

AEROBIC GYMNASTICS

CODE OF POINTS 2025-2028

Approved by the FIG Executive Committee, on February 2024
Date of publication : 5th February 2025



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INTRODUCTION OF THE FIG CODE OF POINTS OF AEROBIC GYMNASTICS 16th Cycle 2025 – 2028

By Tammy Yagi-Kitagawa, President FIG Aerobic Gymnastics Technical Committee (FIG AER TC)

The FIG AER TC is pleased to provide this Code of Points 2025/2028 to the FIG EC and the FIG Members Federations, proposed for implementation January 1st, 2025.

The Code of Points has considered suggestions made by:

- The FIG Authorities
- The FIG Continental Unions Aerobic Gymnastics TC
- FIG Member Federations
- International Judges, Coaches and Gymnasts

The most important changes are reflected in...

- Revised format of the COP.
- Re-name of “Age Group” to “Youth”.
- Competition space is 10 x 10 for all divisions of all categories.
- The routine length for all categories:
 - SR and JR; 1' 25" (± 5-seconds)
 - Youth and ND; 1' 15" (± 5-seconds)
- Some changes and clarifications in the Dress Code.
- Added some difficulty elements and revised some grouping (including values and the number of elements).
- Re-name of “Minimum Requirement” to “Technical Requirement”.
- Reduction to 8 elements for all categories.
- 1 element from Group C, Family 7 is compulsory for IW category.
- Reduction to 1 combination set of the elements in all categories.
- All male gymnasts are not allowed to land in split because of medical reason regardless of the category.
- Coefficient is renamed to divisor and has been analyzed and changed.
- Acro variation will not be counted as Acrobatic elements.
- Artistry is also evaluated with deduction (reduce) in addition to the Scale.
- Revised criteria for Artistry.
- No compulsory for Junior and Youth.
- Entry for IM/IW has been revised.

On behalf of the FIG AER TC.



IMPRESSUM

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

- Tammy YAGI-KITAGAWA	President	JPN
- Jorge FILLON	1st Vice-President	ARG
- Maria Cristina CASENTINI	2nd Vice-President	ITA
- Desislava BOGUSHEVA	Member	BUL
- Vladislav OSKNER	Member	RUS
- Ana MACANITA	Member	POR
- Maria Eduarda DE OLIVEIRA POLI	Member	BRA
- Dora DEMETER-HEGYI	Athletes' Representative	HUN

The FIG AER TC 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.

Drawings:	Gerald BIDAULT	FIG IT Department	FIG
Editing:	Alexandre COLA	FIG Sport Events Manager	FIG

This Code of Points should be approved by the FIG Executive Committee (FIG EC) to use from 1st January 2025.

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 prevail.

The English version is the official text.

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The Code of Points is the property of the FIG.
Any translation or reproduction of the Code is strictly prohibited without the prior written consent of the FIG.



GENERAL INFORMATION

CHAPTER 1 - General information (SR World Championships)

1.1 THE CODE OF POINTS

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 Youth divisions**, refer to Appendix 3 and 4 in addition to the Code of Points. If not mentioned in referred sections of the specific rules, the Code of Points for the Senior categories applies.

1.2 COMPETITIONS

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.

The competition schedule must be approved by the FIG AER TC and published in the Work Plan.

1.4 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 T.R.)

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 T.R.)

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






The FIG EC deals with changes of nationality.

1.5 THE CATEGORIES



NUMBER OF CATEGORIES

The Aerobic Gymnastics World Championships comprises the following categories:

⇒ **AEROBIC GYMNASTICS**

Categories		Composition	Symbol
IM	Individual Men	1 male competitor	
IW	Individual Women	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)	

⇒ **AEROBIC Dance & AEROBIC Step** with specific FIG rules (See Appendix 1 and 2)

Categories		Composition	Symbol
AD	Aerobic Dance	8 competitors (males/females/mixed)	
AS	Aerobic Step	8 competitors (males/females/mixed)	

1.6 ENTRY PROCEDURES FOR WORLD CHAMPIONSHIPS

see T.R.

1.7 NAME CHANGES

see T.R.

1.8 QUALIFYING ROUNDS AND FINALS

A. NUMBER OF PARTICIPANTS IN THE QUALIFYING ROUNDS

The maximum number for the Qualifying Rounds for Senior:

- Three per Federation for IM, IW.
- Two per Federation for MP, TR.
- One per federation for GR, AD and AS

B. NUMBER OF PARTICIPANTS IN THE FINALS

The eight best scores of all categories (maximum 2 per federation, respective 1 in GR, AD and AS) may participate in the finals. (See T.R.)

C. TIE BREAKING RULES (See T.R. Section 6)

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

D. RANKING BY TEAMS (See T.R. Section 6)

Team ranking is determined with the 5 categories of Aerobic Gymnastics (IM/IW/MP/TR/GR). 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 MP
4. If there is still a tie, the tie will not be broken.

1.9 STARTING ORDER

PROCEDURE FOR DRAWING LOTS (See T.R. Section 1 & 6)

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"**

A gymnast may ONLY compete in maximum of 3 categories including AD and AS. 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.)

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 during other final competitions as well as for World Games (qualifications).

1.10 FACILITIES

A. TRAINING AREA

A training hall is available to the competitors at least 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 FIG AER TC.

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.

1.11 EXTRAORDINARY CIRCUMSTANCES

Extraordinary circumstances are described as follows:

- Incorrect music is cued (wrong music, music distortion, interruption, etc.).
- 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.

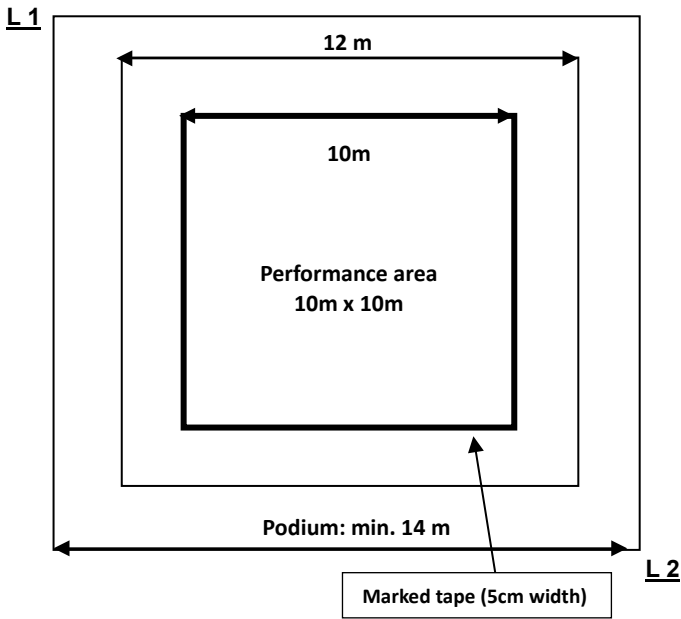
For incorrect music, the competitor must notify within 10 seconds by stopping the performance. The competitor will exit from the competition floor. Upon the decision of the Chair of Judges Panel, the competitor may restart the routine after the problem has been corrected. Any scores previously given will be disregarded.

A protest after the completion of a routine will not be accepted.

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.



1.12 COMPETITION FLOOR / JUDGES' SEATING



A. PODIUM (See T.R.)

The competition floor may be set directly on the floor OR may be set on an elevated podium (recommendation) as described in the Technical Regulation. Podium and closed off at the rear with a background are compulsory (except for the World Games and World Cups).

B. COMPETITION FLOOR AND COMPETITION AREA (See T.R.)

The competition floor size is described in the Technical Regulation. It must have a clearly marked competition area of 10m x 10m for all categories. The tape width (5cm) 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. (see T.R. for the distance)

The Line Judges are seated diagonally at two corners. (see Chapter 7; Line Judge)

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

Keys:

Line (L) – Artistry (A) – Execution (E) – Difficulty (D) – Time (T) – Chair (CJP) – LOC Secretary (Sec) – Execution Supervisor (ES) – Artistry Supervisor (AS) – Difficulty Supervisor (DS) – Superior Jury Assistant (SJA) – Superior Jury President (SJP)

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

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

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

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 LOC or the FIG.

Coaches must remain in the Waiting Area with **proper behaviors** 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.

During the performance of the routines, the coach of the Gymnasts (or any other member of the delegation) may not communicate with the gymnasts or the judges in any manner (see Undisciplined behavior in CJP).

1.13 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 (cue sign / beep sound is not included) and ends when the sound is not audible. (for Junior and Youth, see Part 5, Appendices)

- All categories: 1 minute 25 seconds (± 5 seconds)



1.14 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 (PC, etc.).

B. RECORDING

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 and the use of only digital music formats (File mp3, USB-stick).

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 on the file format which the LOC requests. Competitors must bring two copies of their music to the competition and the music file should be named 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, Youth).

Delegation members are requested to have a spare copy of USB-stick 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.

1.15 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)

B. INQUIRIES

See T.R. Section 1.

C. FINAL RESULTS

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

The score obtained in the Final determines the classification.

1.16 AWARDS

(see T.R. Section 1)

A. CEREMONIES

See special regulations for FIG medal award ceremonies.

The responsible FIG official must approve the detailed organization.

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.



1.17 “AEROBIC GYMNASTICS”

A. DEFINITION

Aerobic Gymnastics is the competitive discipline based on the performance of variety of Aerobic Movement Patterns continuously to the music, which originates from traditional aerobic exercises. The routine must demonstrate perfect execution of all components.

B. ROUTINE COMPOSITION CONTENTS

The routine must integrate the following movements to the music.

- Aerobic Movement Patterns
- Difficulty / Acrobatic Elements
- Transitions / Links
- 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.

1.18 NEW DIFFICULTY ELEMENTS

The FIG AER TC who will evaluate them once per year can ONLY make classification of New Difficulty Elements. Applications must be sent to the FIG Secretariat before 15th of January.

Difficulty elements submitted for evaluation must:

- Not be a variation of an existing element except for the turns/twists increase (maximum of 3 revolutions) in Group B.
- Have written name of the element and description.
- Be filmed from two camera angles (from the front and the side)
- Meet the technical 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 AER TC will refuse to classify the difficulty elements.

Notification of the classification will be given to the applying member federation after the FIG AER TC makes the decision.

The FIG AER TC will publish the New Elements in the Newsletters once per year only.



CHAPTER 2 - Jury / Judges

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

2.1 SUPERIOR JURY

A. **COMPOSITION:** 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
Superior Jury Assistant (SJA)	1 TC Member	Assist SJP

B. **FUNCTIONS AND CRITERIA**

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 a reserve judge.

The SUPERIOR JURY must: (see also the FIG T.R. Section 1 Art. 7.8.1)

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 unsatisfactory or showing partiality.
4. Remove where necessary the offending judge when there has not been a satisfactory response to any warning.
5. Make final decisions of Warnings / Disqualification of the coaches, gymnasts including when the CJP consults.

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: (see also the Appendix to the CoP)

- 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.
Not adhering to the instructions for an orderly and disciplined competition
- e. Not participating in the judge's meetings
- f. 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
- b. Lowering the category of brevet
- c. Withdrawal of the brevet
- d. Not accepting judges from an involved federation for a set period (see FIG Judges' rules)

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



2.2 JUDGES

A. COMPOSITION OF THE JUDGES PANEL (See T.R. / General Judges' Rule)

Judges Panel at the following competition

Groups:

- Group 2: World Championships, The World Games
- Group 3: Continental Championships, World Cup Events

(For other competitions, see General Judges' Rule)

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
TOTAL	18	14

B. CRITERIA (See also FIG T.R. Secon 1 Art. 7.13)

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 be registered by his / her National Federation in the FIG Database
- c. To have an excellent knowledge of Aerobic Gymnastics and to demonstrate sound unbiased judging.
- d. 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.
- e. Immediately at the end of each competition, CJP must send the report of any discrepancy of all the judge's work to Superior Jury (if not applicable, then to the TD).

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) as described in the General Judges Rules, except at other competitions where the uniform is supplied by the Organizing Committee.



Chapter 3 JUDGING / EVALUATION – CHAIR OF JUDGES PANEL

3.1 DRESS CODE

The competitors' leotard must demonstrate that it subscribes to the sport profile of a Gymnastics discipline. **A neat and proper athletic appearance** should be the overall impression. Must be sport and not a costume. For Aerobic Dance and Aerobic Step, (see Appendix 1 and 2).

3.1.1 CORRECT ATTIRE – SPORTS PROFILE (-0.3 deduction as total)

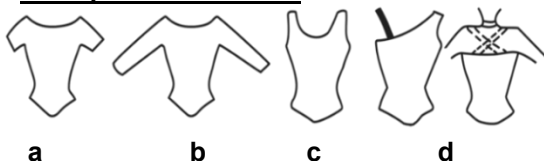
(see also Competition Clothing and Advertising Rule)

1. Correct support must be worn.
2. Hair must be neat and secured but must not touch the face or the shoulders. Short ponytails are allowed.
3. The competitors must wear white aerobics shoes and optional white socks.
4. The leotard must not change during the routine. (Change of colors, open the chest area, etc.)
5. Make-up must be only for women and used sparingly (theatrical masks/make-up are not allowed).
6. Loose and additional items to the attire are not allowed (see NL #5 2023: 3D design, LED, gloves, legwarmers, belt, etc.).
7. Jewelry must not be worn.
8. Torn (ripped) attire or underwear must not be shown during a performance.
9. Attire must not be transparent. If some parts made of lace (transparent material) is used (from the trunk to the chest), it will need to be lined.
10. Attire must be in non-transparent material, except for sleeves for women.
11. The pelvic/crotch area must be covered with non-transparent, non-skin colored material up to (till) the hip bones.
12. Leotards that are almost all skin colored (see Glossary) are not allowed. It appears as nudity on TV.
13. Body paint is not allowed.
14. Incorrect use of magnesium is not allowed.
15. Only skin color taping is allowed (no braces/grips).
16. Attire depicting war, violence, political, sexist ideologies, or religious themes are not allowed (See FIG Rule; Competition Clothing and Advertising).

3.1.2 COMPETITION ATTIRE < WOMEN >

1. Women must wear a one-piece leotard with flesh colored or transparent tights or a full-length unitard (one-piece leotard from neck to ankle).
2. Decorations with different type of sequins, stones, embroidery, etc. are allowed but must be securely sewed to the leotard that they do not move.
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.
6. Transparent material (transparency) without lining is allowed only for sleeves.

Examples for WOMEN



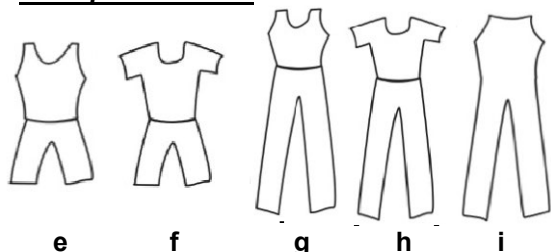
The examples shown "a to c" represent the same front and back of the leotard.

The example "d" is the same leotard showing the front and the back.

3.1.3 **COMPETITION ATTIRE < MEN >**

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

Examples for MEN



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

3.1.4 **NATIONAL EMBLEM & ADVERTISING (-0.3 deduction)**

(See FIG Rule, Competition Clothing and Advertising)

- 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 updated FIG Regulations.

3.1.5 **UNIFORM – NATIONAL TRACK SUIT (Warning – See T.R.)**

All competitors must wear their country's official national tracksuit at the Opening, Closing and for Medal Award Ceremonies.

3.2 **FUNCTION**

- Records the **WHOLE** routine performed.
- 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.
- Immediately at the end of each competition, CJP must send the report of any discrepancy of all the judge's work to Superior Jury (if not applicable, then to TD).

CJP Must Intervene when:

- The marks of the panel are incorrect or impossible.
- A Line judge has not seen a fault.
- The D- Juries enters different D-scores.

3.3 **DEDUCTION CRITERIA**

A. PRESENTATION FAULT (- 0.3)

Entry and Exit: The competitors must walk with natural arms/legs and present themselves in clean sport like manner on the competition floor without theatrical presentation, cleaning shoes, etc.

B. INCORRECT ATTIRE (- 0.3 as total)

Attire errors refer to violation of DRESS CODE, regardless of the number or severity of the violations, a single deduction of -0.3 will be given.

C. MISSING NATIONAL EMBLEM (- 0.3)

A gymnast must wear a national identification or emblem on his/her leotard in accordance with the most updated FIG Advertising Rules Competition Clothing.

D. TIME FAULT: (- 0.5)

Category (Senior)	Length allowed	Time Fault
All categories: 1'25" (± 5 seconds)	1'20"- 1'30"	Less than 1'20" or More than 1'30"

E. LATE APPEARANCE (- 0.5)

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

ACROBATIC ELEMENTS

Acrobatic Elements are listed in the following pages (variations are not considered as Acrobatic Elements).

- Acrobatic Elements can be performed with 1 or 2 hands OR from 1 or 2 feet.
- Acrobatic elements must be used **without repetition**.
- Using Acrobatic Elements as link will also be counted as **1 Acro**.
- MP / TR / GR: Acrobatic Elements during the collaboration with physical contact are allowed and will not be counted as Acrobatic Elements.
- MP / TR / GR: if multiple competitors perform Acrobatic Element, they must perform the **same Acrobatic Element at the same time**.

F. REPETITION OF ACROBATIC ELEMENTS (- 0.5/each time)

A-1 to A-5 must be used **without repetition**.

G. DIFFERENT ACROBATIC ELEMENTS (- 0.5/each time)

MP, TR, GR: Performing different Acrobatic Elements at the same time.

H. ACROBATIC ELEMENT IN DIFFERENT TIME / CANNON (- 0.5/each time)

MP, TR, GR: Significantly performing a same Acrobatic Element at different time. If performed in Cannon, it will not be considered as a repetition, but a deduction will apply.

PROHIBITED LANDING

Prohibited moves are listed in the following pages.

I. PROHIBITED COLLABORATION (- 0.5/each time)

Pyramid height of the collaboration in the routine must not be higher than 2 persons standing in vertical position (feet to arms stretched over head) including the starting / ending pose.

J. PROHIBITED MOVES (- 0.5/each time)

Prohibited moves P-1 to P-5 are **NOT allowed** in the routine (including in the collaboration) in all categories. Propelling in collaboration is allowed.

K. PROHIBITED LANDING (- 0.5/each time)

All Male gymnasts: Acrobatic Elements A-1 to A-5 (including variation), landing in Sagittal / Frontal Split position is **not allowed** regardless of categories.

L. INTERRUPTION OF PERFORMANCE (- 0.5/each time)

Interruption of performance is defined when a competitor stops executing the choreography movements for a period between 2 to 10 seconds and then continues after interruption.

M. STOP OF PERFORMANCE (- 5.0)

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

N. THEMES (- 5.0)

Themes in contravention of the Olympic Charter and Code of Ethics.



O. UNDISCIPLINED BEHAVIOR (-0.5/each time)

Coaches with any flagrant, undisciplined, and abusive behavior during the performance of his/her gymnasts, deductions will be given to the concerned competitor.

For example:

- Unexcused delay or interruption of competition.
- Speak directly to the gymnast during his/her performance.
- Give signals, shouts (cheers) or similar behavior during his/her gymnasts' performance.

< DISCIPLINARY PENALTIES > (valid for all phases of the competition)

WARNING

A judge, coach, competitor, or any other member of the federation will receive one warning only by Superior Jury or CJP and, irrespective of the category, the second warning will result in immediate disqualification.

Warnings are given for the following:

- Presence in a prohibited / restricted area.
- Improper behavior on the Podium.
- Disrespectful manners to judges & officials.
- Unsportsmanlike behavior.
- 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).

