	B433	B434	B435 	B436	B437 	B438	B439 	B440
<b>440</b>	B441	B442	B443	B444	B445	B446	B447 	B448	B449 	B450
<b>Family 5</b>	<b>FORM JUMP (Air Turn, Free Fall, Gainer, Butterfly, Off Axis)</b>									
<b>500</b>	B501	B502 	B503	B504 	B505	B506 	B507	B508	B509	B510
<b>510</b>	B511	B512	B513 	B514 	B515 	B516 	B517 	B518	B519	B520
<b>520</b>	B521	B522	B523	B524 	B525 	B526 	B527 	B528 	B529	B530
<b>530</b>	B531	B532	B533 	B534	B535 	B536	B537 	B538	B539	B540
<b>540</b>	B541	B542	B543	B544 	B545 	B546 	B547 	B548 	B549	B550
<b>550</b>	B551	B552	B553	B554	B555 	B556 	B557 	B558 	B559 	B560
<b>560</b>	B561	B562	B563	B564 	B565 	B566 	B567	B568 	B569	B570
<b>570</b>	B571	B572	B573	B574	B575 	B576 	B577 	B578 	B579 	B580

580	<u>B581</u>	<u>B582</u>	<u>B583</u>	<u>B584</u>	<u>B585</u>	<u>B586</u>	<u>B587</u>	<u>B588</u>	<u>B589</u>	<u>B590</u>
590	<u>B591</u>	<u>B592</u>	<u>B593</u>	<u>B594</u>	<u>B595</u>	<u>B596</u>	<u>B597</u>	<u>B598</u>	<u>B599</u>	<u>B600</u>
5100	<u>B5101</u>	<u>B5102</u>	<u>B5103</u>	<u>B5104</u>	<u>B5105</u>	<u>B5106</u>	<u>B5107</u>	<u>B5108</u>	<u>B5109</u>	<u>B5110</u>
5110	<u>B5111</u>	<u>B5112</u>	<u>B5113</u>	<u>B5114</u>	<u>B5115</u>	<u>B5116</u>	<u>B5117</u>	<u>B5118</u>	<u>B5119</u>	<u>B5120</u>
5120	<u>B5121</u>	<u>B5122</u>	<u>B5123</u>	<u>B5124</u>	<u>B5125</u>	<u>B5126</u>	<u>B5127</u>	<u>B5128</u>	<u>B5129</u>	<u>B5130</u>
5130	<u>B5131</u>	<u>B5132</u>	<u>B5133</u>	<u>B5134</u>	<u>B5135</u>	<u>B5136</u>	<u>B5137</u>	<u>B5138</u>	<u>B5139</u>	<u>B5140</u>
5140	<u>B5141</u>	<u>B5142</u>	<u>B5143</u>	<u>B5144</u>	<u>B5145</u>	<u>B5146</u>	<u>B5147</u>	<u>B5148</u>	<u>B5149</u>	<u>B5150</u>
5150	<u>B5151</u>	<u>B5152</u>	<u>B5153</u>	<u>B5154</u>	<u>B5155</u>	<u>B5156</u>	<u>B5157</u>	<u>B5158</u>	<u>B5159</u>	<u>B5160</u>
5160	<u>B5161</u>	<u>B5162</u>	<u>B5163</u>	<u>B5164</u>	<u>B5165</u>	<u>B5166</u>	<u>B5167</u>	<u>B5168</u>	<u>B5169</u>	<u>B5170</u>
Family 6 <b>SPLIT LEAP / JUMP (Switch Split, Scissors Leap)</b>										
600	<u>B601</u>	<u>B602</u>	<u>B603</u>	<u>B604</u>	<u>B605</u>	<u>B606</u>	<u>B607</u>	<u>B608</u>	<u>B609</u>	<u>B610</u>
610	<u>B611</u>	<u>B612</u>	<u>B613</u>	<u>B614</u>	<u>B615</u>	<u>B616</u>	<u>B617</u>	<u>B618</u>	<u>B619</u>	<u>B620</u>
620	<u>B621</u>	<u>B622</u>	<u>B623</u>	<u>B624</u>	<u>B625</u>	<u>B626</u>	<u>B627</u>	<u>B628</u>	<u>B629</u>	<u>B630</u>
630	<u>B631</u>	<u>B632</u>	<u>B633</u>	<u>B634</u>	<u>B635</u>	<u>B636</u>	<u>B637</u>	<u>B638</u>	<u>B639</u>	<u>B640</u>
640	<u>B641</u>	<u>B642</u>	<u>B643</u>	<u>B644</u>	<u>B645</u>	<u>B646</u>	<u>B647</u>	<u>B648</u>	<u>B649</u>	<u>B650</u>
650	<u>B651</u>	<u>B652</u>	<u>B653</u>	<u>B654</u>	<u>B655</u>	<u>B656</u>	<u>B657</u>	<u>B658</u>	<u>B659</u>	<u>B660</u>