DISQUALIFICATION

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

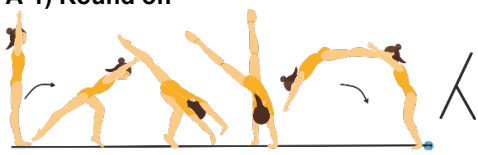
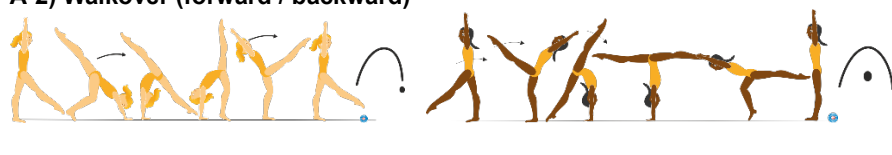
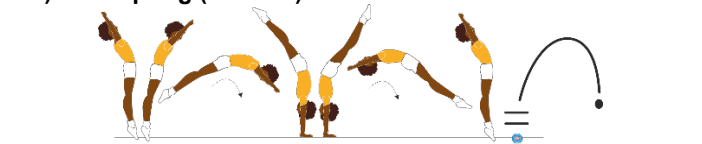

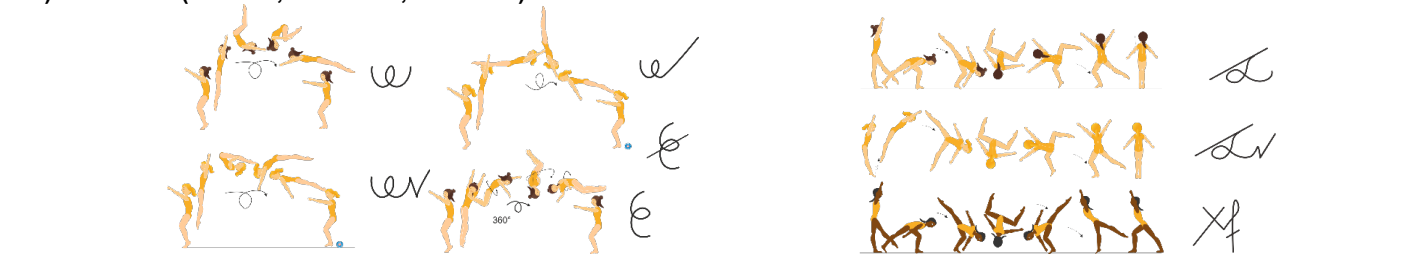
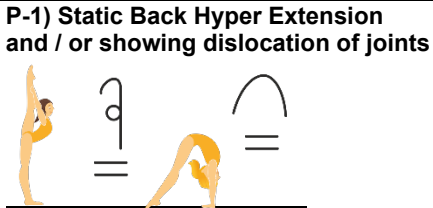
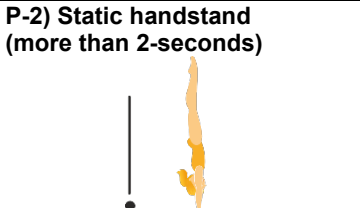
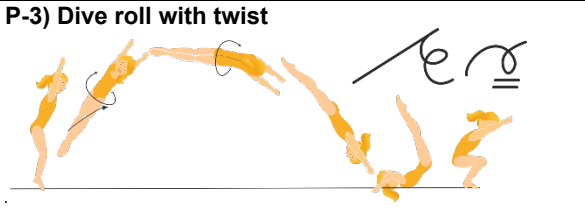
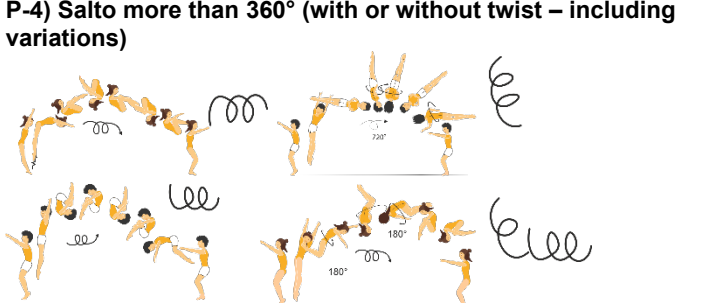
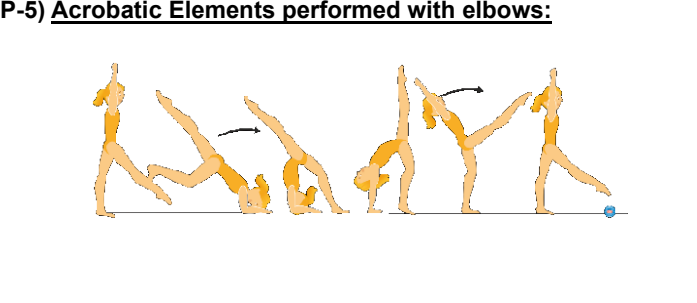
3.4 DEDUCTION

Make deductions and penalties by the Chair of Judges Panel:

Code	Detail – Aerobic Gymnastics	Deductions
A	Presentation fault	- 0.3
B	Incorrect attire	- 0.3
C	Missing national emblem	- 0.3
D	Time fault (\pm 5 sec. of tolerance or more)	- 0.5
E	Late appearance (not within 20 sec.)	- 0.5
F	Repetition of Acrobatic Elements	- 0.5 (each time)
G	MP/TR/GR: Performing different acrobatic elements at the same time	- 0.5 (each time)
H	MP/TR/GR: Performing same acrobatic elements in cannon (not considered as repetition)	- 0.5 (each time)
I	Prohibited collaboration (pyramid height)	- 0.5 (each time)
J	Prohibited moves (P-1 to P-5)	- 0.5 (each time)
K	Prohibited landing: Male gymnasts: Acrobatic Variations landing in Split/Frontal position	- 0.5 (each time)
L	Interruption of performance for 2-10 sec.	- 0.5 (each time)
M	Stop of performance more than 10 sec.	- 5.0
N	Themes in contravention of the Olympic Charter and the Code of Ethics	- 5.0
O	Undisciplined behavior	- 0.5 (each time)
W-1	Presence in prohibited area	Warning
W-2	Improper behavior/manners	Warning
W-3	National tracksuit not being worn (see valid T.R.)	Warning
D-1	Walk-over	Disqualification
D-2	Serious breach of the FIG statutes, T.R., COP	Disqualification



3.5 ACROBATIC ELEMENTS AND PROHIBITED MOVES

ACROBATIC ELEMENTS			
<ul style="list-style-type: none"> ◆ Acrobatic Elements can be performed with 1 or 2 hands OR from 1 or 2 feet. ◆ A-1 to A-5 must be used <u>without repetition.</u> ◆ Using Acrobatic Elements as link will also be counted as 1 Acro. ◆ MP / TR / GR: if more than one gymnast performed an Acrobatic Element, they must perform <u>the same Acrobatic Elements (same Acro #) at the same time.</u> ◆ Acrobatic Elements in the Collaboration with physical contact is not counted. 	<p>A-1) Round off</p> 	<p>A-2) Walkover (forward / backward)</p> 	
	<p>A-3) Handspring (forward)</p> 	<p>A-4) Flic flac</p> 	
	<p>A-5) Salto 360° (forward, backward, sideward) with or without maximum of 1/1 twist</p> 		
	PROHIBITED MOVES		
	<p>PROHIBITED MOVES / LANDING:</p> <ul style="list-style-type: none"> ◆ P-1) Static moves (more than 2-seconds hold) showing extreme flexibility (i.e.: Hyper extension of back, bridge, showing dislocation of the joints, etc.) ◆ P-2) Static handstand held more than 2 seconds. ◆ P-3) Dive roll with 1/1 twist. ◆ P-4) Salto more than 360° (with or without twist – including variations) ◆ P-5) Acrobatic elements performed <u>with elbows.</u> ◆ Male gymnasts (All Categories): Acrobatic Variations landing in Sagittal / Frontal Split position is considered as Prohibited Landing. 	<p>P-1) Static Back Hyper Extension and / or showing dislocation of joints</p> 	<p>P-2) Static handstand (more than 2-seconds)</p> 
<p>P-3) Dive roll with twist</p> 		<p>P-4) Salto more than 360° (with or without twist – including variations)</p> 	<p>P-5) Acrobatic Elements performed with elbows:</p> 

Chapter 4 EVALUATION – DIFFICULTY (D-JURY)

4.1 DIFFICULTY ELEMENTS

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>	Push-Up	Support	Flair
	A-Frame	V-Support	Helicopter
	Straddle Cut	Planche	
	Explosive High-V		
	Explosive Capoeira		

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

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

4.2 BASIC RULES FOR PERFORMING DIFFICULTY ELEMENTS

All Categories	<ul style="list-style-type: none"> • Maximum of 8 Difficulty Elements (for Senior : 0.3 to 1.0). • Minimum of 4 Families must be performed. • Maximum of 2 elements from each Family. • Maximum of 1 element of each Base Named. • Maximum of 2 times in Wenson position (any phase of the skill which include Wenson shape will count as Wenson position). • Maximum of 3 elements landing to PU and/or to split position in Group B (except for Male gymnasts of all categories; No Split landing).
IM	<ul style="list-style-type: none"> • Compulsory to perform at least 1 element from Family 4 (Group B). • Not allowed to perform Family 8 (Group C).
IW	<ul style="list-style-type: none"> • Compulsory to perform at least 1 element from Family 7 (Group C).
MP / TR / GR	<ul style="list-style-type: none"> • Must perform the same element at the same time.



4.3 COMBINATION OF DIFFICULTY/ACROBATIC ELEMENTS (Connection)

Two / Three elements can be combined (connected) **directly without any stop, 1-step, hesitation, or transition.**

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

All Categories	<ul style="list-style-type: none"> • Maximum of 1 set of combination is allowed in a whole routine. • Combination of Difficulty Elements can be from different or same family. • Acrobatic Elements can be combined with or without Difficulty Elements. • Male gymnasts are not allowed to land in Splits with Acrobatic Elements.
IM / IW	<ul style="list-style-type: none"> • Maximum of 3 Elements can be combined in 1 set. They will be counted as 3 elements.
MP / TR / GR	<ul style="list-style-type: none"> • Maximum of 2 Elements can be combined in 1 set. They will be counted as 2 elements. • All competitors MUST perform a combination of the same Difficulty / Acrobatic Elements at the same time.

➤ **Difficulty / Acrobatic Elements Combination and Evaluation**

Category	Evaluation	Example (D=Difficulty, A=Acro)
All Categories	+ 0.0 (No additional value)	A + A
IM / IW	+ 0.1	D + D / D + A / A + D
IM / IW	+ 0.2	D + D + D / D + D + A / D + A + D / A + D + D D + A + A / A + D + A / A + A + D
MP / TR / GR	+ 0.1	D + D / D + A / A + D

4.4 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 technical requirements.

Elements not meeting technical requirements and/or elements with a fall will be counted but will not receive the value.

- ◆ Record the whole routine (all difficulty / acrobatic elements).
- ◆ Count the number of difficulty elements, combination set, family, base name, Wenson position, PU / Split landing performed and give the values according to the CoP.
- ◆ Apply Difficulty deductions.
- ◆ Enter the Difficulty score and Difficulty deduction.

4.5 CRITERIA

< **Recording the difficulty elements** >

All difficulty elements performed must be written down using the FIG shorthand shown in Part 8, (Difficulty Tables / Element Pool and Values), regardless the technical requirements are met or not written in the following pages.

< **Evaluating the Difficulty Elements** >

- The value is set according to Part 5; Appendix 5, provided the element meets the “technical requirements” as stated. Difficulty element is recognized only with clear “start”, “main phase” and “ending”.
- If the element does not meet the “Technical Requirements”, it is counted as an element, but value is not given.
- A value is given only to the first 8 difficulty elements performed.
- All elements with a **1-Touch / Multiple Touches / Fall** will receive “0” value but counted.
- Elements from Family 5 and Family 6 with turns, the form/position must be shown during the airborne phase.
- If any element performed which does not exist in the CoP due to incomplete rotation, it will be counted as a number and will receive the value of completed rotations.
- All elements with turns, must complete **minimum of 3/4** of the **last turn** to receive the value. If not completed, then the element will be downgraded to the next lower value.
- All elements from Family 5: If performed from **one foot take off**, the element will be **downgraded by -0.1 value**.
- **MP/TR/GR:** If members performed different element due to incomplete rotation, they receive the value of lowest rotation element provided that the Technical Requirements are met.
- **MP/TR/GR:** Family 5 with different take-off within members, they will receive “0” value.
- **MP/TR/GR:** Family is **NOT** counted only when 2 different elements are performed at the same time.
- **TR / GR:** May not perform element overlapping (3 or more competitors in a column from the Judges’ Panel view). If performed, element will be counted but receives “0” value.
- Any additional elements are counted but NOT counted for the Family.



< Evaluating the Combination >

- ◆ If all Difficulty elements in a combination set meets the technical requirements, they will receive an additional value of +0.1 / +0.2 points.
- ◆ Combination sets more than number allowed will not receive an additional value and will be deducted.
- ◆ If one or all the combined elements performed with **1-Touch / Multiple Touches / Fall** and/or not meeting the technical requirements, the combination will not receive any additional value but will be counted as elements number and a combination set.

	Examples	Count Elem.	Count Family	Value	Additional
1	Not meet Technical Requirements	YES	YES	NO	NO
2	Element(s) with 1-Touch, Multiple Touches, and/or Fall	YES	YES	NO	NO
3	MP/TR/GR: 2 different elements at the same time	YES (as 1)	NO	NO	NO
4	TR/GR: performed with overlapping	YES	YES	NO	NO
5	9 th element	YES	NO	NO	NO
6	All 2/3 elements in a combination meets the Technical Requirements	YES	YES	YES	+0.1 / +0.2

4.6 DEDUCTION: -0.5 per element / per combination

Category	Reasons
All Categories	More than 8 difficulty elements
	Less than 4 families
	More than 2 difficulty elements from a same Family
	Repetition of the same base named difficulty element
	More than 2 times in Wenson position (any phase of the difficulty element which include Wenson shape will be counted as Wenson position)
	More than 3 difficulty elements in landing to push up and/or to split position in Group B
	Male gymnasts performing Split landing elements (Group B)
	More than 1 set of combination
	More than 2 / 3 elements in a combination
IM	Missing Family 4 (Group B)
	Performing from Family 8 (Group C)
IW	Missing Family 7 (Group C)
MP/TR/GR	Performing different Difficulty elements or combination with different elements and / or not at the same time

4.7 TECHNICAL REQUIREMENTS

The gymnast must include in his/her exercise only elements that he/she can perform with complete safety and with a high degree of technical mastery.

- All Difficulty elements must meet the Technical Requirements to receive the value.
- If the element does **NOT** meet the “Technical 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 **1-Touch / Multiple Touches / Fall** to receive the value.
- All the Difficulty elements have “starting position”, “main phase” and “ending position”.



TECHNICAL REQUIREMENTS

GROUP A - FLOOR ELEMENTS

Family 1 Dynamic Strength

All elements in Family 1 must show the airborne phase except for Push-Up.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Push-Up</i>	• Elbows in line with the shoulders in the down phase.
<i>A-Frame</i>	• Pike position (90° minimum) and airborne phase.
<i>Straddle Cut</i>	• Shoulders higher than hips level before the cut in the airborne phase.
<i>Explosive High-V</i>	• Hip joint at least shoulder level must be shown.
<i>Explosive Capoeira</i>	• Lower leg must be at least parallel to the floor.

Family 2 Static Strength

BASE NAME	TECHNICAL REQUIREMENTS
<i>Support</i>	• Must be held for 2-seconds during the skill.
<i>V-Support</i>	• Must be held for 2-seconds during the skill.
<i>Planche</i>	• Must be held for 2-seconds during the skill. • The upper body (above waist) must not exceed 20° above the horizontal.

Family 3 Leg Circle

All elements in Family 3 must be performed with the full rotation of the legs.

All elements with "Airborne Twists" in Family 3 (A308, A309, A310, A319, A338, A340) must show the airborne phase.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Flair</i>	• From the starting position, swing to FREE front support on both hands. • Rotation of the body in support on alternating hands.
<i>Helicopter</i>	• Starting from leading leg crossing the other leg. • Leg circles must be shown. • Hands/arms must not hold the legs during the rotation. • Must complete minimum of 3/4 rotation.

GROUP B - AIRBORNE ELEMENTS

Family 4 Dynamic Jump / Leap

For IM: Compulsory to perform at least 1 element from Family 4.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Air Turn</i>	• Both feet take off and lands at the same time.
<i>Axel</i>	• One foot takes off and the other foot lands with forward trajectory.
<i>Free Fall</i>	• Hands and feet must land at the same time.
<i>Gainer</i>	• Hands and feet must land at the same time.
<i>Scale</i>	• Scale form (body/leg parallel to the floor) must be shown before one foot take off. • Hands and feet must land at the same time.
<i>Butterfly</i>	• 1/2 circular upper body swing rotation must be shown before the take off. • The Body must not exceed 45° above or under the horizontal during the main phase.
<i>Off Axis</i>	• Body must not exceed 45° above or under the horizontal during the main phase.

Family 5 Form Jump

All elements in Family 5 must show the **base name form** in the main phase.

All elements in Family 5 performed from one foot take off, the element will be downgraded by -0.1 value.

MP/TR/GR: All member must perform the same take-off.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Tuck</i>	• Knees at least parallel to the floor.
<i>Cossack</i>	• Legs at least parallel to the floor.
<i>Pike</i>	• Legs at least parallel to the floor.
<i>Straddle / Frontal Split</i>	• Legs at least parallel to the floor.



Family 6

Split Jump / Leap

All elements in Family 6 must be performed with "Split position" of **minimum 160°** in the airborne phase.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Switch Split Leap</i>	<ul style="list-style-type: none"> • Straight leading leg at least 45° to the floor. • Switch action must be shown in the airborne phase.
<i>Scissors Leap</i>	<ul style="list-style-type: none"> • Leading leg at least 45° to the floor. • Switch action must be shown in the airborne phase.
<i>Sagittal Split</i>	<ul style="list-style-type: none"> • Sagittal Split form must be shown in the airborne phase.

GROUP C - STANDING ELEMENT

Family 7

Turns / Rotations

For IW: Compulsory to perform at least 1 element from Family 7.

All elements in Family 7 must be performed on the **ball of the foot** without **hopping** except for Illusion.

En Dedans elements: Must be performed with the rotation toward the **same direction** of the **supporting leg**.

En Dehors elements: Must be performed with the rotation toward the **opposite direction** of the **supporting leg**.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Passé Turn</i>	<ul style="list-style-type: none"> • The free leg must show a Passé position during the skill.
<i>Horizontal Turn</i>	<ul style="list-style-type: none"> • Maintain the lifted leg at horizontal level (not exceed 15° below) during the skill.
<i>Illusion</i>	<ul style="list-style-type: none"> • Complete (full) rotation of the free leg.

Family 8

Flexibility / Balance

All elements in Family 8 **not allowed** to perform by IM.

BASE NAME	TECHNICAL REQUIREMENTS
<i>Split</i>	<ul style="list-style-type: none"> • Show minimum of 160° between the legs during the skill.
<i>Vertical Split</i>	<ul style="list-style-type: none"> • Supporting leg must not leave the floor. • Maintain minimum of 160° between the legs during the skill.
<i>Balance</i>	<ul style="list-style-type: none"> • Minimum of 160° between the legs during the skill. • Elements with turns must be performed on the ball of the foot without hopping. • Balance without turns must be held for 2-seconds.



5.1 EXECUTION (E-Jury)

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

E-Jury will enter the deduction marks to the scoring system.

Example: If the deduction of the routine was -1.8, then enter 1.8.

If not applicable, then the E-Jury calculates and enter the E-score.

5.2 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):

1. AMP Sequences technique (steps and arm movements)
2. Elements (Difficulty & Acrobatic)
3. Transitions / Links
4. Partnerships / Collaborations
5. Synchronization (MP, TR, GR)

5.3 EVALUATION

MP/TR/GR: Evaluate the weakest performer of each movement as an error.

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

5.4 ERRORS

➤ Descriptions

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

5.5 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 Choreography

- ◆ Evaluate the movements with maximum precision while performing AMP sequences, transitions/links, and Partnerships/Collaborations.

Choreography	Small	Medium
AMP Sequences Precision (each movement)	- 0.1	
Transitions / Links (each time)	- 0.1	- 0.3
Partnerships/Collaborations (each time)	- 0.1	- 0.3



D.2. 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 <u>maximum</u> deduction is: - 0.8 / per element. *If performed with a Fall, <u>maximum</u> deduction is: - 1.0 / per element.			

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
All movements	- 0.1 each time

5.6 EXAMPLES OF GENERAL ERRORS

- Evaluate perfect Execution with maximum precision of all movements.
- List of examples is not an exhaustive list.
- Any errors which are not in the list of examples, deductions will be made as follows:

EXAMPLES	SMALL	MEDIUM	LARGE
Extra preparation	0.1		
Adjust or correct hand position	0.1		
Stop / hesitation or extra step / move between elements	0.1		
Incorrect body alignment	0.1	0.3	
Incorrect feet position	0.1	0.3	
Legs / feet bent	0.1	0.3	
Feet apart (front / side / back)	0.1 (≤ hip width)	0.3 (> hip width)	
Incorrect / uncontrolled movements	0.1	0.3	
Interruption of the flow of the movements	0.1	0.3	
Incomplete rotation / turn	0.1 (< 45°)	0.3 (≥ 45°)	
Loss of balance	0.1	0.3	
Incorrect form	0.1	0.3	0.5
Incorrect / uncontrolled landing position (PU/Split)	0.1	0.3	0.5
Wrong technique of elements			0.5
1-Touch / Touching the floor			0.5
MP/TR/GR: Crashing / bumping to each other			0.5

5.7 EXAMPLES OF SPECIFIC ERRORS

EXAMPLES	SMALL	MEDIUM	LARGE
Ending to Wenson – leg not immediately	0.1 (<45°)	0.3 (45-120°)	0.5 (>120°)
Wenson position: lifted leg lower than upper triceps	0.1	0.3	
Elements with turns: Incomplete / extra turn or rotation	0.1 (<45°)	0.3 (≥ 45°)	
Elements landing in PU: Feet and hand(s) not landing on the floor at the same time	0.1	0.3	



GROUP A

“FAMILY 1” DYNAMIC STRENGTH (PU, A-FRAME, STRADDLE CUT, EXPLOSIVE HIGH-V, EXPLOSIVE CAPOEIRA)	SMALL	MEDIUM	LARGE
PU Position: Shoulder is not in line with the upper arm	0.1	0.3	
Missing airborne phase in airborne elements			0.5
A-Frame: pike position more than 60°		0.3	
A-Frame: Obviously both hands do not leave and/or land the floor at the same time		0.3	
Straddle Cut: straddle position is not shown (legs less than 90°)		0.3	
Straddle Cut: hips higher than shoulders during the airborne phase		0.3	
Explosive High-V: Hip joint at shoulder level / legs not parallel to the floor	0.1		
Explosive High-V: Hip joint lower than shoulder level		0.3	
Explosive High-V: Pike position (angle of the trunk and the legs)	0.1 (0°- 45°)	0.3 (>45°)	
Explosive Capoeira: Lower leg under parallel	0.1		

“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		
Straddle Support: legs less than 90°	0.1		
V-support: legs not in vertical line	0.1		
High V-support: Hip joint at shoulder level / legs not parallel to the floor	0.1		
High V-support: Hip joint lower than shoulder level		0.3	
Planche: upper body and/or legs not parallel (above or below) to the floor	0.1 (< 20°)	0.3 (20°- 45°)	0.5 (> 45°)
Horizontal Supports: arms not extended		0.3	

“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
Flairs with airborne: Missing airborne phase			0.5
Helicopter: Start with leg not crossing the other leg		0.3	
Helicopter: Turning before leg circles		0.3	
Helicopter: Performed with arms holding / supporting legs		0.3	

GROUP B

“FAMILY 4” DYNAMIC JUMP / LEAP (AIR TURN, AXEL, FREE FALL, GAINER, SCALE, BUTTERFLY, OFF AXIS)	SMALL	MEDIUM	LARGE
Air Turn: Both feet do not take off and land at the same time	0.1		
Axel: Missing forward trajectory		0.3	
Gainer: Leading leg below horizontal level	0.1 (0°- >45°)	0.3 (≥ 45°)	
Scale: Not showing Scale position before the take off		0.3	
Butterfly: Head above the waist level during the 1/2 circular swing rotation before takeoff		0.3	
Butterfly: Position of the upper body and legs above / below 45° at the horizontal level during the main phase		0.3	
Off Axis: Position of the upper body above / below 45° at the horizontal level during the main phase		0.3	



“FAMILY 5” FORM JUMP (TUCK, COSSACK, PIKE, STRADDLE/FRONTAL SPLIT)	SMALL	MEDIUM	LARGE
Tuck, Cossack, Pike, Straddle, Split: Leg(s) lower than horizontal level	0.1 (0°- 10°)	0.3 (> 10°)	
Straddle/Frontal Split: Legs not symmetrical	0.1	0.3	

“FAMILY 6” SPLIT JUMP / LEAP (SWITCH SPLIT, SCISSORS LEAP, SAGITTAL SPLIT)	SMALL	MEDIUM	LARGE
Scissors Leap / Switch Split: Leading leg below horizontal level	0.1 (0°- >45°)	0.3 (≥ 45°)	
Split elements: Legs angle less than 180°	0.1 (170°)	0.3 (<170°-120°)	0.5 (<120°)

GROUP C

- Turn deductions are made regardless of “en dedans” or “en dehors”.

“FAMILY 7” TURNS / ROTATIONS (PASSÉ TURN, HORIZONTAL TURN, ILLUSION)	SMALL	MEDIUM	LARGE
Elements ending with feet apart	0.1 (≤ hip width)	0.3 (> hip width)	
Passé Turn / Horizontal Turn: Hopping during / finishing the skill		0.3	
Passé Turn / Horizontal Turn: Not turning on the ball of the foot		0.3	
Passé Turn: Passé foot at below the knee level (kneecap)		0.3	
Turn with leg horizontal: Leg position not at horizontal level	0.1 (0°- 10°)	0.3 (>10°)	
Illusion: Inability to complete the full rotation		0.3	
Illusion: Extra orientation turns after the skill		0.3	
Illusion: Leg rotation out of vertical	0.1	0.3	
Illusion: Hopping / sliding during the skill		0.3	

“FAMILY 8” FLEXIBILITY / BALANCE (SPLIT / VERTICAL SPLIT, BALANCE)	SMALL	MEDIUM	LARGE
Free Vertical Split: Hand on the supporting leg during the skill			0.5
Split elements: legs angle less than 180°	0.1 (170°)	0.3 (<170°-120°)	0.5 (<120°)
Vertical Split: supporting foot off the floor			0.5
Balance: Less than 2-seconds hold			0.5
Balance Turn with hopping and / or not on the ball of the foot		0.3	



GENERAL ERRORS		
EXAMPLES	SMALL	MEDIUM
	-0.1	-0.3
	Incorrect Body Alignment	
	Uncontrolled Feet Position	
	Incomplete / Extra Turn	
	Shoulder Not in Line With Upper Arm	

SPECIFIC ERRORS			
EXAMPLES	SMALL	MEDIUM	LARGE
	-0.1	-0.3	-0.5
	Body / Legs Not Parallel To The Floor		
Tuck	Legs not parallel to the floor		
Pike	Incorrect Position of the Body in the air		
Pike	Legs Not Parallel To The Floor		
Cossack			
Straddle			

SPECIFIC ERRORS			
EXAMPLES	SMALL	MEDIUM	LARGE
	-0.1	-0.3	-0.5
	Legs Less Than 180°		
	Not in Vertical Line		
	Straddle / Split Jump not Symmetrical		

SPECIFIC ERRORS			
EXAMPLES	SMALL	MEDIUM	LARGE
	-0.1	-0.3	-0.5
	Leading Leg Below Horizontal Level		
	Hip joint at shoulder level / legs not parallel to the floor	Hip joint lower than shoulder level	
	Angle between trunk and legs		



6.1 ARTISTRY (A-Jury)

<Routine Components>

- AMP Sequences (including the AMP Block)
- Opening / Ending
- Music
- Difficulty / Acrobatic Elements
- Transitions / Links
- Partnerships / Collaborations (MP/TR/GR)
- Performance

6.2 FUNCTION

The A-Jury evaluates all components of Choreography matched perfectly with music 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.

6.3 CRITERIA

- Total A-Score is maximum of 10.0 points using increments of 0.1.
 - A-Jury evaluates below 5 main criteria utilizing the provided Scale and Deduction list.
 - A-Jury evaluates **Creativity and Originality of the whole routine** in addition to each criteria detail.
1. **Music:** Selection / Composition / Editing Quality / Musicality
 2. **Aerobic Content (Sequences / Block):** Quantity / Quality / Variety
 3. **General Content:** Quantity / Variety / Space
 4. **Artistic Routine:** Construction / Structure / Story
 5. **Performance:** Technical / Artistic Presentation

6.4 SCALE AND USAGE

The Artistry score is from 0 to 10 points using below scale.

- A-Jury will evaluate with the scale of 1.0 to 2.0 of each criteria.
- Then A-Jury will reduce according to the Deduction chart.
- From the scale score, deduction is subtracted and becomes the Total A-Score.

SCALE (5.0 – 10.0)

Criteria	Poor				Average		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
Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

DEDUCTION (Reduce)

Criteria	Details	Reduce
Aerobic Content	Missing AMP set	-0.5 (each set)
	Missing AMP Block	-0.5
General Content	Less than 3 collaborations	-0.5
	Missing zone / area	-0.5
Artistic Routine	Missing introduction	-0.5
	Ending with elements	-0.5
Performance	Performed with Multiple Touches / a FALL	-0.5

EXAMPLE of Calculation:

Criteria	Score
Music	1.9
Aerobic Content	1.8
General Content	1.7
Artistic Routine	1.7
Performance	1.8
Scale Total	8.9
Deduction Total	- 0.5
Final A-Score	8.4



6.5 ROUTINE LEVEL

Routine Level		THE ROUTINE SHOWS:
Excellent	Outstanding Level	Almost no deviations from excellent criteria
Very Good	Very High Level	Few deviations of criteria
Good	High Level	Some deviations of criteria
Average	Middle Level	Significant deviations of criteria
Poor	Below Middle Level	Many significant deviations of criteria

6.6 ARTISTRY SHORTHAND (recommendation)

Shorthand	Movements
I	Introduction (Opening)
A	AMP for each 8-count (1-set)
E	Difficulty / Acrobatic element
T	Transition / Link / Partnership movement or a block of movements (1-unit)
C	Collaboration with physical contact
F	Finish (Ending)

6.7 EVALUATION / CRITERIA DETAILS

1. MUSIC (Max. 2.0 points)

The routine must be performed, in its entirety, to music. Any style of music adapted for Aerobic Gymnastics can be used.

Music must:

- Enhance the routine.
- Give advantage.
- Be without unnecessary edited beats and sound effects.
- Be professional quality.
- Have strong cohesion with movements.

Selection / Composition / Editing Quality / Musicality

< Selection >

A good musical selection will help establish the structure and pace. All music has its own styles. The theme of the exercise is not compulsory. Music should support and highlight the performance. It must also be used to inspire the overall choreography, as well as to the expression of the gymnasts and give advantage to the gymnasts.

Recommended to use music with:

- 8-counts structure to help recognize AMP sequences.
- Not too slow or too fast (145-160 BPM).

< Composition (structure) >

The music used by the performers should respect the characteristics of aerobic gymnastics and its nature. It should be dynamic, varied (***not monotonous***), 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).

Introduction (opening) of the music (without moving) is allowed. Gymnast must start moving within a few seconds after the audible sound (cue sound excluded).

< Editing Quality >

The recording and mixing of music must be of **professional quality** and well-integrated, and without any abrupt cuts, giving a sense of one music piece.

With a clear start and clear ending, respecting the musical phrases and melody. The music must not end with fade out.

Music can be original, or a version arranged, without **abusing extra accents** and **without excessive use of rhythmical base** used as background (too loud/louder than melody). Well balanced between edited beats and original beats and melody of the music (**noise vs music**).



< Musicality >

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 (movements).

There must be strong cohesion between the overall performance (movements) and the choice of music. All movements must fit perfectly with the chosen music and to interpret the idea given by the music.

The choreography should be created with the movements to that specific music and for that specific competitor.

Gymnasts must end the routine when music ends.

SUMMARY – MUSIC	
Scale (Selection / Composition / Editing Quality / Musicality)	
Main Points	Examples of deviations
<ul style="list-style-type: none"> ✧ Support / highlight the performance and give advantage. ✧ Music appropriate for aerobic gymnastics, avoid monotony. ✧ Technically perfect, without unnecessary edited beats. ✧ There must be a strong cohesion between the overall performance and the choice of music. ✧ Interpretation of the music. ✧ Use the different parts and staying with the music to be meaningful. ✧ All movements match with the music. 	Excessive rhythmical base / beat
	Excessive use of extra sound effects
	Not professional recording / abrupt cuts
	Edited sounds are louder than melody
	Not ending the routine with music
	Movements does not match with music structure / phrase
	Movements has no connections to the idea of music
	Music is not suitable for the category / age division
Music is too fast or too slow	
Music is monotonous	
Music is BGM (background music)	

2. AEROBIC CONTENT (Max. 2.0 points)

In the Aerobic Content, evaluate the **Aerobic Movement Patterns (AMP)** throughout the routine, with adequate intensity.

AMP is the base of the Aerobic Gymnastics and main (principal) characteristic (Sports Specific). The series of AMP are the foundation (bases) of Aerobic Gymnastics routines.

AMP must include variations of basic steps with arm movements, to produce combinations with body coordination and must be recognizable as continuous movement patterns.

AMP Sequence means, a complete 8-count (set) of movements with aerobic movement patterns with adequate intensity performed in a musical phrase (from the 1st beat to the 8th beat) to stay with the music. AMP Sequence performed with less than 8 complete counts; it will not be recognized as 1 AMP sequence/set.

AMP sequence may include Low Impact movements with **feet not moving for maximum of 3-counts consecutively** (within a set), which is also recognized as a sequence / set. However, repetitively performing stationary AMP Sequences may affect the evaluation of Quality / Variety, as well in the General Content (Fluency).

Aerobic Content must have:

- Consecutive 32-counts (4 sets x 8-counts) as the AMP Block with rebound technique.
- 9 AMP Sequence sets including AMP Block.
- Variety of AMP sequences.

Quantity / Quality / Variety

< Quantity >

AMP Sequence:

Throughout the routine, AMP Sequences must be performed. All categories must include **minimum of 9 AMP Sets**. 1 set of AMP sequence = 8-count.

AMP BLOCK:

Within the required AMP sets, the AMP Block must be included in the routine. The **AMP Block** means **consecutive and clear AMP Sequences / Sets**, which shows the identity of our sport using the traditional aerobic steps with rebound technique together with arm movements and performed without choreographic jumps (e.g.: Cat jump, Air jack, Hitch kick, Double Fan Kick, etc.).

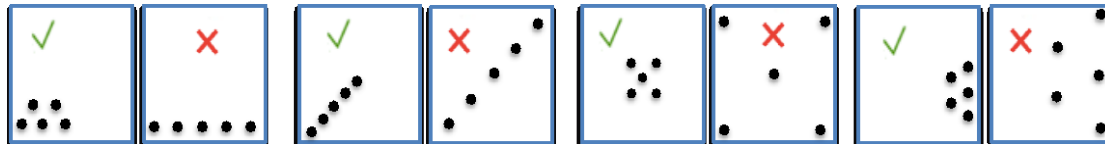


Quantity requirement (sets of AMP sequence):

Category	AMP 1-Block	Minimum AMP Sets (including AMP Block)
All categories	4 sets x 8-counts = 32-counts	9 sets

AMP BLOCK for MP/TR/GR:

To be recognized as an AMP Block, all members must perform **close to each other (short distance) as a unit** for **whole 32-counts**. If not performed together for **whole 32-counts**, it is not recognized as the AMP Block.



- All members must perform the **same basic steps** (asymmetry/symmetry) **at the same time** as a unit (except for synchronization error), possibly using orientation, positioning, formation changes and traveling.
- Using different direction (orientation/rotation) and arm movements (asymmetry/symmetry) are allowed.
- Physical contact between gymnasts is allowed while performing the same basic steps in the AMP Block without collaboration.
- If all the gymnasts do not perform the **same basic steps at the same time** and/or distance between the gymnasts are **not close**, it will **not be recognized** as the "AMP Block."

Deduction (reduce) from the scale score at the end:

- If there are no 9 complete AMP sets in the routine, the A-Jury will **reduce -0.5 / each missing AMP set**.
- If there is no AMP Block (4 consecutive AMP sets), the A-Jury will **reduce -0.5**

< **Quality** > (See Basic Step Description, Part 5; Appendix 4)

Quality of the AMP is very important, and the **leg movements** should be performed with the **rebound technique** of Aerobic Basic Steps.

Rebound Technique:

A bouncing technique with vertical movement of the center of gravity. It must utilize the floor reaction force, and the hip, knee, and ankle joints must move in tandem and in coordination with each other.

The **arm movements** must be performed with quality showing precision and fluency together with the step.

< **Variety** >

AMP Sequences (step/arm) must show variety without repetition avoiding same or similar type of Sequences during the routine. All basic steps must be used throughout the routine avoiding excessive running / jogging / chassé. Arm movement trajectory from one position to another should be natural with various symmetrical/asymmetrical movements with possibility to change the rhythm.

The AMP Block must have traditional aerobic movements without repetitive combination and to show body coordination that produces complex and variety of sequences to avoid monotonous and stationary (staying in same place).

Examples of variation factors 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., low kick, 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.



SUMMARY – AEROBIC CONTENT	
Scale (Quantity / Quality / Variety)	
Main Points	Examples of deviations
<ul style="list-style-type: none"> ✧ Quality of AMP sequences (arm/leg). ✧ Variety of AMP sequences. ✧ Use of the coordination. 	Unclear (precise/sharp/not recognizable) arm/leg movements
	Significantly repetitive arm/leg movements
	No combination of arm with leg movements
	Inappropriate finger actions
Deduction (Reduce)	
➤ Missing AMP set (less than 9 AMP sets)	-0.5 (each set)
➤ Missing AMP Block	-0.5

3. GENERAL CONTENT (Max. 2.0 points)

General content of the routines is evaluating following movements:

- ◆ Transitions / Links
- ◆ Partnerships / Collaborations / Formation (MP/TR/GR)
- ◆ Use of Space

All movements or series of movements must be meaningful, fit with the music or show unique movements inside the routine.

General Content must have:

- Minimum 3 collaborations.
- Variety of transitions / links, partnerships / collaborations, and formations.
- Usage of all the competition space to the maximum in balanced way.
- Fluent connections of movements.
- Variety of formations/positioning changes (MP/TR/GR).

Quantity / Variety / Space

< Quantity >

Collaborations (MP/TR/GR):

The routine must include minimum of 3 collaborations without similar actions.

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

Partnership:

An association of two or more people with or without contact/physical interaction (hold/shake hands, casual touch, hug, eye contact, etc.)

Collaboration:

The process of two or more people working together with partner's help or power to be supported, dragged or off the floor to produce movements/action.

Deduction (reduce) from the scale score at the end:

- If less than 3 collaborations in the routine, the A-Jury will **reduce -0.5**

< Variety >

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/links and partnerships/collaborations.

Using part of the movement of Difficulty/Acrobatic element as a transition/link could be considered repetitive or similar type of movement if it is included

To evaluate the variety of the general content, the A-Jury will take into consideration that all these movements must be **WITHOUT REPETITION** or reiteration of the same or similar types of movements.

General content must be balanced. Showing different length, forms, using different physical capacities and must be meaningful and give advantage to the routine.



< Use of Space >

In the Use of Space, A-Jury evaluates how the competitor(s) have effectively used the competition space.

All the components of the routine must be properly distributed in the competition area.

Without dominating in one area/zone, competitors must use the competition space (including the levels) to the maximum in balanced way.

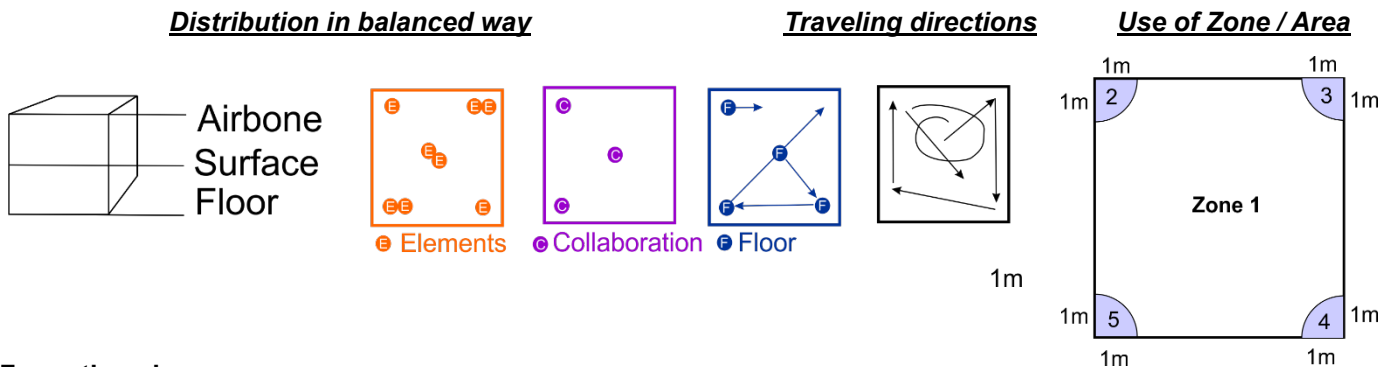
In GR category, only covering the surface by competitor’s position is not enough to fulfill the criteria of use of the space.

All three levels (floor, surface, airborne) of the competition space must be used. More than 32 counts on the floor or in the surface without changing the levels are not recommended (except for the AMP Block).

< Traveling Direction / Distance >

Throughout the routine, travelling with AMP sequences must be shown in all directions (forward, backward, laterally, diagonally, and circular), without repetition of similar traces/tracks.

Traveling distances must be varied with short / long distances. This does not mean to jog from one corner to another or rolling from right to left.



< Formation changes >

For MP/TR/GR, variety of formation and positioning changes must be shown. 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.

Deduction (reduce) from the scale score at the end:

- If missing zone(s) is shown, the A-Jury will **reduce -0.5 / total.**

< Fluency >

The connection from/to movements (including formation changes) 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.

SUMMARY – GENERAL CONTENT	
Scale (Quantity / Variety / Space)	
Main Points	Examples of deviations
<ul style="list-style-type: none"> ✧ Meaningful transition/link. ✧ Meaningful partnership/collaboration. ✧ Variety of transitions/links, partnerships / collaborations, formations. ✧ Use of the competition area. ✧ Use of the competition levels. ✧ Distribution of the movements in the routine. ✧ Balanced placement of the movements. ✧ Variety of formations / distances. ✧ Fluent connection of movements. 	<ul style="list-style-type: none"> • Not using the competition space / level to the maximum • Unbalanced distribution of movements • Significantly repetitive traveling directions / distances / traces • Significantly repetitive transitions / links • Significantly similar collaborations / formation • Lack of fluency / excessive pauses • Meaningless use of Acrobatic elements
Deduction (Reduce)	
➤ Less than 3 collaborations	-0.5
➤ Missing zone / area	-0.5



4. ARTISTIC ROUTINE (Max. 2.0 points)

The routine should be like **a small piece of art**, which should give a memorable **impression**, based on the characteristics of Aerobic Gymnastics.

The choreography must have strong correlation with the story/idea of the routine, using creative details to highlight the thematic or stylish routine.

The routine may have theme, but the story of the routine should be **easily understandable from the movements**, and not only from the music or leotard.

Artistic Routine evaluates:

- How the construction / structure of the choreography made.
- How meaningful and clear the Opening / Closing.
- How memorable and impressive of the routine.
- How well the gymnasts interpreted the choreography with movements.

Construction / Structure

< Construction / Structure >

The choreography of the routine should represent the **Story** respecting the characteristics of Aerobic Gymnastics exercise in sport manner.

The routine must be well constructed / structured choreography with **all the components matching perfectly with the Story**.

Opening-Introduction / Ending-Closing:

The routine should be constructed with “Opening / Introduction” to develop to the climax and down to “Ending / Closing” like a story.

Each routine must include an “Opening” of 4-8 counts with or without movements, which match with the music to develop the story and idea of the routine.

The “Opening” of the choreography starts with the first movement of the competitor(s) and not with the music. A-jury must differentiate between the meaningful “Opening / Closing” with non-meaningful. The “Opening” and/or “Closing” must not be with Difficulty/Acrobatic Elements.

Deduction (reduce) from the scale score at the end:

- If there is no “Opening” or starts directly with an element, the A-Jury will **reduce -0.5**
- If the routine Ends directly with an element, the A-Jury will **reduce -0.5**

SUMMARY – ARTISTIC ROUTINE	
Scale (Construction / Structure)	
Main Points	Examples of deviations
<ul style="list-style-type: none"> ✧ Routine like small piece of art in sport manner. ✧ The choreography has a strong correlation with the story/idea of the routine. ✧ Includes original/unique movements. ✧ Memorable / impressive routines. 	<ul style="list-style-type: none"> • No story at all • No interpretation of the routine • Only some movements have connection to the story • Ordinary routine and not memorable • No development / monotonous routine
Deduction (Reduce)	
➤ Missing introduction	-0.5
➤ Ending with elements	-0.5

5. PERFORMANCE (Max. 2.0 points)

Gymnasts must transform the composition from a well-structured routine into an artistic performance, using his/her personality, charisma, passion, dynamism and unique characteristic.

The performance of the gymnasts must be captivating and impressing the audience with respecting the specificity of Aerobic Gymnastics (clean sport like manner).



Gymnasts must represent their own category and age on the stage.

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

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

Through expression, transform movements into a singular artistic whole respecting the discipline of Aerobic Gymnastics with natural and genuine expression.

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

Performance evaluates:

- Impeccable technique of all movements to enhance Artistry.
- Captivating the audience with charisma and passion.
- Showing teamwork (MP/TR/GR).
- Respecting the characteristics of Aerobic Gymnastics.

Technical / Artistic Presentation

< Technical Presentation (Quality) >

There's "No Artistry without **PERFECT** Execution!"

Gymnasts must, therefore, demonstrate all movements with impeccable execution with fluidity.

MP/TR/GR:

Synchronization of movements between the members are essential and is a key to the Technical Presentation in addition to each movements' quality.

A routine performed with Touch / Fall will not enhance the Performance regardless of small or large.