# SPIETH

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# APPENDIX 6

## GLOSSARY



## Glossary for FIG Aerobic Gymnastics

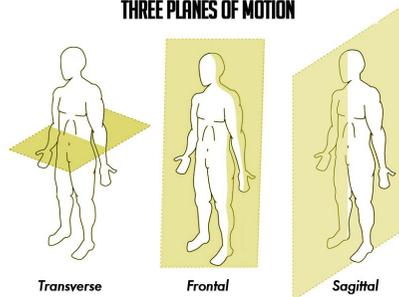
Terms / Abbreviation		Definition / Description	
<b>A</b>	Acrobatic Element	General term of tumbling movements as in Acrobatic Gymnastics. For Aerobic Gymnastics, see the list.	
	Aerobic Competition	Dr. Kenneth H. Cooper (USA) who pioneered the benefits of doing aerobic exercise for maintaining and improving health. Based on his exercise prescription theory of "Aerobic Exercise", it was developed into Aerobic Dance and then became a form of the new sport as Aerobic Gymnastics.	
	Aerobic Movement Pattern	AMP	Combinations of basic aerobic steps together with arm movements: all performed to music, to create dynamic, rhythmic and continuous sequences of high and low impact movements.
	Aerobic Movement Pattern Sequence	AMP Sequence	A complete 8-count of movements performed with aerobic movement patterns. 8-counts = Set
	Age Group	AG	Must be 12-14 years old in the year of the competition.
	Airborne		Body in the air. When a person has no contact with the floor or the partner.
	Alignment		Arrangement of the bone of which a joint is composed. In the competition, maintain a body (each part) in a correct position by placing neutral. Also called Body Alignment.
	Amplitude		Explosive movements with height.
<b>B</b>	Back Ground Music	BGM	Music that plays in the back of the scene and is not the main character on the spot but plays for the production.
	Beat Per Minute	BPM	A unit that indicates the tempo of music and the number of beats in 1-minute. Larger the numbers of beats are, the faster the tempo of the music.
	Beep / Cue sound		Intentionally added sound effect at the beginning of the music in order to know when the music starts.
	Bounce / Rebound		Movements that moves up and down (utilizing floor reaction force), continuously and in coordination with the whole body.
<b>C</b>	Canon		MP / TR / GR / AD / AS: Competitors are performing a movement in a time lag (one after another).
	Choreography		Mapping out the body's sequence of movements, over space and time as well as in relation to other performance partners. Also the balancing of the aerobic gymnastics elements of difficulty with artistic components in order to create a continuous flow, a cohesive whole and to demonstrate the unique abilities, personality and style of the gymnast(s) within the performance.
	Circle		Rotation or turn of 360°.
	Code of Point	COP / CoP	International rule or regulation made by FIG. Updated at the beginning of every Olympic cycle
	Collaboration		Falls under the "Partnership". A movement or a block movement created by working jointly with another or others with or without physical contact.
	Composition		The movement vocabulary, including elements of difficulty, and the structuring of aerobic routines.
	Compulsory Elements		Must include compulsory difficulty elements in the routine for Age Group and National Development division.
	Cossack		Form of a body in the airborne showing a pike shape with thighs together parallel to the floor with one leg straight and one leg bent. Angle between the trunk and legs: maximum of 60°. Angle at the bent knee joint may not be more than 60°.
<b>D</b>	Cut		While airborne, the legs straddle sideways and cut forward to land extended in rear support, feet lifted off the floor during the skill.
	Difficulty Element		Elements with values.
<b>E</b>	Dynamic Strength		Isotonic muscle power. Power with movements.
	Element		There are "Difficulty Element" and "Acrobatic Element". Originated from Gymnastics elements.
	En dedans		Turning towards the same direction as the supporting leg. If supported with right leg, turn towards right.
	Endurance		The ability to maintain the intensity throughout the routine.