Deduction (reduce) from the scale score at the end:

- If the routine is performed with Multiple Touches / Fall, the A-Jury will **reduce -0.5**

< Artistic Presentation >

How a gymnast or group of gymnasts generally present themselves to the public. Sharing their own emotions during the routine with the audience with expressions and fluidity.

Attitude and range of emotion that is expressed not only on the faces, but with the bodies of the gymnasts in sport manner.

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 their competing category.

SUMMARY – PERFORMANCE	
Scale (Technical / Artistic Presentation)	
Main Points	Examples of deviations
<ul style="list-style-type: none"> ✧ Perfect quality of movements. ✧ Perfect synchronization. ✧ Impressive routines. ✧ Captivate the audience. ✧ Charisma and Passion. ✧ Emotions. ✧ Uniqueness. ✧ Personality. ✧ Relationships between partners. 	<ul style="list-style-type: none"> • Performed with Touch / Fall, affecting the continuation of the routine • Low quality / unclear of movements • Movements not matching the gymnasts' category • Unnatural facial expressions • Loss / lack of confidence, spirit, passion, energy • No teamwork (MP/TR/GR)
Deduction (Reduce)	
➤ Performed with Multiple Touches / Fall	-0.5



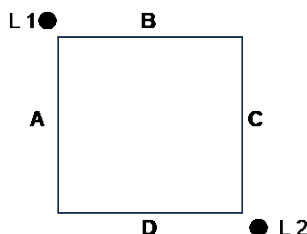
7.1 LINE JUDGES

7.1.1 FUNCTION

The line faults are checked by the Line Judges placed diagonally at 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



7.1.2 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 surface 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 (raise up to the shoulder level of L-Jury) to show when a competitor steps/touches the surface outside the line (if applicable).

Criteria	Deduction
Line fault	Each time - 0.1 by each competitor

If cameras and displays are available, the L-Jury will be seated at the end table of the Judges' Panel. Each camera will be placed diagonally at the 2 of the 4 corners of the competition area and each display will show 2 lines.

7.2 TIME JUDGES

7.2.1 FUNCTION

- The time judge must record the routine time of each routine (Begins with the first audible sound (cue sign / beep sound excluded) and ends with the last audible sound).
- If there are any deductions, the Time judge must notify the CJP as soon as the performance of concerned gymnast(s) ends the routine.
- If no time deductions, the T-Jury remain seated.
- Time deduction will be made by the CJP.

The time judge will use two stop watches.

- Stopwatch 1: Routine Time
- Stopwatch 2: Interruption/Stop of performance, Late appearance/Walk-over.

7.2.2 CRITERIA AND DEDUCTIONS (by CJP):

All Categories	Criteria	Deduction
Time Fault	Less than <u>1'20"</u> or more than <u>1'30"</u> .	-0.5
Interruption of performance	Stops executing movements for a period between <u>2 to 10 seconds</u> and then continues.	-0.5
Stop of performance	A competitor stops movements for <u>more than 10 seconds</u> .	-5.0
Late Appearance	A competitor fails to appear on the competition area <u>within 20</u> seconds after being called	-0.5
Walk-Over	A competitor fails to appear on the competition area <u>within 60</u> seconds after being called.	Disqualification



8.1 GENERAL PRINCIPLE

8.1.1 ARTISTRY SCORE* (A-Score) / EXECUTION SCORE* (E-Score)

◆ **4 judges**

The highest and lowest scores of the A / E - judges are dropped. The remaining 2 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 2 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.

8.1.2 MAXIMUM TOLERANCE ALLOWED (A-SCORE and E-SCORE)

During the competitions, the difference between the 2 middle scores considered may not be greater than indicated below.

If a bigger tolerance than allowed occurs, then the **average of all scores** is the final score.

Final score between	Allowed tolerance
8.00 and 10.00	0.3
7.00 and 7.99	0.4
6.00 and 6.99	0.5
0.00 and 5.99	0.6

8.1.3 DIFFICULTY SCORE (D-Score)

Each D-Jury enters the values of each element in order of the performance, the total set of combination and Difficulty deductions. After entering all the values, two judges will compare with each other and must come to an agreement with the same Final D-score and the Deductions. (If not applicable with the scoring system, after calculating alone, then compare the Final D-score with each other).

D-Score is divided by following divisor rate (by scoring system) and given with 3 digits.

Category	Divisor rate
IM / IW / MP / TR (men) / GR (men)	2.0
TR (mixed) / GR (mixed)	1.9
TR (women) / GR (women)	1.8

Examples: D- score divided by 1.8 $6.6 \div 1.8 = 3.66666... \longrightarrow 3.666$

Difficulty Deductions are NOT divided.

8.1.4 TOTAL SCORE

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

8.1.5 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.

8.1.6 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 actions will be taken.

For Difficulty:

In case of a disagreement between the two judges, then confirm with the Superior Jury Difficulty (or TD). The Superior Jury Difficulty (or TD) will report to the Superior Jury President. Analysis will be made after the competition and appropriate actions will be taken.

8.1.7 INQUIRIES OF THE SCORE (See T.R.)

Inquiries for the D- Score are allowed only for your own federation.

Inquiries for all other scores are not allowed.



8.2 SCORE CHART

ADDITIONS / DEDUCTIONS (see Scoring of each section)

Additions	Max. score / judge
Artistry	10.000
Execution	10.000
Difficulty (divided by 2, 1.9 or 1.8)	E.g., Open D-score 3.500
TOTAL SCORE	23.500

Deductions by
D-Judges
Line Judges
Chair of Judges' Panel

8.3 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.
- ◆ Difficulty Deductions are made from the total score to reach the final score.

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

2 High / 2 Low cut and average of middle 2 scores

A-score	9.5	9.3	9.4	9.3	9.2	9.4	9.300
E-score	8.7	8.9	8.6	8.9	8.8	8.5	8.750
D- score			6.5		6.5		3.250

(6.5÷2.0 =3.250)

Total score			21.300
Deductions of the D- Judges	1 x 0.5		-0.5
Line	1 x 0.1		-0.1
Deductions Chair of the Judges Panel			
Prohibited move	1 x 0.5		-0.5
Incorrect Attire	1 x 0.3		-0.3
Final score			19.900

SCORING EXAMPLE (A + E; 4-judges): TR WITH D- SCORE DIVIDED BY 1.8

1 High / 1 Low cut and average of middle 2 scores

A-score	9.5	9.2	9.4	9.3	9.350
E-score	8.7	8.9	8.6	8.9	8.800
D- score			6.5	6.5	3.611

(6.5÷1.8 =3.611)

Total score			21.761
Deductions of the D- Judges	1 x 0.5		-0.5
Line	1 x 0.1		-0.1
Deductions Chair of the Judges Panel			
Prohibited move	1 x 0.5		-0.5
Incorrect Attire	1 x 0.3		-0.3
Final score			20.361

SCORING EXAMPLE (A + E; 3-judges): GR WITH D- SCORE DIVIDED BY 1.9

Average of all 3 scores

A-score	9.2	9.4	9.3	9.300
E-score	8.7	8.9	8.6	8.733
D- score		6.5	6.5	3.421

(6.5÷1.9 =3.421)

Total score			21.454
Deductions of the D- Judges	1 x 0.5		-0.5
Line	1 x 0.1		-0.1
Deductions Chair of the Judges Panel			
Prohibited move	1 x 0.5		-0.5
Incorrect Attire	1 x 0.3		-0.3
Final score			20.054



Appendix 01 – AEROBIC DANCE FIG Rules and Guidelines

AEROBIC DANCE (8 competitors)

This part should be read in conjunction with the main CoP, Part 2.
If not written in this part, apply the CoP.



General Information

- Group Choreography of 8 competitors (male/female/mixed), utilizing the Aerobic Dance movements more freely than other categories.
- The Choreography must have a “THEME” and must express within the choreography.
- The routine must include 32 to 64 counts of **2nd 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 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
- Youth: 12-14 in the year of the competition

< COMPETITION AREA >

- 10m x 10m

< MUSIC LENGTH >

- Senior & Junior : 1' 25" ± 5"
- Youth : 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 or too loose clothes are not allowed. The body alignment must be seen.
- The competitor must wear supportive aerobic or sports shoes.
- Hair must be neat and secured but must not touch the face or the shoulders. Short ponytails are allowed.
- 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.
- 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 color taping is allowed (no braces/grips).
- The pelvic/crotch area must be covered with non-transparent, non-skin colored material up to the hip bones.
- Leotards that are almost all skin colored (see Glossary) are not allowed. It appears as nudity on TV.

Chair of Judges’ Panel

< FUNCTION >

See Part 2

< 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.

Youth:

Only A-1 to A-4 Acrobatic element is allowed to perform. A-5 is not allowed to perform except in the collaboration but must land with partner(s) support/help.

If A-5 is performed without collaboration, it will be considered as a prohibited move.

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.

Youth:

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 in static position.

< PROHIBITED LANDING >

Junior / Youth:

- Acrobatic elements (A5) in the Collaboration landing without partner(s) support/help.



< DEDUCTION >

Make deductions and penalties by the Chair of Judges Panel:

Code	Detail – Aerobic Dance	Deductions
A	Presentation fault	- 0.3
B	Incorrect attire	- 0.3
C	Missing national emblem	- 0.3
D	Time fault (\pm 5 sec. of tolerance or more)	- 0.5
E	Late appearance (not within 20 sec.)	- 0.5
G	Youth: Performing different acrobatic elements at the same time	- 0.5 (each time)
H	Youth: Performing same acrobatic elements not at the same time	- 0.5 (each time)
I	Prohibited collaboration (pyramid height)	- 0.5 (each time)
J	Prohibited moves (P-1 to P-5)	- 0.5 (each time)
K	Prohibited landing: <ul style="list-style-type: none"> • Male gymnasts: Acrobatic Elements (including variation) landing in Split • Junior / Youth: A-5 in the Collaboration landing without partner(s) support/help 	- 0.5 (each time)
L	Interruption of performance for 2-10 sec.	- 0.5 (each time)
M	Stop of performance more than 10 sec.	- 5.0
N	Themes in contravention of the Olympic Charter and the Code of Ethics	- 5.0
O	Undisciplined behavior	- 0.5 (each time)
P	More Acrobatic Elements than number allowed in a combination set	- 0.5 (each time)
Q	More Acrobatic Combination sets than allowed	- 0.5 (each time)
R	Youth: Performing combination of Acrobatic elements (A+A)	- 0.5 (each time)
W-1	Presence in prohibited area	Warning
W-2	Improper behavior/manners	Warning
W-3	National tracksuit not being worn (see valid T.R.)	Warning
D-1	Walk-over	Disqualification
D-2	Serious breach of the FIG statutes, T.R., COP	Disqualification

EXECUTION (10 points)

< FUNCTION > (See also Part 2)

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 the 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 “2nd Style”)
- Transitions & Links
- Partnerships & Collaborations
- Elements (Optional of Difficulty & Acrobatic)



< ERRORS >

Descriptions

Small Error	Minor deviation from perfect execution	- 0.1
Medium Error	Significant deviation from perfect execution	- 0.3
Large Error	Wrong technique / Touching the floor / 1-touch	- 0.5
FALL / Multiple Touches	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. *If performed with a Fall, <u>maximum</u> deduction is: -1.0 / per element.			

Deductions for Choreography

Evaluate perfect Execution with maximum precision while performing AMP Dance sequences, 2nd Style, transitions and Partnerships.

Choreography	Small	Medium
Dance Sequences Precision (each 8-count)	- 0.1	- 0.3
Transitions / Links (each time)	- 0.1	- 0.3
Partnerships / Collaborations (each time)	- 0.1	- 0.3

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
All movements	- 0.1 each time

ARTISTRY (10 points)

Criteria	Poor				Average		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
Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

DEDUCTION (Reduce)

Criteria	Details	Reduce
Dance Content	Missing 6 AMP sets in Dance Style	-0.5 (each set)
	Missing 2 nd Style / more than 64 counts	-0.5
General Content	Missing zone / area	-0.5
	Less than 3 collaborations	-0.5
Artistic Routine	Missing Theme	-0.5
	Missing Opening / Introduction	-0.5
Performance	Performed with a FALL	-0.5

EXAMPLE of Calculation:

Criteria	Score
Music	1.9
Dance Content	1.8
General Content	1.7
Artistic Routine	1.7
Performance	1.8
Scale Total	8.9
Deduction Total	- 0.5
Final A-Score	8.4



< FUNCTION > (See also Part 2)

The A-Jury evaluates all components of Choreography that matches perfectly with music and theme 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
- 2nd Style
- Difficulty / Acrobatic Elements (optional)
- Transitions / Links
- Partnerships / Collaboration
- Formation / Space

< THEME >

The routine must have a "THEME". It should give a story to the choreography. Theme must be expressed with the movements and music (respecting the sport manner of Aerobic Gymnastics). The team must present choreography as a unit. A routine without "Theme", Artistry Deduction of -0.5 will apply.

< AMP Sequences >

With respect of the specificity of Aerobic Gymnastics, AMP Sequences should be performed more freely. This does not mean to be moving body without control. The body must be in control with variety of movements throughout the routine.

Utilizing whole body and head and move like in a Dance. This should not be like a robotic movement and not a Dance in a Dance Style or perform like other categories (IM/IW/MP/TR/GR) of Aerobic Gymnastics.

The routine must include minimum of **6 AMP sets** (excluding 2nd Style).

< 2nd STYLE >

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

The routine must include **32 to 64 counts of "2nd Style"** (Any Style of Dance with same or different steps within the members are allowed) that is different from the rest of the choreography. The 2nd Style must be well integrated and should not be separated from the main choreography.

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

1. Music (max. 2.0 pts)

Selection / Composition / Editing Quality / Musicality

2. Dance Content (max. 2.0 pts)

Quantity / Quality / Variety

3. General Content (max. 2.0 pts)

Complexity / Variety / Space

4. Artistic Routine (max. 2.0 pts)

Construction / Structure / Theme

5. Performance (max. 2.0 pts)

Technical / Artistic Presentation



Appendix 02 – AEROBIC STEP

FIG Rules and Guidelines

AEROBIC STEP (8 competitors)

This part should be read in conjunction with the main CoP, Part 2.
If not written in this part, apply the CoP.



General Information

- Group choreography 8 competitors (male/female/mixed), utilizing the Aerobic basic steps and arm movements with equipment of Step (platform), 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 utilizing the Step (platform).
- 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 **the Step Block** (consecutive 3 sets of 8-count = 24-counts) performed by all members on the same Step (platform) without moving or changing the Step.
- One of the important aspects is the **SYNCHRONIZATION** of all members as a unit.
- Acrobatic (including variation) 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 & Junior: 1' 25" ± 5"

< MUSIC >

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

< COLLABORATION >

- Maximum of 3 collaborations in the whole routine.
- Acro elements not allowed may be included in the Collaboration if ONLY with partner(s) support/help when landing.

< 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 or too loose clothes are not allowed. The body alignment must be seen.
- The competitor must wear supportive aerobic or sports shoes.
- Hair must be neat and secured but must not touch the face or the shoulders. Short ponytails are allowed.
- 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.
- 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 color taping is allowed (no braces/grips).
- The pelvic/crotch area must be covered with non-transparent, non-skin colored material up to the hip bones.
- Leotards that are almost all skin colored (see Glossary) are not allowed. It appears as nudity on TV.

Chair of Judges' Panel

< FUNCTION >

See Part 2

< COLLABORATION >

- Maximum of 3 collaborations are allowed in a routine.
- If different collaborations are shown at the same time (starting at the same time), it is counted as 1 collaboration.

< PROHIBITED COLLABORATION >

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

< PROHIBITED MOVES >

- Building (stacking) the Steps (platforms) is not allowed except to use in the final pose, if included. This means that after building the steps, these steps cannot be moved until the end of the routine.
- Propelling (throwing in the air) the Step (platform).
- Violently handling the Step (to kick and/or to throw the step to the other competitor or in the air).
- Jump from the step to the other step.
- Prohibited moves (P-1 to P-5).

< PROHIBITED LANDING >

- Acrobatic elements in the Collaboration landing without partner(s) support/help.
- **Male gymnasts:** Acrobatic variations landing in Split.
- Acrobatic variations landing in PU.

< ELEMENTS >

- Performing any Difficulty / Acrobatic element is not allowed including variations.



< DEDUCTION >

Make deductions and penalties by the Chair of Judges Panel:

Code	Detail – Aerobic Step	Deductions
A	Presentation fault	- 0.3
B	Incorrect attire	- 0.3
C	Missing national emblem	- 0.3
D	Time fault (\pm 5 sec. of tolerance or more)	- 0.5
E	Late appearance (not within 20 sec.)	- 0.5
I	Prohibited collaboration (pyramid height)	- 0.5 (each time)
J	Prohibited moves	- 0.5 (each time)
K	Prohibited landing: • Acrobatic elements in the Collaboration landing without partner(s) support/help	- 0.5 (each time)
L	Interruption of performance for 2-10 sec.	- 0.5 (each time)
M	Stop of performance more than 10 sec.	- 5.0
N	Themes in contravention of the Olympic Charter and the Code of Ethics	- 5.0
O	Undisciplined behavior	- 0.5 (each time)
R	More than 3 collaborations	- 0.5 (each time)
S	Performing Difficulty / Acrobatic Elements (including variation)	- 0.5 (each time)
W-1	Presence in prohibited area	Warning
W-2	Improper behavior/manners	Warning
W-3	National tracksuit not being worn (see valid T.R.)	Warning
D-1	Walk-over	Disqualification
D-2	Serious breach of the FIG statutes, T.R., COP	Disqualification

EXECUTION (10 points)

< FUNCTION > (See also Part 2)

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
- Placement of the Steps on the floor.

< ERRORS >

Descriptions

Small Error	Minor deviation from perfect execution	- 0.1
Medium Error	Significant deviation from perfect execution	- 0.3
Large Error	Wrong technique / Touching the floor / 1-touch	- 0.5
FALL / Multiple Touches	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	FALL
Step Sequences Precision (each 8-count)	- 0.1	- 0.3	
Transitions / Links (each time)	- 0.1	- 0.3	
Partnerships/Collaborations (each time)	- 0.1	- 0.3	
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
All movements	- 0.1 each time

ARTISTRY (10 points)

Criteria	Poor				Average		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
Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

DEDUCTION (Reduce)

Criteria	Details	Reduce
Step Content	Missing 9 stepping sets	-0.5 (each set)
	Missing Step Block (3 consecutive sets)	-0.5
General Content	Missing zone / area	-0.5
Artistic Routine	Missing Theme	-0.5
	Missing Opening / Introduction	-0.5
Performance	Performed with a FALL	-0.5

EXAMPLE of Calculation:

Criteria	Score
Music	1.9
Step Content	1.8
General Content	1.7
Artistic Routine	1.7
Performance	1.8
Scale Total	8.9
Deduction Total	- 0.5
Final A-Score	8.4

< FUNCTION > (See also Part 2)

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

<Routine Components>

- Stepping Sequences
- Step Block
- Transitions / Links
- Partnerships / Collaboration
- Formation / Space

< THEME >

The routine must have a "THEME". It should give a story to the choreography. Theme must be expressed with the movements (stepping) and music (respecting the sport manner of Aerobic Gymnastics). The team must present choreography as a unit. A routine without "Theme", Artistry Deduction of -0.5 will apply.



< STEPPING Sequence >

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 to show the repetitions of the same stepping as in fitness class.

To be recognized as a Stepping sequence, all members must perform stepping action (up and down) at the same time and may change the platform used. Stepping actions can be with different orientations and approaches to the Step.

The routine must include minimum of **9 Stepping sets** (including the Step Block/ consecutive 3-sets) with variety of stepping throughout the routine.

< STEP BLOCK > (consecutive 3 sequence sets)

The routine must include consecutive 3 sets of 8-count (24-counts) stepping with the same steps performed by all members on their own step (platform) without moving to use other step (platform) during the whole Step Block.

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

< FORMATIONS / SPACE >

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

Choreography must show the change of formations in variety with or without the step (platform). Also includes, different way to carry the step from one place to another.

Partnerships / collaborations between the members of the group and the Step (positioning of the step, usage of the step) should be shown but maximum of 3 collaborations in the routine.

1. Music (max. 2.0 pts)
Selection / Composition / Editing Quality / Musicality
2. Step Content (max. 2.0 pts)
Quantity / Quality / Variety
3. General Content (max. 2.0 pts)
Complexity / Variety / Space
4. Artistic Routine (max. 2.0 pts)
Construction / Structure / Theme
5. Performance (max. 2.0 pts)
Technical / Artistic Presentation



Appendix 03 – JUNIOR WORLD CHAMPIONSHIPS

JUNIOR DIVISION

All the rules which are not mentioned in the Appendix 1, the CoP (Part 1 – 4) will apply.

CRITERIA	JUNIOR	
AGE	15-17 in the year of the competition	
CATEGORIES	IM, IW, MP, TR, GR, AD, AS (AD/AS; 8 competitors)	
COMPETITION SPACE	All Categories: 10 X 10	
COMPETITION PROGRAMME	QUALIFICATIONS: < IM, IW >: 3 per federation < MP, TR >: 2 per federation < GR, AD, AS >: 1 per federation	FINALS: < All Categories > The 8 best scores of each category (maximum 2 per federation.)
MUSIC LENGTH	1 minute 25 sec. (+/- 5sec)	
DIFFICULTY ELEMENTS	Maximum 7 elements. Minimum 4 families. (IM/IW; same rule as Senior)	
ACROBATIC ELEMENTS	Maximum 2 Acrobatic elements A-1 to A-5 (without twist)	
TOTAL COMBINATION SET ALLOWED	1 set of combination with maximum of 2 elements are allowed. (D+D or D+A or A+D or A+A)	
ALLOWED VALUE	0.2 – 0.7	
DIFFICULTY DIVISOR	Total Difficulty score of all categories: Divided by 2	
FLOOR LANDING ELEMENTS (Group B)	Maximum of 3 elements landing to PU and/or to split position in Group B (except for Male gymnasts of all categories; No Split landing).	
COLLABORATIONS	Minimum of 3 collaborations	
	Acro elements not allowed may be included in the Collaboration if ONLY with partner(s) support / help when landing. If landing is NOT supported / helped, it will be a deduction from CJP.	
ATTIRE	FIG Code of Points	
JUDGES' PANEL	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.	



CATEGORIES	DIFFICULTY DEDUCTIONS – JUNIOR (-0.5 each time)
All Categories	Elements with 0.8 value or more
	More than 7 difficulty elements
	Less than 4 families
	More than 2 difficulty elements from a same Family
	Repetition of the same base named difficulty element
	More than 2 times in Wenson position (any phase of the difficulty element which include Wenson shape will count as Wenson position)
	More than 3 difficulty elements in landing to push up and/or to split position in Group B
	Male gymnasts performing Split landing elements (Group B)
	More than 1 set of combination (D+D, D+A, A+D, A+A)
	More than 2 elements in a combination
IM	Missing Family 4 (Group B)
	Performing from Family 8 (Group C)
IW	Missing Family 7 (Group C)
MP/TR/GR	Performing different Difficulty elements or combination with different elements and / or not at the same time

Code	CJP DEDUCTIONS – JUNIOR	Deductions
A	Presentation fault	- 0.3
B	Incorrect attire	- 0.3
C	Missing national emblem	- 0.3
D	Time fault (\pm 5 sec. of tolerance or more)	- 0.5
E	Late appearance (not within 20 sec.)	- 0.5
F	Repetition of Acrobatic Elements	- 0.5 (each time)
G	MP/TR/GR: Performing different acrobatic elements at the same time	- 0.5 (each time)
H	MP/TR/GR: Performing same acrobatic elements in cannon (not considered as repetition)	- 0.5 (each time)
I	Prohibited collaboration (pyramid height)	- 0.5 (each time)
J	Prohibited moves (P-1 to P-5)	- 0.5 (each time)
K	Prohibited landing: <ul style="list-style-type: none"> • Male gymnasts: Variation of Acrobatic Elements landing in Split. • **Acrobatic Elements A-5 (with or without twist) in the Collaboration landing without partner(s) support/help 	- 0.5 (each time)
L	Interruption of performance for 2-10 sec.	- 0.5 (each time)
M	Stop of performance more than 10 sec.	- 5.0
N	Themes in contravention of the Olympic Charter and the Code of Ethics	- 5.0
O	Undisciplined behavior	- 0.5 (each time)
T**	Performing more than 2 Acrobatic Elements	- 0.5 (each time)
U**	Performing A-5 (Salto 360°) with twist (including variations)	- 0.5 (each time)
W-1	Presence in prohibited area	Warning
W-2	Improper behavior/manners	Warning
W-3	National tracksuit not being worn (see valid T.R.)	Warning
D-1	Walk-over	Disqualification
D-2	Serious breach of the FIG statues, T.R., COP	Disqualification
G	Male gymnasts: Acrobatic Elements landing in Split (including variation)	- 0.5 (each time)

****Additional for Junior CJP deductions**



APPENDIX 04 – WORLD YOUTH COMPETITION

YOUTH DIVISION

All the rules which are not mentioned in the Appendix 1, the CoP (Part 1 – 4) will apply.

CRITERIA	YOUTH	
AGE	12-14 in the year of the competition	
CATEGORIES	IM, IW, MP, TR, GR, AD (AD; 8 competitors)	
COMPETITION SPACE	All Categories: 10 X 10	
COMPETITION PROGRAMME	QUALIFICATIONS: < IM, IW >: 3 per federation < MP, TR >: 2 per federation < GR, AD >: 1 per federation	FINALS: < All Categories > The 8 best scores of each category (maximum 2 per federation.)
MUSIC LENGTH	1 minute 15 sec. (+/- 5sec)	
DIFFICULTY ELEMENTS	Maximum 7 elements. Minimum 4 families. IM: Family 4 / IW: Family 7 are NOT compulsory. All male gymnasts: same rule as Senior.	
ACROBATIC ELEMENTS	2 elements from A1 to A4 (optional) and NO repetition	
TOTAL COMBINATION SET ALLOWED	1 set of combination with maximum of 2 elements are allowed. (D+D or D+A or A+D or A+A)	
ALLOWED VALUE	0.2 – 0.6	
DIFFICULTY DIVISOR	Total Difficulty score of all categories: Divided by 2	
FLOOR LANDING ELEMENTS (Group B)	Maximum of 2 elements landing to PU and/or to split position in Group B / Acrobatic elements (except for <u>Male gymnasts of all categories; No Split landing</u>).	
COLLABORATIONS	Minimum of 2 collaborations (Missing collaboration=Deduction in Artistry) Acro elements not allowed may be included in the Collaboration if ONLY with partner(s) support / help when landing. If landing is NOT supported / helped, it will be a deduction from CJP.	
ATTIRE	FIG Code of Points (LIGHT make-up for female)	
JUDGES' PANEL	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.	



DIFFICULTY	YOUTH DEDUCTIONS (-0.5 each time)
All Categories	Elements with 0.7 value or more
	More than 7 difficulty elements
	Less than 4 families
	More than 2 difficulty elements from a same Family
	Repetition of the same base named difficulty element
	More than 2 times in Wenson position (any phase of the difficulty element which include Wenson shape will count as Wenson position)
	More than 2 difficulty elements in landing to push up and/or to split position in Group B
	Male gymnasts performing Split landing elements (Group B)
	More than 1 set of combination (D+D, D+A, A+D, A+A)
	More than 2 elements in a combination
IM	Performing from Family 8 (Group C)
MP/TR/GR	Performing different Difficulty elements or combination with different elements and / or not at the same time

Code	CJP DEDUCTIONS – YOUTH	Deductions
A	Presentation fault	- 0.3
B	Incorrect attire	- 0.3
C	Missing national emblem	- 0.3
D	Time fault (\pm 5 sec. of tolerance or more)	- 0.5
E	Late appearance (not within 20 sec.)	- 0.5
F	Repetition of Acrobatic Elements	- 0.5 (each time)
G	MP/TR/GR: Performing different acrobatic elements at the same time	- 0.5 (each time)
H	MP/TR/GR: Performing same acrobatic elements in cannon (not considered as repetition)	- 0.5 (each time)
I	Prohibited collaboration (Pyramid height)	- 0.5 (each time)
J	Prohibited Move (P-1 to P-5)	- 0.5 (each time)
K	Prohibited landing: <ul style="list-style-type: none"> • Male gymnasts: Variation of Acrobatic Elements landing in Split. • **Acrobatic Variations landing in PU. • **Acrobatic Elements A-5 (with or without twist) in the Collaboration landing without partner(s) support/help 	- 0.5 (each time)
L	Interruption of performance for 2-10 sec.	- 0.5 (each time)
M	Stop of performance more than 10 sec.	- 5.0
N	Themes in contravention of the Olympic Charter and the Code of Ethics	- 5.0
O	Undisciplined behavior	- 0.5 (each time)
T**	Performing more than 2 Acrobatic Elements	- 0.5 (each time)
U**	Performing A-5 without collaboration (including variations)	- 0.5 (each time)
W-1	Presence in prohibited area	Warning
W-2	Improper behavior/manners	Warning
W-3	National tracksuit not being worn (see valid T.R.)	Warning
D-1	Walk-over	Disqualification
D-2	Serious breach of the FIG statutes, T.R., COP	Disqualification

****Additional for Youth CJP deductions**



DIFFICULTY	NATIONAL DEVELOPMENT DEDUCTIONS (-0.5 each time)
All Categories	Elements with 0.5 value or more
	More than 7 difficulty elements
	Missing or in any combination or not at the same time
	More than 2 difficulty elements from a same Family
	Repetition of the same base named difficulty element
	More than 2 times in Wenson position (any phase of the difficulty element which include Wenson shape will count as Wenson position)
	More than 1 difficulty elements in landing to push up and/or to split position in Group B
	Male gymnasts performing Split landing elements (Group B)
	More than 1 set of combination (D+D, D+A, A+D, A+A)
	More than 2 elements in a combination
IM	Combination of Compulsory elements
MP/TR/GR	Performing from Family 8 (Group C)
	Performing different Difficulty elements or combination with different elements and / or not at the same time

Code	CJP DEDUCTIONS – NATIONAL DEVELOPMENT (recommendation)	Deductions
A	Presentation fault	- 0.3
B	Incorrect attire	- 0.3
C	Missing national emblem	- 0.3
D	Time fault (\pm 5 sec. of tolerance or more)	- 0.5
E	Late appearance (not within 20 sec.)	- 0.5
F	Repetition of Acrobatic Elements	- 0.5 (each time)
G	MP/TR/GR: Performing different acrobatic elements at the same time	- 0.5 (each time)
H	MP/TR/GR: Performing same acrobatic elements in cannon (not considered as repetition)	- 0.5 (each time)
I	Prohibited collaboration (Pyramid height)	- 0.5 (each time)
J	Prohibited Move (P-1 to P-5)	- 0.5 (each time)
K	Prohibited landing: <ul style="list-style-type: none"> • Male gymnasts: Variation of Acrobatic Elements landing in Split. • **Acrobatic Variations landing in PU. • **Acrobatic Elements A-3 to A-5 (with or without twist) in the Collaboration landing without partner(s) support/help 	- 0.5 (each time)
L	Interruption of performance for 2-10 sec.	- 0.5 (each time)
M	Stop of performance more than 10 sec.	- 5.0
N	Themes in contravention of the Olympic Charter and the Code of Ethics	- 5.0
O	Undisciplined behavior	- 0.5 (each time)
T**	Performing more than 2 Acrobatic Elements	- 0.5 (each time)
U**	Performing Acrobatic Elements (A-3 to A-5) (including variations)	- 0.5 (each time)
W-1	Presence in prohibited area	Warning
W-2	Improper behavior/manners	Warning
W-3	National tracksuit not being worn (see valid T.R.)	Warning
D-1	Walk-over	Disqualification
D-2	Serious breach of the FIG statutes, T.R., COP	Disqualification

****Additional for National Development CJP deductions**



APPENDIX 06 – SHORTHAND SYMBOLS

Principles of the shorthand system

FORM	
Straight	
Straddle	^
Pike	<
Tuck	N
Cossack	W

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

FORM AND ACTIONS	
Switch	Z
Balance	~
Free Support	P
1 Arm / 1 Leg Leg /r take off: 1 on left Arm / landing: 1 on right	1

ROTATION (TURN)	
1/2 turn (180°)	C
1/1 turn (360°)	O
1 1/2 turns (540°)	Ø
2/1 turns (720°)	⊗
2 1/2 turns (900°)	⊗⊗
3/1 turns (1080°)	⊗⊗⊗

ROTATION (TWIST)	
1/2 twist (180°)	
1/1 twist (360°)	
1 1/2 twists (540°)	
2/1 twists (720°)	
2 1/2 twists (900°)	
3/1 twists (1080°)	



Difficulty Elements

GROUP A (FLOOR ELEMENTS)							
Push Up		High-V		V-Support		Planche Frontal planche	
Wenson PU		Capoeira		Straddle Planche		Flair	
A-Frame		Straddle Support		Helicopter			
Straddle Cut		L-Support					

GROUP B (AIRBORNE ELEMENTS)			
Air Turn		Tuck	
Axel		Cossack	
Free Fall		Pike	
Gainer		Straddle	
Scale		Switch Split	
Butterfly		Scissors Leap	
Off Axis		Sagittal Split	

GROUP C (STANDING ELEMENTS)			
Passé Turn		Split	
Horizontal Turn		Vertical Split	
Illusion		Balance	
Free Illusion		Split Through (Pancake)	



APPENDIX 07 – BASIC STEPS DESCRIPTION

Rebound Technique: A bouncing technique with vertical movement of the center of gravity. It must utilize the floor reaction force, and the hip, knee, and ankle joints must move in tandem and in coordination with each other.

Name	Description (Interlocking with hip, knee, foot joints)		Optimal Step
March	<ul style="list-style-type: none"> Leg is bending in front of body: Hip and knee flexion. Ankle shows clear movement, toe-ball-heel. Total movement is upwards, not downwards. Upper body is erect with neutral spine, natural alignment. 	<ul style="list-style-type: none"> Upper body shows core strength, no co-movement upwards-downwards or forwards-backwards. Amplitude: From neutral position to full plantar flexion of ankle, 30-40° flexion in hip and knee. 	
Jog	<ul style="list-style-type: none"> Lower leg is lifted maximally backwards to the gluteus. Neutral hip or slight hip flexion or extension (+/- 10°). Knee flexion. Ankle is showing plantar flexion at top position. 	<ul style="list-style-type: none"> Feet show controlled movement, landing toe-ball-heel. Upper body is erect with neutral spine, natural alignment. Amplitude: Neutral position to 0-10° hip extension, 110-130° knee flexion, full plantar flexion. 	
Skip	<ul style="list-style-type: none"> Skip starts as a jog with hip extension, knee flexion and heel backwards to the gluteus to prepare a low kick with hip flexion of 30-45° and full knee extension to 0° - a skip. Movement is seen in both hip and knee. 	<ul style="list-style-type: none"> Muscle control is shown through all the movement. Lower leg is stopped by the quadriceps. Upper body stays erect with neutral spine, natural alignment. Amplitude: From neutral hip to 30-45° flexion, from full knee flexion to complete extension. 	
Knee Lift	<ul style="list-style-type: none"> Working leg shows a high degree of flexion in hip and knee, minimum 90° flexion in both joints. When thigh of moving is at the top position, the lower leg is vertical, with ankle plantar flexion. Elevated Ankle can be dorsal or plantar flexed, but muscle control must show. 	<ul style="list-style-type: none"> Standing leg is straight, maximum knee/hip flexion is approx. 10°. Upper body stays erect with neutral spine, natural alignment. Amplitude: From neutral position to minimum 90° flexion in hip and knee of working leg. 	
Kick	<ul style="list-style-type: none"> Straight leg high kick, minimum amplitude: heel at shoulder height, approx. 145°. Only movement is hip flexion. Leg is straight – knee joint is showing no movement. Ankle is plantar flexed throughout movement. 	<ul style="list-style-type: none"> Standing leg stays straight, maximum knee/hip flexion approximately 10°. Upper body stays erect with neutral spine, natural alignment. Amplitude: From neutral position to 150-180° hip flexion in working leg. Knee shows full extension throughout movement. 	
Jumping Jack	<ul style="list-style-type: none"> A hop out and in with legs bending. Natural outwards rotation in hip joint. Landing is with feet further than shoulder width apart, knees and feet point outwards. Controlled but powerful take-off and landing. Precise and controlled movement of ankle and foot – toe-ball-heel action. 	<ul style="list-style-type: none"> Hopping in: Feet/heels together, toes point forward (preferred) or outward. Upper body is erect with neutral spine, natural alignment. 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). 	
Lunge	<ul style="list-style-type: none"> 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. Heels are lowered with control. Feet stay in sagittal plane. Whole body moves (side to side) as a unit. 	<ul style="list-style-type: none"> Low impact: Body slightly forward (front leg is weight bearing), straight line from neck to heel. High impact: Legs are hopping, alternating, in the sagittal plane in a cross-country skiing motion. Amplitude: Approx. 2-3 feet apart in sagittal plane. (Lunge variations = different amplitudes). 	

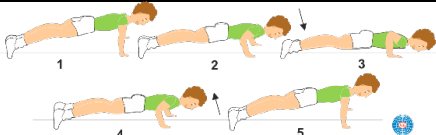

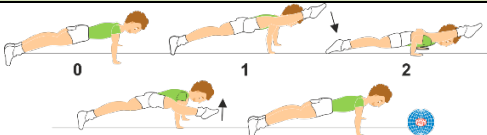

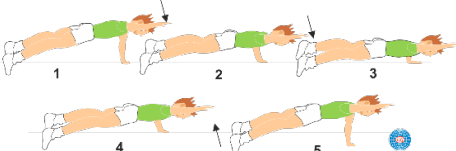

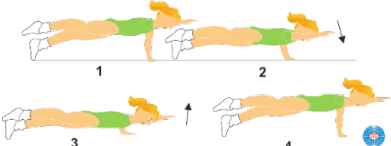



APPENDIX 08 – DIFFICULTY ELEMENTS DESCRIPTION

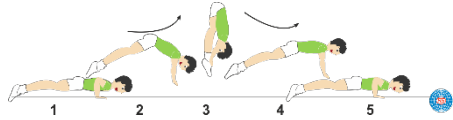





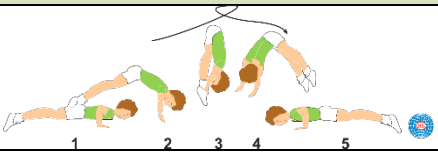

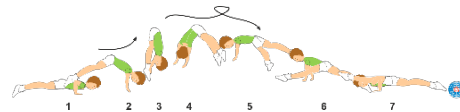

GROUP A - FLOOR ELEMENTS

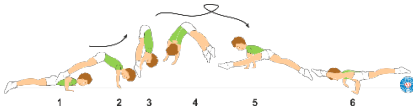

Family **1** Dynamic Strength


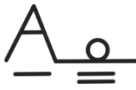
Base Name: PUSH-UP

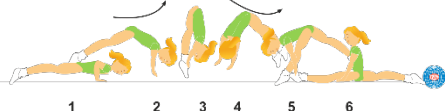
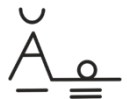
No.	Value	PUSH UP		
A 101	0.1	<ol style="list-style-type: none"> 1. Front support. 2. Perform a push up with the downward and the upward phase. 3. Return to front support. 		
No.	Value	WENSON PUSH UP		
A 102	0.2	<ol style="list-style-type: none"> 1. Front Support with one extended leg supported on the upper part of the Triceps of the same side (Wenson). 2. Both legs must be straight. 3. From Wenson a push up is performed. 4. Finish in Front Support. 		
No.	Value	1 ARM PUSH UP		
A 104	0.4	<ol style="list-style-type: none"> 1. Front support on one arm. 2. Perform a push up with the downward and the upward phase. 3. Return to front support on one arm. 		
No.	Value	1 ARM / 1 LEG PUSH UP		
A 106	0.6	<ol style="list-style-type: none"> 1. Front support with 1 arm and 1 foot. 2. Perform a push up with the downward and the upward phase. 3. Return to front support with 1 arm and 1 foot. 		



No.	Value	EXPLOSIVE A-FRAME		
A 114	0.4	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne. 3. Land in Push up. 		
No.	Value	EXPLOSIVE A-FRAME TO WENSON		
A115	0.5	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne. 3. Show a Wenson push up when both hands and foot contact the floor 		
No.	Value	EXPLOSIVE A-FRAME TO LIFTED WENSON		
A116	0.6	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne. 3. Show a Lifted Wenson push up when both hands contact with the floor 		
No.	Value	EXPLOSIVE A-FRAME ½ TURN		
A126	0.6	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne and the body turns 180°. 3. Push up. 		
No.	Value	EXPLOSIVE A-FRAME ½ TURN TO WENSON		
A 127	0.7	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne and then, the body turns 180°. 3. Show a Wenson push up when both hands and foot contact the floor. 		

No.	Value	EXPLOSIVE A-FRAME ½ TURN TO LIFTED WENSON		
A 128	0.8	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne and then, the body turns 180°. 3. Show a Lifted Wenson PU when both hands contact the floor. 		



No.	Value	EXPLOSIVE A-FRAME TO SPLIT		
A134	0.4	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne. 3. Show a Split when both hands and foot contact the floor 		

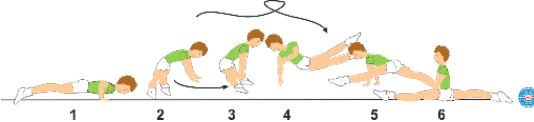

No.	Value	EXPLOSIVE A-FRAME ½ TURN TO SPLIT		
A 136	0.6	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards to allow it to pike while airborne and then, the body turns 180°. 3. Show a Split when both hands and foot contact the floor. 		

Family **1**

Dynamic Strength

Base Name: **STRADDLE CUT**

No.	Value	STRADDLE CUT		
A 145	0.5	<ol style="list-style-type: none"> 1. Front Support. 2. After the arms bend, both arms and legs push the body upwards into airborne. 3. While airborne, the legs straddle sideways and cut forward to land extended in rear support, feet lifted off the floor during the skill. 4. Back support (or rear support). 		

No.	Value	STRADDLE CUT ½ TWIST TO SPLIT		
A 147	0.7	<ol style="list-style-type: none"> 1. Front Support. 2. Perform a Straddle-Cut. 3. Airborne phase must be shown before the cut. 4. During the Straddle Cut, in the flight phase, the body twists 180°. 5. Land in Split. 		



No.	Value	STRADDLE CUT ½ TWIST TO PUSH UP		
A 148	0.8	<ol style="list-style-type: none"> 1. Front Support. 2. Perform a Straddle-Cut. 3. Airborne phase must be shown before the cut. 4. During the Straddle Cut, in the flight phase, the body twists 180°. 5. Land in Push up. 		

No.	Value	STRADDLE CUT ½ TWIST TO WENSON		
A 149	0.9	<ol style="list-style-type: none"> 1. Front Support. 2. Perform a Straddle-Cut. 3. Airborne phase must be shown before the cut. 4. During the Straddle Cut, in the flight phase, the body twists 180° degrees. 5. Wenson. 		

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

Family **1**

Dynamic Strength

Base Name: **EXPLOSIVE HIGH-V**

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

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



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

No.	Value	EXPLOSIVE HIGH-V REVERSE CUT TO SPLIT		
A 167	0.7	<ol style="list-style-type: none"> 1. High V position. 2. Extending the legs upwards and forward, push the floor for raising the top of the body upward and forward, and perform a reverse-cut during the airborne phase to a front support. 3. End in Split. 		

No.	Value	EXPLOSIVE HIGH-V REVERSE TUCK CUT TO PUSH UP		
A 169	0.9	<ol style="list-style-type: none"> 1. High V High V position. 2. Extending the legs upwards and forward, push the floor for raising the top of the body upward and forward, and perform a reverse tuck-cut during the airborne phase to a front support. 3. End in Push Up 		

No.	Value	EXPLOSIVE HIGH-V REVERSE STRADDLE CUT TO PU		
A 170	1.0	<ol style="list-style-type: none"> 1. High V High V position. 2. Extending the legs upwards and forward, push the floor for raising the top of the body upward and forward, and perform a straddle-cut during the airborne phase to a front support. 3. End in Push Up 		

Family **1**

Dynamic Strength

Base Name: **EXPLOSIVE CAPOEIRA**

No.	Value	EXPLOSIVE CAPOEIRA ¼ TWIST TO PU		
A 174	0.4	<ol style="list-style-type: none"> 1. Side support on one arm. 2. Swing (kick) one leg to show Capoeira (angle of legs between 90°-180°) in one arm support with lower leg at least parallel to the floor. 3. Push the body up into airborne. 4. Twist forward 90° in airborne to end in Push-up. 		