Terms / Abbreviation		Definition / Description
<b>F</b>	Fall	To drop or come down to the floor rapidly with total loss of control.
	Family	The block of elements with similar techniques and skills of difficulty elements.
	Flexibility	Range of motion with dynamic or static moves.
	Floor Element	Elements performed or landing to the lowest level (floor).
	Formation	A shape or form created by competitors with traveling or positioning.
	Frontal	One of the planes of the body. Dividing the body into front and back. Example: "Frontal split"—split position with legs opened to right and left.
	Fédération Internationale De Gymnastique	FIG "International Gymnastics Federation" in English.
<b>G</b>	Group	Difficulty elements are divided into 3 different blocks of skills according to the physical ability.
<b>H</b>	High Impact	HI Movements with both feet off the floor for a moment. Eg: jog, skip, jog, jack, etc.
	Hop / Hopping	Move by jumping a short distance with foot / feet.
	Horizontal	Parallel to the floor.
<b>J</b>	Jump	Push oneself off a surface into the air by using the muscles in one's legs and feet. Vertical jump with takeoff and landing in the same place.
	Junior	JR Junior division. Must be 15-17 years old in the year of the competition.
<b>L</b>	Lateral	Movements toward side to side.
	Leap	One of jumps. After take-off, there is a forward trajectory and to landing.
	Level	3 levels in the space. Airborne, Standing and Surface / Floor.
	Link	Connecting movements without changing the level.
<b>M</b>	Low Impact	LI Movements with one foot in contact with the floor. Eg: march, step touch, v-step, box step, etc.
<b>M</b>	Minimum Requirement	Requirements for performing difficulty elements to be recognized as an element. If the requirements are not met, the element will not receive a value.
<b>P</b>	Partnership	Association of two or more people as partners. The action of working with someone to produce the relationship between one or more competitors. The connection or tangible (visible or palpable) relationship between partners in a performance. Their ability to work together or apart while maintaining this relationship. Their ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience. Respectively value the harmony between the competitors and show a performance that cannot be expressed by individual competitors. Collaboration and Physical Interaction are under this umbrella.
	Phrase	A group of notes forming a distinct unit within music.
	Physical Interaction	Falls under the "Partnership"; a communication or direct involvement with partner(s) performed connecting with each other by physical contact.
	Pike	A form in the air with legs together and straight parallel to the floor while upper body tuck forward. The angle between the trunk and legs is maximum of 60°.
	Power	Explosive strength for a short period of time (plyometric elements).
	Presentation	The manner or style in which a routine is performed with self-expressions and self-appeal.
<b>P</b>	Propelling	When a partner throws a person or a partner is used to spring off into an airborne position.

	Terms / Abbreviation		Definition / Description
<b>S</b>	Sagittal		One of the planes of the body. Dividing the body into right and left. Example: "Sagittal split"—split position with legs in front and back of the body.
	Senior	SR	Senior division. Must be 18 year sold in the year of the competition.
	Slide		Move along a surface while maintaining continuous contact with surface.
	Split		Legs are fully stretched front and back in sagittal split (180°) with upright upper body.
	Static Strength		Isometric muscle power / contraction. Power with no movements as in Support family.
	Straddle		Open legs (minimum 90° angle) to the side of a body parallel to the floor with body in pike position (trunk and legs maximum of 60°).
	Support		Bear all or part of the weight. By using isometric muscle contraction, hold the body weight with arm(s) on the floor. In difficulty elements, the weight must be held minimum of 2-second.
	Surface / Floor		Lowest level. Movements with other parts of the body than feet are in contact with the floor.
	Swing		To move back and forth or from side to side while on an axis.
	Switch		Movement action of changing the legs.
<b>T</b>	Synchronization	Synchro	The ability to execute all movements as a unit, with identical range of motion, start and finish at the same time and be of the same quality.
	Technical Skill	Skill	The ability to demonstrate movements with perfect technique by using the maximum physical capacity (dynamic/static flexibility, muscular strength, amplitude, power, muscular endurance) in precision with correct form, posture and alignment.
	Transition		Connecting movements to and from different level within a space (Floor, Standing, Airborne).
	Tuck		Both legs are lifted close to the chest with knees bent.
	Turn		Any rotation performed wither in contact with the floor or vertical line in airborne.
<b>V</b>	Twist		Any rotation performed out of the vertical line.
	Vertical		At right angles (90°) to a horizontal plane.
★	7-Basic Steps		March, Jog, Skip, Knee Lift, Kick, Jack, Lunge.

### Anatomical Body Planes

#### THREE PLANES OF MOTION



### Skin Color Attire



### Overlapping (in column)



# 3D Sensing Technology

The technology keeps challenging, to capture the fast and complex movements.

FUJITSU

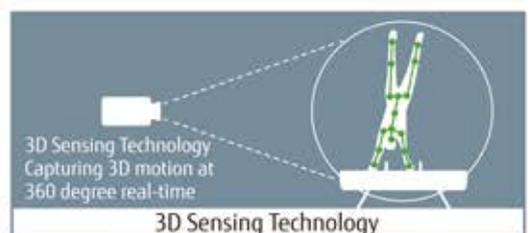


More advanced, more accurate and in real-time.

Fujitsu's 3D sensing technology accurately analyzes and digitalizes the technique of world class gymnasts, which is very hard for the human eye to follow.

Fujitsu's 3D laser sensor irradiates 2 million lasers per second, and generates 3D data on gymnast's performances in real time, then AI recognizes their joint positions and analyzes the movements.

Digitalization of human movement will enable us to create a new future for sports; for athletes, spectators/audience and judges. Fujitsu will continue to evolve the gymnastics world with its cutting edge technologies.



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