No.	Value	EXPLOSIVE CAPOEIRA ¾ TWIST TO PU		
A 176	0.6	<ol style="list-style-type: none"> 1. Side support on one arm. 2. Swing (kick) one leg to show Capoeira (angle of legs between 90°-180°) in one arm support with lower leg at least parallel to the floor. 3. Push the body up into airborne. 4. Twist backward 270° in airborne to end in Push-up. 		



No.	Value	EXPLOSIVE CAPOEIRA 1 ¼ TWIST TO PU		
A 179	0.9	<ol style="list-style-type: none"> 1. Side support on one arm. 2. Swing kick one leg to show Capoeira (angle of legs between 90°-180°) in one arm support with lower leg at least parallel to the floor. 3. Push the body up into airborne. 4. Twist forward 540° in airborne to end in Push-up. 		

Family **2**

Static Strength

Base Name: **SUPPORT**

No.	Value	L-SUPPORT		
A 202	0.2	<ol style="list-style-type: none"> 1. Seated legs together. 2. Both hands are placed at the side of the body close to the thighs. 3. The body is supported by both arms with only the hands in contact with the floor. 4. Hips are flexed and legs parallel to the floor. 5. Hold for 2 seconds. 		

No.	Value	L-SUPPORT 1/1 TURN		
A 204	0.4	<ol style="list-style-type: none"> 1. L-support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times. 5. Ending at the same direction with L-support position. 		

No.	Value	L-SUPPORT 2/1 TURNS		
A 206	0.6	<ol style="list-style-type: none"> 1. L-support. 2. The body turns 720°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 8 times. 5. Ending at the same direction with L-support position. 		



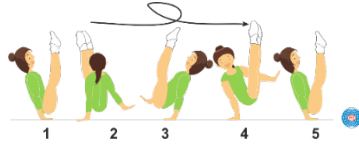

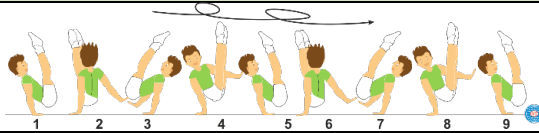



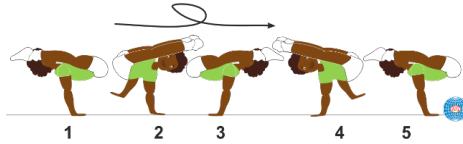

No.	Value	1 ARM L-SUPPORT 1/1 TURN		
A 207	0.7	<ol style="list-style-type: none"> 1. L-support with 1 arm. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Ending at the same direction with L-support position. 		



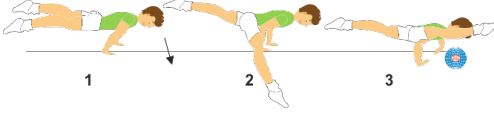

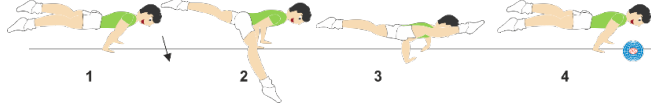

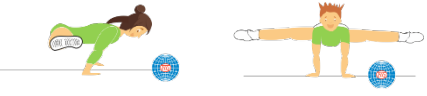

No.	Value	STRADDLE SUPPORT		
A 212	0.2	<ol style="list-style-type: none"> 1. Straddle seat. 2. The body is lifted and supported by both arms with only the hands in contact with the floor. 3. Both hands are placed in front of the body. 4. Hips are flexed and legs straddled (minimum width 90°) and parallel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

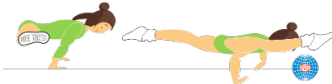





No.	Value	STRADDLE SUPPORT 1/1 TURN		
A 214	0.4	<ol style="list-style-type: none"> 1. Straddle support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times. 		
No.	Value	STRADDLE SUPPORT 2/1 TURNS		
A 216	0.6	<ol style="list-style-type: none"> 1. Straddle support. 2. The body turns 720°. 3. Hold for 2 seconds, at the start, during or end of the turns. 4. Changing hands on the floor up to 8 times. 		
No.	Value	1 ARM STRADDLE SUPPORT		
A 225	0.5	<ol style="list-style-type: none"> 1. The body is supported by one arm with only the hand in contact with the floor. 2. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor. 3. Hold for 2 seconds. 4. The placement of the free arm is optional. 		
No.	Value	1 ARM 1/1 TURN STRADDLE SUPPORT		
A 228	0.8	<ol style="list-style-type: none"> 1. 1 arm Straddle support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. The turn is performed with only one arm support on the spot. 		
No.	Value	STRADDLE / L SUPPORT		
A 233	0.3	<ol style="list-style-type: none"> 1. Straddle Support. 2. Changing the hand and leg (Straddle – L – Straddle). 3. Back to Straddle Support 		
No.	Value	STRADDLE / L SUPPORT 1/1 TURN		
A 235	0.5	<ol style="list-style-type: none"> 1. Straddle Support. 2. The body turns 360°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn. 3. Straddle Support 		
No.	Value	STRADDLE / L SUPPORT 2/1 TURNS		
A 237	0.7	<ol style="list-style-type: none"> 1. Straddle Support. 2. The body turns 720°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn. 3. Straddle Support 		





No.	Value	V-SUPPORT		
A 245	0.5	<ol style="list-style-type: none"> The body is supported by both arms with only the hands in contact with the floor. Both hands are placed at the side of the body close to the hips. Hips are flexed and legs together are lifted to the vertical, close to the chest (V-Support). Hold for 2 seconds. 		
No.	Value	V-SUPPORT 1/1 TURN		
A 247	0.7	<ol style="list-style-type: none"> V-support. 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. V-support. 		
No.	Value	V-SUPPORT 2/1 TURNS		
A 249	0.9	<ol style="list-style-type: none"> V-support. The body turns 720°. Changing hands on the floor up to 8 times. V-support. 		
No.	Value	HIGH V-SUPPORT		
A 258	0.8	<ol style="list-style-type: none"> The body is supported by both arms with only the hands in contact with the floor. The body is flexed in Pike Form (feet together and angle of the trunk and the legs are 60° maximum) with the hip joint at least at the shoulder joint level or higher. Legs parallel to the floor. Hold for 2 seconds. 		
No.	Value	HIGH V-SUPPORT 1/1 TURN		
A 260	1.0	<ol style="list-style-type: none"> High V-support. 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. High V-support. 		

No.	Value	STRADDLE PLANCHE		
A 266	0.6	<ol style="list-style-type: none"> 1. A support in which the body is supported on both hands with straight arms. 2. Hands may be turned out at the wrist or pointing towards the feet. 3. Legs are in straddle. 4. Hold for 2 seconds. 5. The body line must not exceed 20° above parallel. 		
No.	Value	STRADDLE PLANCHE TO LIFTED WENSON		
A 268	0.8	<ol style="list-style-type: none"> 1. Straddle Planche. Hold for 2 seconds. 2. Bend the arms, placing one leg laterally forwards. 3. Lifted Wenson. 		
No.	Value	STRADDLE PLANCHE TO LIFTED WENSON AND BACK		
A 270	1.0	<ol style="list-style-type: none"> 1. Straddle Planche. Hold for 2 seconds. 2. Bend the arms, placing one leg laterally forwards to the Lifted Wenson. 3. Return to Straddle Planche, Hold for 2 seconds. 		
No.	Value	FRONTAL SPLIT PLANCHE		
A 274	0.4	<ol style="list-style-type: none"> 1. A support in which the body is supported on both hands with straight arms. 2. Hands may be turned out at the wrist or pointing towards the feet. 3. Legs are in frontal split position (angle of legs between 180° and 120°). 4. Hold for 2 seconds. 5. The body line must not exceed 20° above parallel. 		



No.	Value	FRONTAL SPLIT PLANCHE TO LIFTED WENSON		
A 276	0.6	<ol style="list-style-type: none"> 1. A support in which the body is supported on both hands with straight arms. 2. Hands may be turned out at the wrist or pointing towards the feet. 3. Legs are in frontal split position (angle of legs between 180° and 120°). 4. Hold for 2 seconds. 5. The body line must not exceed 20° above parallel. 6. End in Lifted Wenson. 		

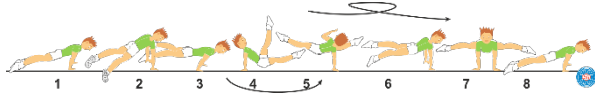

No.	Value	PLANCHE		
A 278	0.8	<ol style="list-style-type: none"> 1. Planche, legs together. 2. Hands may be turned out at the wrist or pointing towards the feet, the body line must not exceed 20° above parallel. 3. Hold for 2 seconds. 		

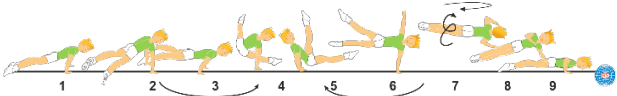

No.	Value	PLANCHE TO LIFTED WENSON		
A 280	1.0	<ol style="list-style-type: none"> 1. Planche. 2. Hold for 2 seconds. 3. Bend the arms, placing one leg laterally forwards to a Lifted Wenson, the body maintaining alignment. 		

Family **3** Leg Circle

Base Name: **FLAIR**

No.	Value	FLAIR		
A 305	0.5	<ol style="list-style-type: none"> 1. Straddle Front support. Legs apart to initiate the swing. 2. From a free front support on both hands, legs circle straddle around the body. 3. Front Support. 		

No.	Value	FLAIR 1/1 TURN		
A 307	0.7	<ol style="list-style-type: none"> 1. Straddle Front support. Legs apart to initiate the swing. 2. From a free front support on both hands, legs circle straddle around the body. 3. While performing Flair, turning 360° 4. Front Support. 		

No.	Value	FLAIR 1/1 TWIST AIRBORNE TO PU		
A 308	0.8	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. Before the end of the flair, 1/1 twist in airborne position. 3. Front support. 		



No.	Value	FLAIR ½ TURN, 1/1 TWIST AIRBORNE TO PU		
A 309	0.9	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. Before the end of the flair, ½ turn and 1/1 twist in airborne position. 3. Front support. 		
No.	Value	FLAIR ½ TURN, 1/1 TWIST AIRBORNE TO WENSON		
A 310	1.0	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. Before the end of the flair, ½ turn and 1/1 twist in airborne position. 3. Land in Wenson. 		
No.	Value	FLAIR TO SPLIT		
A 315	0.5	<ol style="list-style-type: none"> 1. Straddle Front support. Legs apart to initiate the swing. 2. From a free front support on both hands, legs circle straddle around the body. 3. Sagittal Split. 		
No.	Value	FLAIR 1/1 TURN TO SPLIT		
A 317	0.7	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 360° 4. Land in Split 		
No.	Value	FLAIR + AIR FLAIR		
A 319	0.9	<ol style="list-style-type: none"> 1. From straddle front support. 2. Perform a Flair. 3. Perform air flair in vertical position. 4. Front support. 		

No.	Value	FLAIR TO WENSON		
A 326	0.6	<ol style="list-style-type: none"> 1. Straddle front support. 2. Perform Flair. 3. Wenson. 		

No.	Value	FLAIR 1/1 TURN TO WENSON		
A 328	0.8	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 360°. 4. Wenson. 		

No.	Value	FLAIR 1/1 SPINDLE TO WENSON		
A 329	0.9	<ol style="list-style-type: none"> 1. From straddle Front Support, on one arm to initiate the rotation. 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. 3. Wenson. 		

Family **3** Leg Circle

Base Name: **HELICOPTER**

No.	Value	HELICOPTER		
A 334	0.4	<ol style="list-style-type: none"> 1. Straddle Sit. 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. 3. Push up, facing the same direction as the starting seated. 		

No.	Value	HELICOPTER 1/1 TURN TO PU		
A 336	0.6	<ol style="list-style-type: none"> 1. Straddle Sit. 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. 3. Push up, facing the same direction as the starting seated. 		



No.	Value	HELICOPTER 1/1 TWIST AIRBORNE TO PU		
A 338	0.8	<ol style="list-style-type: none"> 1. Straddle Sit 2. The leading leg crosses over the other leg to initiate the rotation. 3. One arm is on the floor at the beginning of the movement. 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. 5. Push up facing the same direction as the starting seated. 		
No.	Value	HELICOPTER, 1/1 TURN 1/1 TWIST AIRBORNE TO PU		
A 340	1.0	<ol style="list-style-type: none"> 1. Straddle Sit. 2. While performing a Helicopter, body turns 360° on back. 3. Push up into airborne phase with 360° twist, land in push up facing the same direction as the starting seated. 		
No.	Value	HELICOPTER TO SPLIT		
A 345	0.5	<ol style="list-style-type: none"> 1. Straddle Sit. 2. Perform Helicopter. 3. Land in Sagittal Split. 		
No.	Value	HELICOPTER 1/1 TURN TO SPLIT		
A 347	0.7	<ol style="list-style-type: none"> 1. Straddle Sit. 2. While performing a Helicopter, body turns 360° on back. 3. Push up into airborne phase, land in split facing the same direction as the starting seated. 		
No.	Value	HELICOPTER TO WENSON		
A 355	0.5	<ol style="list-style-type: none"> 1. Straddle Sit. 2. Perform a Helicopter. 3. Land in Wenson. 		
No.	Value	HELICOPTER TO LIFTED WENSON		
A 356	0.6	<ol style="list-style-type: none"> 1. Straddle Sit. 2. Perform a Helicopter. 3. Land in Lifted Wenson. 		
No.	Value	HELICOPTER 1/1 TURN TO WENSON		
A 357	0.7	<ol style="list-style-type: none"> 1. Straddle Sit. 2. While performing a Helicopter, body turns 360° on back. 3. Push up, land in Wenson facing the same direction as the starting seated. 		
No.	Value	HELICOPTER 1/1 TURN TO LIFTED WENSON		
A 358	0.8	<ol style="list-style-type: none"> 1. Straddle Sit. 2. While performing a Helicopter, body turns 360° on back. 3. Push up, land in lifted Wenson facing the same direction as the starting seated. 		



GROUP B - AIRBORNE ELEMENTS

Family **4**

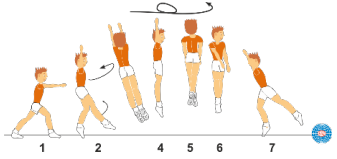

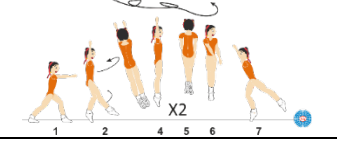



Dynamic Jump / Leap

Base Name: **AIR TURN**

No.	Value	1/1 AIR TURN		
B 403	0.3	<ol style="list-style-type: none"> 1. A two-foot take off with the body vertical, fully extended. 2. While airborne the body turns 360°. 3. Position of arms is optional. 4. Landing with feet close together. 		
No.	Value	2/1 AIR TURNS		
B 405	0.5	<ol style="list-style-type: none"> 1. A two-foot take off with the body vertical, fully extended. 2. While airborne the body turns 720°. Position of arms is optional. 3. Landing with feet close together. 		
No.	Value	3/1 AIR TURNS		
B 408	0.8	<ol style="list-style-type: none"> 1. A two-foot take off jump with the body vertical, fully extended. 2. While airborne the body turns 1080°. Position of arms is optional. 3. Landing with feet close together. 		



Basic “Axel Jump” is a jump with one foot take off leap with forward trajectory. Must land facing the opposite direction from the start.

No.	Value	AXEL		
B 415	0.5	<ol style="list-style-type: none"> 1. Take off with one foot to leap with forward trajectory. 2. Leading leg swings forward to lift the body upwards. 3. While airborne, the body turns 540°. 4. Land on the foot of the leading leg, facing the opposite direction from the start. 		
B 417	0.7	<ol style="list-style-type: none"> 1. Take off with one foot leap with forward trajectory. 2. Leading leg swings forward to lift the body upwards. 3. While airborne, the body turns 900°. 4. Land on the foot of the leading leg, facing the opposite direction from the start. 		
B 420	1.0	<ol style="list-style-type: none"> 1. Take off with one foot leap with forward trajectory. 2. Leading leg swings forward to lift the body upwards. 3. While airborne, the body turns 1260°. 4. Land on the foot of the leading leg, facing the opposite direction from the start. 		

No.	Value	FREE FALL AIRBORNE		
B 424	0.4	<ol style="list-style-type: none"> 1. A two-foot take off. 2. The athlete jumps upwards and forward with straight body, 3. Hands and feet land at the same time in Push up. 		
B 426	0.6	<ol style="list-style-type: none"> 1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time perform 360° twist. 3. Hands and feet land at the same time in Push up. 		
B 427	0.7	<ol style="list-style-type: none"> 1. A two-foot take off. 2. The athlete jumps backward to initiate the fall and at the same time perform 540° twist. 3. Hands and feet land at the same time in Push up. 		
B 428	0.8	<ol style="list-style-type: none"> 1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time perform 720° twist. 3. Hands and feet land at the same time in Push up. 		
B 429	0.9	<ol style="list-style-type: none"> 1. A two-foot take off. 2. The athlete jumps backward to initiate the fall and at the same time perform 900° twist. 3. Hands and feet land at the same time in Push up. 		
B 430	1.0	<ol style="list-style-type: none"> 1. A two-foot take off. 2. Push off from the floor to initiate the fall forward and at the same time perform 1080° twist. 3. Hands and feet land at the same time in Push up. 		

Family **4**

Dynamic Jump / Leap

Base Name: **GAINER**

No.	Value	GAINER ½ TWIST		
B 435	0.5	<ol style="list-style-type: none"> From standing, one leg swings forward to lift the body upwards. Both legs come together while airborne (Gainer), a 180° twist is performed with a straight body. Hands and feet land at the same time in Push up. 		
B 437	0.7	<ol style="list-style-type: none"> From standing, one leg swings forward to lift the body upwards. Both legs come together while airborne (Gainer), a 540° twist is performed with a straight body. Hands and feet land at the same time in Push up. 		
B 439	0.9	<ol style="list-style-type: none"> From standing, one leg swings forward to lift the body upwards. Both legs come together while airborne (Gainer), a 900° twist is performed with a straight body. Hands and feet land at the same time in Push up. 		

Family **4**

Dynamic Jump / Leap

Base Name: **SCALE**

No.	Value	SCALE 1/1 TWIST		
B 446	0.6	<ol style="list-style-type: none"> From a Sagittal Scale with body and lifted leg parallel to the floor. Push off from the floor with the supporting leg to lift the body upwards to initiate a 360° twist airborne with legs together. Hands and feet land at the same time in push up. 		
B 449	0.9	<ol style="list-style-type: none"> From a Sagittal Scale with body and lifted leg parallel to the floor. Push off from the floor with the supporting leg to lift the body upwards to initiate a 720° twist airborne with legs together. Hands and feet land at the same time in push up. 		



No.	Value	BUTTERFLY		
B 455	0.5	<ol style="list-style-type: none"> 1. With a 1/2 circular rotation of the upper body (head swings at the hip level or lower) on the floor before one foot take off. 2. Kick the free leg straight and backward to lift the body upward with slight arch on the back. 3. While airborne, legs flies open in straddle with body in horizontal position. 4. Landing in one foot. 		
B 457	0.7	<ol style="list-style-type: none"> 1. With a 1/2 circular rotation of the upper body (head swings at the hip level or lower) on the floor before one foot take off 2. Kick the free leg straight and to swing diagonally backward to lift the body upward. 3. While airborne, legs flies open in straddle and body rotates to perform a full twist (360°) in horizontal position. 4. Landing in one foot. 		
B 458	0.8	<ol style="list-style-type: none"> 1. With a 1/2 circular rotation of the upper body (head swings at the hip level or lower) on the floor before one foot take off 2. Kick the free leg straight and to swing diagonally backward to lift the body upward. 3. While airborne, legs flies open in straddle and body rotates to perform a full twist (360°) in horizontal position. 4. Land in push up. 		
B 459	0.9	<ol style="list-style-type: none"> 1. With a 1/2 circular rotation of the upper body (head swings at the hip level or lower) on the floor before one foot take off 2. Kick the free leg straight and to swing diagonally backward to lift the body upward. 3. While airborne, legs flies open in straddle and body rotates to perform a full twist (720°) in horizontal position. 4. Land on one foot. 		

No.	Value	BUTTERFLY 2/1 TWIST TO PUSH PU		
B 460	1.0	<ol style="list-style-type: none"> 1. With a 1/2 circular rotation of the upper body (head swings at the hip level or lower) on the floor before one-foot take off 2. Kick the free leg straight and to swing diagonally backward to lift the body upward. 3. While airborne, legs flies open in straddle and body rotates to perform a full twist (720°) in horizontal position. 4. Land in push up. 		

Family **4** Dynamic Jump / Leap

Base Name: **OFF AXIS**

Basic “Off Axis Jump” is a jump with two distinct rotations are performed ($\frac{1}{2}$ rotation-180° in the horizontal plane and $\frac{1}{2}$ twist-180° of the body along the longitudinal axis) simultaneously in a Tuck position.

No.	Value	OFF AXIS JUMP TO PU		
B 466	0.6	<ol style="list-style-type: none"> 1. A one foot take off, kicking the free leg upward and diagonally 2. While airborne, body horizontal to the floor in Tuck position, two distinct rotations are performed ($\frac{1}{2}$ rotation-180° in the horizontal plane and $\frac{1}{2}$ twist -180° along the longitudinal axis) simultaneously. During the skill, the body must not exceed 45° above horizontal. 3. Landing in push up facing the same direction as the start. 		
No.	Value	OFF AXIS JUMP 1 1/2 TWIST		
B 467	0.7	<ol style="list-style-type: none"> 1. A one foot take off, kicking the free leg upward and diagonally 2. While airborne, body horizontal to the floor in Tuck position, two distinct rotations are performed ($\frac{1}{2}$ rotation-180° in the horizontal plane and 1 1/2 twist -540° along the longitudinal axis) simultaneously. During the skill, the body must not exceed 45° above horizontal. 3. Landing on one or two feet in standing position facing the same direction as the start. 		
No.	Value	OFF AXIS JUMP 2/1 TWIST		
B 468	0.8	<ol style="list-style-type: none"> 1. A one foot take off, kicking the free leg upward and diagonally 2. While airborne, body horizontal to the floor in Tuck position, two distinct rotations are performed ($\frac{1}{2}$ rotation-180° in the horizontal plane and 2/1 twist -720° along the longitudinal axis) simultaneously. During the skill, the body must not exceed 45° above horizontal. 3. Landing on one or two feet in standing position facing the opposite direction from the start. 		



No.	Value	OFF AXIS JUMP 1 ½ TWIST TO PU		
B 469	0.9	<ol style="list-style-type: none"> 1. A one foot take off, kicking the free leg upward and diagonally 2. While airborne, body horizontal to the floor in Tuck position, two distinct rotations are performed (½ rotation-180° in the horizontal plane and 1½ twist -540° along the longitudinal axis) simultaneously. During the skill, the body must not exceed 45° above horizontal. 3. Landing in push up facing the same direction as the start. 		

No.	Value	OFF AXIS JUMP 2/1 TWIST TO PU		
B 470	1.0	<ol style="list-style-type: none"> 1. A one foot take off, kicking the free leg upward and diagonally 2. While airborne, body horizontal to the floor in Tuck position, two distinct rotations are performed (½ rotation-180° in the horizontal plane and 2/1 twist -720° along the longitudinal axis) simultaneously. During the skill, the body must not exceed 45° above horizontal. 3. Landing in push up facing the opposite direction from the start. 		

Family **5** Form Jump

Base Name: **TUCK**

Elements with turns: The rotations (turns) can be performed before, during or after the main phase of the element.

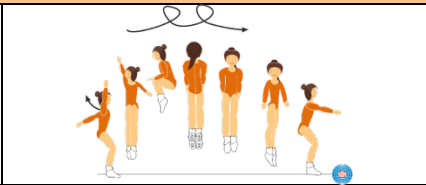
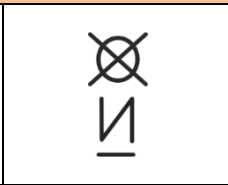
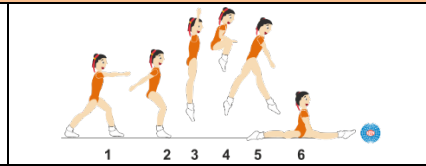
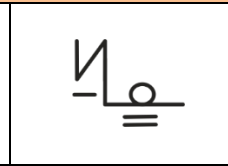
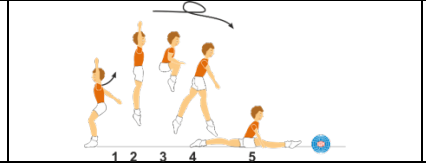
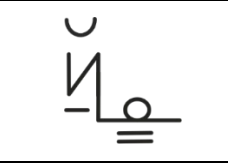
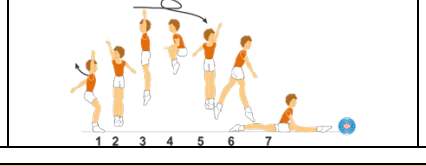
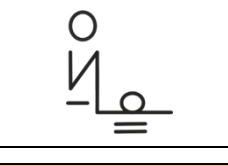
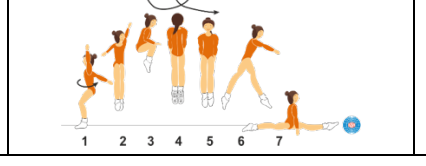
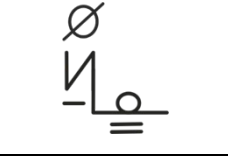


All elements in Family 5: If performed **from one foot take off**, the element will be **downgraded by -0.1 value**.

MP/TR/GR: All member must perform the same take-off.

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

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

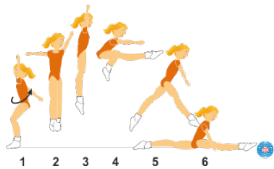
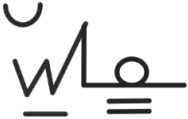
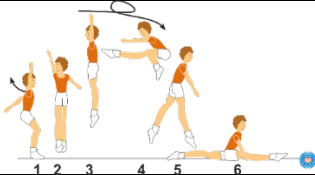
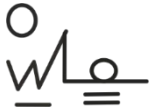
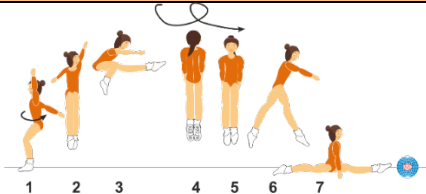
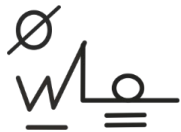
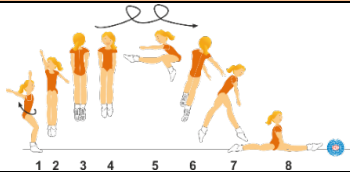

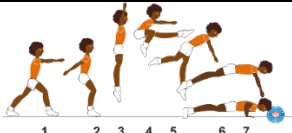



No.	Value	2/1 TURNS TUCK JUMP		
B 506	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn. 2. While airborne, show a Tuck. 3. Landing on both feet, facing the same direction as the start. 		
No.	Value	TUCK JUMP TO SPLIT		
B 513	0.3	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off. 2. While airborne, show a Tuck. 3. Landing in Sagittal Split. 		
No.	Value	1/2 TURN TUCK JUMP TO SPLIT		
B 514	0.4	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 180° turn. 2. While airborne, show a Tuck. 3. Landing in Sagittal Split, facing the opposite direction from the start. 		
No.	Value	1/1 TURN TUCK JUMP TO SPLIT		
B 515	0.5	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn. 2. While airborne, show a Tuck. 3. Landing in Sagittal Split, facing the same direction as the start. 		
No.	Value	1 1/2 TURN TUCK JUMP TO SPLIT		
B 516	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 540° turn. 2. While airborne, show a Tuck. 3. Landing in Sagittal Split, facing the opposite direction as the start. 		
No.	Value	2/1 TURNS TUCK JUMP TO SPLIT		
B 517	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn. 2. While airborne, show a Tuck. 3. Landing in Sagittal Split, facing the same direction as the start. 		

No.	Value	TUCK JUMP TO PUSH UP		
B 524	0.4	<ol style="list-style-type: none"> 1. A vertical jump from two feet take off into Tuck. 2. The body inclines and prepares for landing. 3. Landing in Push up. 		
B 525	0.5	<ol style="list-style-type: none"> 1. A vertical jump from two feet take off with 180° turn into Tuck. 2. The body inclines and prepares for landing. 3. Landing in Push up, facing the opposite direction as the start. 		
B 526	0.6	<ol style="list-style-type: none"> 1. A vertical jump from two feet take off with 180° turn into Tuck. 2. While airborne the body inclines and twists 180° and prepares for landing. 3. Landing in Push up, facing the same direction as the start. 		
B 527	0.7	<ol style="list-style-type: none"> 1. A vertical jump from two feet take off with 360° turn into Tuck. 2. While airborne the body inclines and twists 180° and prepares for landing. 3. Landing in Push up, facing the opposite direction as the start. 		
B 528	0.8	<ol style="list-style-type: none"> 1. A vertical jump from two feet take off with 540° turn into Tuck. 2. While airborne the body inclines and twists 180° and prepares for landing. 3. Landing in Push up, facing the same direction as the start. 		

Elements with turns: The rotations (turns) can be performed before, during or after the main phase of the element.
 All elements in Family 5: If performed **from one foot take off**, the element will be downgraded by -0.1 value.
 MP/TR/GR: All member must perform the same take-off.

No.	Value	COSSACK JUMP		
B 533	0.3	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off where both legs are lifted parallel to the floor or higher with one leg bent at knee (Cossack). 2. Thighs are together and parallel to the floor. 3. Landing with feet together. 		
B 535	0.5	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn. 2. While airborne show a Cossack. 3. Landing on both feet, facing the same direction as the start. 		
B 537	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn. 2. While airborne show a Cossack. 3. Landing on both feet, facing the same direction as the start 		
B 544	0.4	<ol style="list-style-type: none"> 1. A vertical jump from two feet take off into Cossack. 2. While airborne, show a Cossack. 3. Landing in Sagittal Split. 		

No.	Value	<i>1/2 TURN COSSACK JUMP TO SPLIT</i>		
B 545	0.5	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 180° turn. 2. While airborne, show a Cossack. 3. Landing in Sagittal Split, facing the opposite direction from the start. 		
B 546	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn. 2. While airborne, show a Cossack. 3. Landing in Sagittal Split, facing the same direction as the start. 		
B 547	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn into Cossack. 2. Then the body makes another 180° turn and prepares for landing. 3. Landing in Sagittal Split facing the opposite direction from the start. 		
B 548	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn. 2. While airborne, show a Cossack. 3. Landing in Sagittal Split facing the same direction from the start. 		
B 555	0.5	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off into Cossack. 2. The body inclines and prepares for landing. 3. Landing in Push up. 		

No.	Value	COSSACK JUMP ½ TWIST TO PUSH UP		
B 556	0.6	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off into Cossack. 2. Then the body inclines and twists 180° and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start. 	<p>The illustration shows a sequence of six numbered frames. Frame 1: A person stands on two feet. Frame 2: The person jumps vertically. Frame 3: The person is in mid-air, body beginning to rotate. Frame 4: The person is in mid-air, body rotated 180 degrees. Frame 5: The person is in mid-air, body rotated 180 degrees and beginning to descend. Frame 6: The person is in a push-up position on the ground, facing the opposite direction from the start.</p>	<p>A hand-drawn diagram showing the path of the body during the jump. It starts with a vertical line, then curves to the right, then curves back to the left, and finally ends with a horizontal line representing the push-up position. A small blue circle with a plus sign is at the end of the horizontal line.</p>
B 557	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 180° turn into Cossack. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up facing the same direction as the start. 	<p>The illustration shows a sequence of six numbered frames. Frame 1: A person stands on two feet. Frame 2: The person jumps vertically with a 180-degree turn. Frame 3: The person is in mid-air, body beginning to rotate. Frame 4: The person is in mid-air, body rotated 180 degrees. Frame 5: The person is in mid-air, body rotated 180 degrees and beginning to descend. Frame 6: The person is in a push-up position on the ground, facing the same direction as the start.</p>	<p>A hand-drawn diagram showing the path of the body during the jump. It starts with a vertical line, then curves to the left, then curves back to the right, and finally ends with a horizontal line representing the push-up position. A small blue circle with a plus sign is at the end of the horizontal line.</p>
B 558	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn into Cossack. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start. 	<p>The illustration shows a sequence of seven numbered frames. Frame 1: A person stands on two feet. Frame 2: The person jumps vertically with a 360-degree turn. Frame 3: The person is in mid-air, body beginning to rotate. Frame 4: The person is in mid-air, body rotated 180 degrees. Frame 5: The person is in mid-air, body rotated 180 degrees. Frame 6: The person is in mid-air, body rotated 180 degrees and beginning to descend. Frame 7: The person is in a push-up position on the ground, facing the opposite direction from the start.</p>	<p>A hand-drawn diagram showing the path of the body during the jump. It starts with a vertical line, then curves to the left, then curves back to the right, then curves back to the left, and finally ends with a horizontal line representing the push-up position. A small blue circle with a plus sign is at the end of the horizontal line.</p>
B 559	0.9	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 540° turn into Cossack. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up facing the same direction as the start. 	<p>The illustration shows a sequence of nine numbered frames. Frame 1: A person stands on two feet. Frame 2: The person jumps vertically with a 540-degree turn. Frame 3: The person is in mid-air, body beginning to rotate. Frame 4: The person is in mid-air, body rotated 180 degrees. Frame 5: The person is in mid-air, body rotated 180 degrees. Frame 6: The person is in mid-air, body rotated 180 degrees. Frame 7: The person is in mid-air, body rotated 180 degrees and beginning to descend. Frame 8: The person is in mid-air, body rotated 180 degrees and beginning to descend. Frame 9: The person is in a push-up position on the ground, facing the same direction as the start.</p>	<p>A hand-drawn diagram showing the path of the body during the jump. It starts with a vertical line, then curves to the left, then curves back to the right, then curves back to the left, then curves back to the right, and finally ends with a horizontal line representing the push-up position. A small blue circle with a plus sign is at the end of the horizontal line.</p>



Elements with turns: The rotations (turns) can be performed before, during or after the main phase of the element.
 All elements in Family 5; if performed from one foot take off, the element is downgraded by 0.1 value.
 MP/TR/GR: All member must perform the same take-off.

No.	Value	PIKE JUMP		
B 564	0.4	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with the body folding into a Pike, both legs lifted off the floor to horizontal. 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. 3. Landing with feet together. 		
B 566	0.6	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 360° turn. 2. While airborne show a Pike. 3. Landing on both feet, facing the same direction as the start. 		
B 568	0.8	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 720° turn. 2. While airborne show a Pike. 3. Landing on both feet, facing the same direction as the start. 		
B 575	0.5	<ol style="list-style-type: none"> 1. A Vertical Pike Jump from two feet take off. 2. While airborne, show a Pike. 3. Landing in Sagittal Split 		
B 576	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 180° turn. 2. While airborne, show a Pike. 3. Landing in Sagittal Split facing the opposite direction from the start. 		

No.	Value	1/1 TURN PIKE JUMP TO SPLIT		
B 577	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360* turn. 2. While airborne, show a Pike. 3. Landing in Sagittal Split facing the same direction as the start. 		
No.	Value	1 1/2 TURN PIKE JUMP TO SPLIT		
B 578	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn into Pike. 2. Then the body inclines to makes another 180° turn and prepares for landing. 3. Landing in Sagittal Split facing the opposite direction from the start. 		
No.	Value	2/1 TURN PIKE JUMP TO SPLIT		
B 579	0.9	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720* turn. 2. While airborne, show a Pike. 3. Landing in Sagittal Split facing the same direction from the start. 		
No.	Value	PIKE JUMP TO PUSH UP		
B 586	0.6	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off into Pike. 2. The body inclines and prepares for landing. 3. Landing in Push up. 		
No.	Value	PIKE JUMP 1/2 TWIST TO PUSH UP		
B 587	0.7	<ol style="list-style-type: none"> 1. A Pike Jump from two feet take off. 2. While airborne, the body inclines to twists 180°, inclines and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start. 		
No.	Value	1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP		
B 588	0.8	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 180° turn into a Pike. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up facing the same direction as the start. 		

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

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

Family **5** Form Jump

Base Name: **STRADDLE / FRONTAL SPLIT**

Elements with turns: The rotations (turns) can be performed before, during or after the main phase of the element.

All elements in Family 5; if performed from one foot take off, the element is downgraded by 0.1 value.

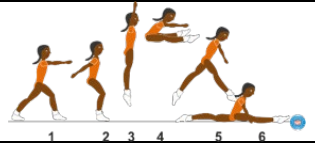
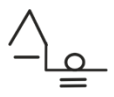

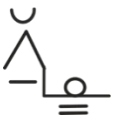
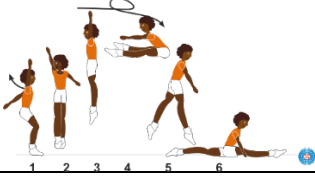
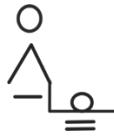
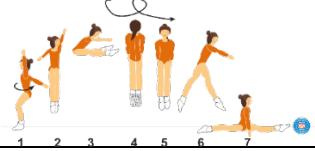

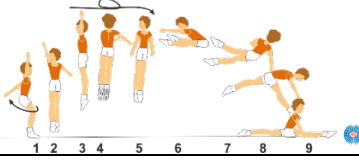


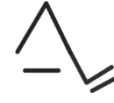
MP/TR/GR: All member must perform the same take-off.

No.	Value	STRADDLE JUMP		
B 594	0.4	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off where the legs are lifted into an airborne Straddle (90° wide open). 2. The angle between trunk and legs must not be more than 60°. 3. The legs must be parallel or higher to the floor. 4. Landing feet together. 		

No.	Value	1/1 TURN STRADDLE JUMP		
B 596	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn. 2. While airborne show a Straddle. 3. Landing on both feet, facing the same direction as the start. 		

No.	Value	2/1 TURNS STRADDLE JUMP		
B 598	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn. 2. While airborne, show a Straddle. 3. Landing on both feet, facing the same direction as the start. 		



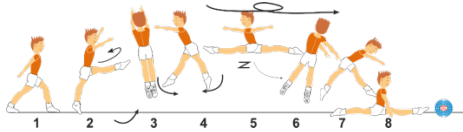
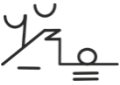
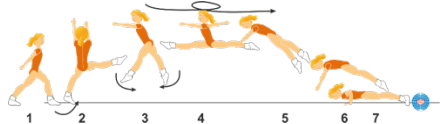

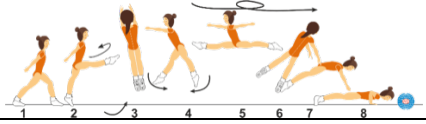

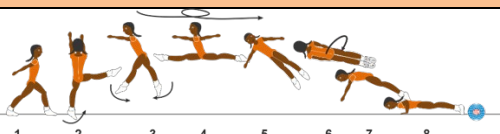
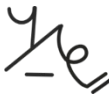
No.	Value	STRADDLE JUMP TO SPLIT	
B 5105	0.5	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off. 2. While airborne, show a Straddle. 3. Landing in Sagittal Split. 	 
No.	Value	½ TURN STRADDLE JUMP TO SPLIT	
B 5106	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 180° turn into Straddle. 2. The body inclines and prepares for landing. 3. Landing in Sagittal Split, facing the opposite direction from the start. 	 
No.	Value	1/1 TURN STRADDLE JUMP TO SPLIT	
B 5107	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Sagittal Split, facing the same direction as the start. 	 
No.	Value	1 ½ TURN STRADDLE JUMP TO SPLIT	
B 5108	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 540° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the opposite direction from the start. 	 
No.	Value	2/1 TURN STRADDLE JUMP TO SPLIT	
B 5109	0.9	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn. 2. While airborne, show a Straddle. 3. Landing in Sagittal Split facing the same direction as the start. 	 
No.	Value	STRADDLE JUMP TO PUSH UP	
B 5116	0.6	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off into Straddle. 2. The body inclines and prepares for landing. 3. Landing in Push up. 	 

No.	Value	<i>1/2 TURN STRADDLE JUMP TO PUSH UP</i>		
B 5117	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 180° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start. 		
B 5118	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 360° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up facing the same direction as the start. 		
B 5119	0.9	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 540° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up facing the opposite direction from the start. 		
B 5120	1.0	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with a 720° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up facing the same direction as the start. 		



No.	Value	SWITCH SPLIT LEAP		
B 605	0.5	<ol style="list-style-type: none"> 1. A one-foot take-off Leap. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split. 4. Land on the foot of the leading leg. 		
B 607	0.7	<ol style="list-style-type: none"> 1. A one-foot take-off Switch Split Leap. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split. 4. Then the body inclines and prepares for landing. 5. Landing in Push up. 		
B 608	0.8	<ol style="list-style-type: none"> 1. A one-foot take-off Switch Split Leap. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split. 4. While airborne, the body turns 180° 5. Then the body inclines and prepares for landing. 6. Landing in Push up. 		
B 616	0.6	<ol style="list-style-type: none"> 1. A one-foot take-off Switch Split Leap. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split. 4. Then the body inclines and prepares for landing. 5. Landing in Sagittal Split. 		
B 617	0.7	<ol style="list-style-type: none"> 1. A one-foot take-off Switch Split Leap. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split. 4. While airborne, the body turns 180°. 5. Then the body inclines and prepares for landing 6. Landing in sagittal Split, facing the opposite direction from the start. 		

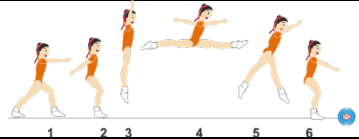

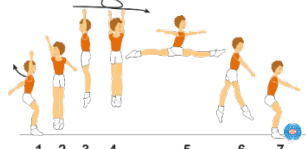
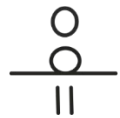
No.	Value	SCISSORS LEAP ½ TURN		
B 626	0.6	<ol style="list-style-type: none"> 1. A one-foot take-off with one straight leg forward, turning 180°. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne the legs switch to show a Split. 4. Land on both feet, facing the opposite direction from the start. 		
B 627	0.7	<ol style="list-style-type: none"> 1. A one-foot take-off with one straight leg forward, turning 180°. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne legs switch to show a Split with ½ turn (180°). 4. Land on both feet, facing the same direction from the starting position. 		
B637	0.7	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap ½ turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. Then the body maintains the vertical position to prepare the landing. 4. Landing in Sagittal Split, facing the opposite direction from the start. 		
B638	0.8	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap ½ turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. Then the body performs ½ turn in the vertical position. 4. Landing in Sagittal Split, facing the same direction from the start. 		
B639	0.9	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap ½ turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. Then the body performs 1/1 turn in the vertical position. 4. Landing in Sagittal Split, facing the opposite direction from the start. 		
B648	0.8	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap ½ turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split, the body inclines and prepares for landing. 4. Landing in Sagittal Split, facing the opposite direction from the start 		

No.	Value	SCISSORS LEAP 1/1 TURN SWITCH TO SPLIT		
B649	0.9	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap 1/1 turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the legs switch to show a Split. 4. Then the body inclines and prepares for landing. 5. Landing in Sagittal Split, facing the same direction from the start. 		
B658	0.8	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap 1/2 turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. Then the body prepares for landing. 4. Landing in Push up, facing the opposite direction from the start. 		
B659	0.9	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap 180° turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the body twists another 180°, and prepares for landing. 4. Landing in Push up, facing the same direction from the start. 		
B 660	1.0	<ol style="list-style-type: none"> 1. A one-foot take-off Scissors Leap 180° turn. 2. Leading leg must show minimum 45° above the floor before switch. 3. While airborne, the body twists another 360°, and prepares for landing. 4. Landing in Push up, facing the opposite direction from the start. 		

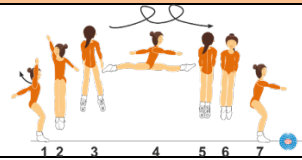

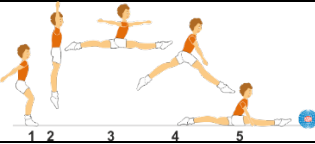
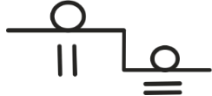
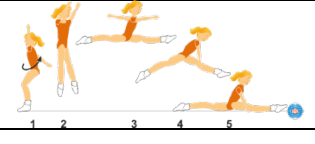
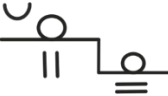
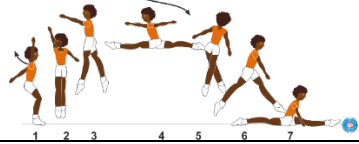
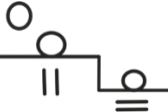
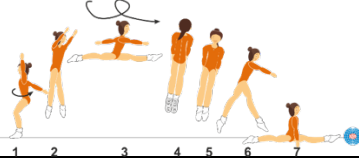
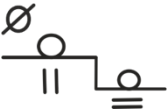


Family **6** Split Jump / Leap

Base Name: **SAGITTAL SPLIT**

Elements with turns: The rotations (turns) can be performed before, during or after the main phase of the element.

No.	Value	SPLIT JUMP		
B 664	0.4	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off. 2. While airborne, the legs are fully stretched and show a Split. 3. Land on both feet, facing the same direction from the start. 		
B 666	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with 360° turn. 2. While airborne, the legs are fully stretched and show a Split. 3. Land on both feet, facing the same direction from the start. 		



No.	Value	2/1 TURNS SPLIT JUMP	
B 668	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump from two feet take off with 720° turn. 2. While airborne, the legs are fully stretched and show a Split. 3. Land on one or both feet, facing the same direction from the start. 	 
No.	Value	SPLIT JUMP TO SPLIT	
B 675	0.5	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off. 2. The body inclines and prepares for landing. 3. Landing in Sagittal Split. 	 
No.	Value	½ TURN SPLIT JUMP TO SPLIT	
B 676	0.6	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off with 180° turn. 2. The body inclines and prepares for landing. 3. Landing in Sagittal Split. 	 
No.	Value	1/1 TURN SPLIT JUMP TO SPLIT	
B 677	0.7	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off. 2. While airborne the body makes a 360° turn, the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the same direction from the start. 	 
No.	Value	1 ½ TURN SPLIT JUMP TO SPLIT	
B 678	0.8	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off. 2. While airborne, the body makes a 540° turn, the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the opposite direction from the start. 	 
No.	Value	2/1 TURN SPLIT JUMP TO SPLIT	
B 679	0.9	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off. 2. While airborne, the body makes a 720° turn, the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the same direction from the start. 	 



No.	Value	SPLIT JUMP SWITCH TO SPLIT		
B 686	0.6	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off. 2. While airborne the legs switch, the body inclines and prepares for landing. 3. Landing in Sagittal Split. 		
B 687	0.7	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 180°turn into a Split. 2. While airborne the legs switch, the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the opposite direction from the start. 		
B 688	0.8	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 360°turn into a Split. 2. While airborne the legs switch, the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the same direction from the start. 		
B 689	0.9	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 360°turn into a Split. 2. While airborne, the legs switch with a rotation of the body of 180°, then the body inclines and prepares for landing. 3. Landing in Sagittal Split facing the opposite direction from the start. 		
B 690	1.0	<ol style="list-style-type: none"> 1. A Vertical jump from two feet take off with a 720°turn into a Split. 2. While airborne the legs switch, the body inclines and prepares for landing. 3. Landing in Split facing the same direction from the start. 		
B 696	0.6	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off. 2. The body inclines and prepares for landing. 3. Landing in Push Up. 		

No.	Value	<i>1/2 TURN SPLIT JUMP TO PUSH UP</i>		
B 697	0.7	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off with 180° turn. 2. The body inclines and prepares for landing. 3. Landing in Push Up facing the opposite direction from the start. 		
No.	Value	<i>1/1 TURN SPLIT JUMP TO PUSH UP</i>		
B 698	0.8	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off with a 360° turn. 2. Then the body inclines and prepares for landing. 3. Landing in Push up facing the same direction from the start. 		
No.	Value	<i>1 1/2 TURN SPLIT JUMP TO PUSH UP</i>		
B 699	0.9	<ol style="list-style-type: none"> 1. A Vertical Split Jump from two feet take off with a 540° turn. 2. Then the body inclines and prepares for landing. 3. Landing in Push up facing the opposite direction from the start. 		

GROUP C - STANDING ELEMENTS

Family **7** Turn

Base Name: **PASSÉ TURN**

En Dehors elements: Must be performed with the rotation toward the **opposite direction** of the **supporting leg**.

En Dedans elements: Must be performed with the rotation toward the **same direction** of the **supporting leg**.

No.	Value	1/1 TURN – EN DEHORS		
C 701	0.1	<ol style="list-style-type: none"> 1. Standing on one leg. 2. A full turn (360°) is performed towards the opposite direction of the supporting leg. 3. Free leg must be placed at the Passé position (foot position at the supporting knee). 4. Optional placement of the arms. 5. Ending in standing with feet together. 		
C 702	0.2	<ol style="list-style-type: none"> 1. Standing on one leg. 2. A full turn (360°) is performed towards the same direction of the supporting leg. 3. Free leg must be placed at the Passé position (foot position at the supporting knee). 4. Optional placement of the arms. 5. Ending in standing with feet together. 		
C 703	0.3	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Double turn (720°) is performed towards the opposite direction of the supporting leg. 3. Free leg must be placed at the Passé position (foot position at the supporting knee). 4. Optional placement of the free leg and arms. 5. Ending in standing with feet together. 		
C 704	0.4	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Double turn (720°) is performed towards the same direction of the supporting leg. 3. Free leg must be placed at the Passé position (foot position at the supporting knee). 4. Optional placement of the free leg and arms. 5. Ending in standing with feet together. 		
C 705	0.5	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Triple turn (1080°) is performed towards the opposite direction of the supporting leg. 3. Free leg must be placed at the Passé position (foot position at the supporting knee). 4. Optional placement of the free leg and arms. 5. Ending in standing with feet together. 		



No.	Value	3/1 TURNS – EN DEDANS		
C 706	0.6	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Triple turn (1080°) is performed towards the same direction of the supporting leg. 3. Free leg must be placed at the Passé position (foot position at the supporting knee). 4. Optional placement of the free leg and arms. 5. Ending in standing with feet together. 		

Family **7** Turn

Base Name: **HORIZONTAL TURN**

No.	Value	1/1 TURN WITH LEG AT HORIZONTAL – EN DEDANS		
C 715	0.5	<ol style="list-style-type: none"> 1. Standing on one leg, free leg must be straight at the horizontal level. 2. A full turn (360°) is performed towards the same direction of the supporting leg with the free leg forward at horizontal throughout the turn. Optional placement of the arms. 3. Ending in standing with feet together. 		

No.	Value	2/1 TURNS WITH LEG AT HORIZONTAL – EN DEDANS		
C 717	0.7	<ol style="list-style-type: none"> 1. Standing on one leg, free leg must be straight at the horizontal level. 2. 2/1 turns (720°) are performed towards the same direction of the supporting leg with the free leg forward at horizontal throughout the turn. Optional placement of the arms. 3. Ending in standing with feet together. 		

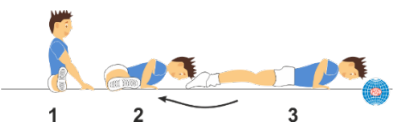

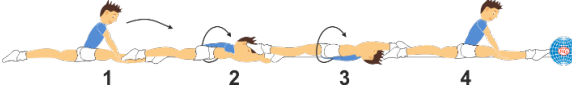
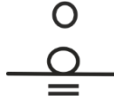
No.	Value	3/1 TURNS WITH LEG AT HORIZONTAL – EN DEDANS		
C 719	0.9	<ol style="list-style-type: none"> 1. Standing on one leg, free leg must be straight at the horizontal level. 2. 3/1 turns (1080°) are performed towards the same direction of the supporting leg with the free leg forward at horizontal throughout the turn. Optional placement of the arms. 3. Ending in standing with feet together. 		







Family **7** Turn

Base Name: **ILLUSION**

No.	Value	ILLUSION		
C 724	0.4	<ol style="list-style-type: none"> 1. From standing with both feet together, step forward and free leg is lifted upward to initiate a 360° vertical rotation. 2. Simultaneously the body rotates and turns 360° on the supporting leg. 3. One hand touches the floor, beside the supporting foot. 4. The lifted leg comes down to the starting position of standing with both feet together. 		

No.	Value	DOUBLE ILLUSION		
C 726	0.6	<ol style="list-style-type: none"> From standing with both feet together, step forward and free leg is lifted upward to initiate vertical rotations. Perform two Illusions (720°) in a row. The lifted leg comes down to the starting position of standing with both feet together. 		
C 728	0.8	<ol style="list-style-type: none"> From standing with both feet together, step forward and free leg is lifted upward to initiate vertical rotations. Perform three Illusions (1080°) in a row. The lifted leg comes down to the starting position of standing with both feet together. 		
C 735	0.5	<ol style="list-style-type: none"> From standing with both feet together, step forward and free leg is lifted upward to initiate a 360° vertical rotation. Simultaneously the body rotates and turns 360° on the supporting leg. Hand(s) do not touch the floor. The lifted leg comes down to the starting position of standing with both feet together. 		
C 737	0.7	<ol style="list-style-type: none"> From standing with both feet together, step forward and free leg is lifted upward to initiate vertical rotations. Perform two Free Illusions (720°) in a row without hand(s) not touching the floor. The lifted leg comes down to the starting position of standing with both feet together. 		
C 739	0.9	<ol style="list-style-type: none"> From standing with both feet together, step forward and free leg is lifted upward to initiate vertical rotations. Perform three Free Illusions (1080°) in a row without hand(s) not touching the floor. The lifted leg comes down to the starting position of standing with both feet together. 		

No.	Value	SPLIT THROUGH		
C 802	0.2	<ol style="list-style-type: none"> Starting from a frontal split position with body upright. Upper body bends forward until the chest touches the floor. The frontal split legs make adduction of the hip joint towards back on the floor without pelvic lifted. Ending with straight body in pronation position. 		
No.	Value	SPLIT ROLL		
C 803	0.3	<ol style="list-style-type: none"> Starting with sagittal split position with body upright. Upper body bends forward to the front leg until the chest touches with arms holding the front leg. Make a side roll with sagittal split position with body forward. Ending after one roll (rotation). 		

No.	Value	VERTICAL SPLIT		
C 811	0.1	<ol style="list-style-type: none"> While one leg supports the body, the other leg is lifted 180° to a Vertical Split. The hands touch the floor besides the supporting foot. Head, trunk, and leg are all alignment. Ending in standing with both feet together. 		
No.	Value	FREE VERTICAL SPLIT		
C 813	0.3	<ol style="list-style-type: none"> While one leg supports the body, the other leg is lifted 180° to a Vertical Split. Hands do not touch the floor with the placement of the hands being optional. Head, trunk, and leg are all alignment. Ending in standing with both feet together. 		
No.	Value	FREE VERTICAL SPLIT WITH 1/1 TURN		
C 815	0.5	<ol style="list-style-type: none"> Standing on one leg. A Free Vertical Split is performed. Full turn (360°) is performed with the Free Vertical Split position. Ending in standing with both feet together. 		

No.	Value	FREE VERTICAL SPLIT WITH 2/1 TURN		
C 817	0.7	<ol style="list-style-type: none"> 1. Standing on one leg. 2. A Free Vertical Split is performed. 3. Double turn (720°) is performed with the Free Vertical Split position. 4. Ending in standing with both feet together. 		

Family **8** Flexibility

Base Name: **BALANCE**

No.	Value	BALANCE		
C 822	0.2	<ol style="list-style-type: none"> 1. Standing on one leg with heel down, the other leg is lifted to either in sagittal or frontal split position. 2. The lifted leg is supported by hand(s). 3. The skill must be held for 2-seconds. 4. Ending in standing with both feet together. 		

No.	Value	BALANCE 1/1 TURN		
C 825	0.5	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either in sagittal or frontal balance and is supported by hand(s). 2. A complete turn (360°) must be performed. 3. Ending in standing with both feet together. 		

No.	Value	BALANCE 2/1 TURNS		
C 827	0.7	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted in either in sagittal or frontal balance and is supported by hand(s). 2. Two full turns (720°) must be performed. 4. Ending in standing with both feet together. 		

No.	Value	BALANCE 3/1 TURNS		
C 829	0.9	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted in either in sagittal or frontal balance and is supported by hand(s). 2. Three full turns (1080°) must be performed. 3. Ending in standing with both feet together. 		



APPENDIX 09 – DIFFICULTY CHART

GROUP	A	B	C	D	E	F	G	H	I	J
A	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Family 1 – Dynamic Strength (Base Name: Push-Up, A-Frame, Straddle Cut, Explosive High-V, Explosive Capoeira)										
100	A101	A102	A103	A104	A105	A106	A107	A108	A109	A110
110	A110	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
160	A161	A162	A163	A164	A165	A166	A167	A168	A169	A170
170	A171	A172	A173	A174	A175	A176	A177	A178	A179	A180
Family 2 – Static Strength (Base Name: 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 (Base Name: 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	A	B	C	D	E	F	G	H	I	J
B	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Family 4 – Dynamic Jump / Leap (Base Name: Air Turn, Axel, Free Fall, Gainer, Scale, Butterfly, Off Axis) Compulsory for IM										
400	B401	B402	B403 	B404	B405 	B406	B407	B408 	B409	B410
410	B410	B412	B413	B414	B415 	B416	B417 	B418	B419	B420
420	B421	B422	B423	B424 	B425	B426 	B427 	B428 	B429 	B430
430	B431	B432	B433	B434	B435 	B436	B437 	B438	B439 	B440
440	B441	B442	B443	B444	B445	B446 	B447	B448	B449 	B450
450	B451	B452	B453	B454	B455 	B456 	B457 	B458 	B459 	B460
460	B461	B462	B463	B464	B465	B466 	B467 	B468 	B469 	B470
Family 5 – Dynamic Jump (Base Name: Tuck, Cossack, Pike, Straddle / Frontal Split)										
Note: All the elements in Family 5: If performed from one foot take off, the element will be downgraded by -0.1										
500	B501	B502 	B503	B504 	B505	B506 	B507	B508	B509	B510
510	B511	B512	B513 	B514 	B515 	B516 	B517 	B518	B519	B520
520	B521	B522	B523	B524 	B525 	B526 	B527 	B528 	B529	B530
530	B531	B532	B533 	B534	B535 	B536	B537 	B538	B539	B540
540	B541	B542	B543	B544 	B545 	B546 	B547 	B548 	B549	B550
550	B551	B552	B553	B554	B555 	B556 	B557 	B558 	B559 	B560
560	B561	B562	B563	B564 	B565	B566 	B567	B568 	B569	B570
570	B571	B572	B573	B574	B575 	B576 	B577 	B578 	B579 	B580
580	B581	B582	B583	B584	B585	B586 	B587 	B588 	B589 	B590
590	B591	B592	B593	B594 	B595	B596 	B597	B598 	B599 	B5100
5100	B5101	B5102	B5103	B5104	B5105 	B5106 	B5107 	B5108 	B5109 	B5110
5110	B5111	B5112	B5113	B5114	B5115	B5116 	B5117 	B5118 	B5119 	B5120



GROUP B	A	B	C	D	E	F	G	H	I	J
	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Family 6 – Split Jump / Leap (Base Name: Switch Split, Scissors Leap, Sagittal Split)										
600	B601	B602	B603	B604	B605	B606	B607	B608	B609	B610
610	B611	B612	B613	B614	B615	B616	B617	B618	B619	B620
620	B621	B622	B623	B624	B625	B626	B627	B628	B629	B630
630	B631	B632	B633	B634	B635	B636	B637	B638	B639	B640
640	B641	B642	B643	B644	B645	B646	B647	B648	B649	B650
650	B651	B652	B653	B654	B655	B656	B657	B658	B659	B660
660	B661	B662	B663	B664	B665	B666	B667	B668	B669	B670
670	B671	B672	B673	B674	B675	B676	B677	B678	B679	B680
680	B681	B682	B683	B684	B685	B686	B687	B688	B689	B690
690	B691	B692	B693	B694	B695	B696	B697	B698	B699	B700

GROUP C	A	B	C	D	E	F	G	H	I	J
	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0
Family 7 – Turn (Base Name: Passé Turn, Horizontal Turn, Illusion) Compulsory for IW										
700	C701	C702	C703	C704	C705	C706	C707	C708	C709	C710
710	C711	C712	C713	C714	C715	C716	C717	C718	C719	C720
720	C721	C722	C723	C724	C725	C726	C727	C728	C729	C730
730	C731	C732	C733	C734	C735	C736	C737	C738	C739	C740
Family 8 – Flexibility (Base Name: Split, Vertical Split, Balance) Not allowed for IM										
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



APPENDIX 10 – GLOSSARY

Glossary for FIG Aerobic Gymnastics			
	Terms / Abbreviation		Definition / Description
A	Acrobatic Element		General term of tumbling movements as in Acrobatic Gymnastics. For Aerobic Gymnastics, see the list. The Acrobatic Elements have 3 phases (entry – main – exit).
	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 Exercise / Dance and then became a form of the new competitive 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 utilizing 7-basic steps together with arm movements. 8-counts = 1 AMP Sequence / Set.
	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.
	Axel Jump		A jump originated from Figure Skating. Landing at the forward trajectory with rotation / turn from the take-off.
B	Background 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 to know when the music starts.
C	Canon		MP / TR / GR / AD / AS: Competitors are performing a movement in a time lag (one after another) deliberately.
	Capoeira		Capoeira is an Afro-Brazilian martial art and game that includes elements of dance, acrobatics, music and spirituality. The body action includes a kick (90° - 180°) while the body is supported on one arm.
	Chassé (chase)		Originated from Ballet terminology. To move with following foot to chase the leading foot.
	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 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° with trajectory of curve.
	Code of Point	COP/ CoP	International rule or regulation made by FIG. Updated at the beginning of every Olympic cycle.
	Collaboration		The process of two or more people working together with partner's help or power to be supported, dragged or off the floor to produce movements/action.
	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 National Development division as recommendation.
	Cossack Jump		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.
D	Difficulty Element		Elements with values utilizing physical capacities.
	Dynamic Strength		Isotonic muscle power. Power with movements.



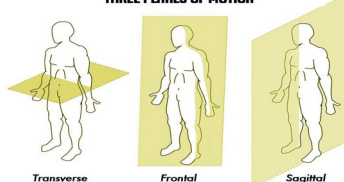
	Terms / Abbreviation		Definition / Description
E	EC		Executive Committee
	Element		There are "Difficulty Element" and "Acrobatic Element". Originated from Gymnastics elements.
	En dedans		Originated from Ballet terminology. Turning (pirouette) towards the same direction as the supporting leg. If supported with right leg, turn towards right.
	En dehors		Originated from Ballet terminology. Turning (pirouette) towards the opposite direction as the supporting leg. If supported with right leg, turn towards left.
	Endurance		The physical ability to maintain the intensity throughout the routine.
F	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 multiple competitors with traveling, distancing, and 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.
	Frontal Split		Legs are fully stretched right and left in frontal split (180°).
	FIG	FIG	Fédération Internationale De Gymnastique in English as "International Gymnastics Federation".
G	Glissade (Glide)		Originated from Ballet terminology. To move smoothly without effort or resistance with center of gravity moving horizontally.
	Group		Difficulty elements are divided into 3 different groups of skills according to the physical ability.
H	High Impact	HI	Movements with both feet off the floor for a moment. Eg: jog, skip, jog, jack, etc.
	Hop / Hopping		Move by small jumping vertically or a short distance traveling with foot / feet.
	Horizontal		Parallel to the floor.
J	Jury		Judges. D-Jury = Difficulty Judges, E-Jury = Execution Judges, A-Jury = Artistry Judges
	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.
L	Lateral		Movements toward side to side.
	Leap		One of jumps. Take off from one foot and leap forward (tracing a forward trajectory).
	Level		3 levels in the space. Airborne, Standing and Surface / Floor.
	Link		Connecting movements without changing the level.
	Low Impact	LI	Movements with one foot in contact with the floor. Eg: march, step touch, v-step, box step, etc.
	LOC		Local Organizing Committee
P	Panel		Panel means Judges' Panel with composition of judges.
	Passé		Originated from Ballet terminology. Free leg is in a bent position with the foot positioned right above the standing leg's kneecap, making a triangle shape.
	Partnership		An association of two or more people with or without contact/physical interaction (hold/shake hands, casual touch, hug, eye contact, etc.)
	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 Jump		A form in the air with legs together and straight parallel to the floor while upper body tuck forward.
	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.
	Propelling		When a partner throws a person, or a partner is used to spring off into an airborne position.



S	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 years old in the year of the competition.
	Slide		Move along a surface while maintaining continuous contact with surface.
	Split (Sagittal)		Legs are fully stretched front and back in sagittal split (180°).
	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.
	Straddle Cut		While airborne, the legs straddle sideways and cut forward to land extended in rear support, feet lifted off the floor during the skill.
	Style		Distinctive, or characteristic mode of action or manner of performance.
	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.
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.	
T	TC		Technical Committee
	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.
	Technical 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.
	Theme		Unifying or dominant idea, motif, etc., as in a work of art.
	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.
Twist		Any rotation performed out of the vertical line.	
V	Vertical		At right angles (90°) to a horizontal plane.
Y	Youth		Youth division. Must be 12-14 years old in the year of the competition.
★	7-Basic Steps		March, Jog, Skip, Knee Lift, Kick, Jack, Lunge.

Anatomical Body Planes

THREE PLANES OF MOTION



Skin Color Attire



Overlapping (in column)

