

SETTORE NUOTO ARTISTICO

**REGOLAMENTO TECNICO – PRINCIPALI MODIFICHE 2024-2025**

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## APPENDICE I

### POSIZIONI DI BASE

In tutte le posizioni di base:

- a) la posizione delle braccia è facoltativa
- b) i piedi e le caviglie devono essere in estensione
- c) le gambe, il busto ed il collo sono completamente estesi, tranne nei casi diversamente specificati
- d) i disegni sono solo una guida. Se ci fossero differenze fra i disegni e la descrizione scritta, fa fede la versione scritta in Inglese.

#### 1. POSIZIONE SUPINA

Il corpo in estensione con il viso, il petto le cosce e i piedi in superficie. La testa (in particolare le orecchie), le anche e le caviglie in allineamento orizzontale.



#### 2. POSIZIONE PRONA

Il corpo in estensione con la testa, il dorso, i glutei ed i talloni in superficie. Il viso, a meno che non sia diversamente specificato, può essere fuori o dentro l'acqua.

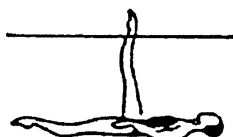


#### 3. POSIZIONE DI GAMBA DI BALLETO

- a. **in Superficie:** Il corpo in **Posizione Supina**. Una gamba distesa e perpendicolare alla superficie.



- b. **in Immersione:** La testa, il busto e la gamba orizzontale paralleli alla superficie. L'altra gamba perpendicolare alla superficie, con il livello dell'acqua fra il ginocchio e la caviglia.



#### 4. POSIZIONE DI FENICOTTERO

##### a. in Superficie

Una gamba in estensione perpendicolare alla superficie. L'altra gamba flessa con la metà del polpaccio all'altezza della gamba in verticale, il piede, lo stinco

e il ginocchio asciutti e paralleli alla superficie. Il viso in superficie.



#### **b. in Immersione**

Il busto, la testa, la tibia della gamba flessa paralleli alla superficie. Tra il busto e la gamba in estensione si deve mantenere un angolo di 90°. Il livello dell'acqua deve essere tra il ginocchio e la caviglia della gamba distesa.



### **5. POSIZIONE DI GAMBA DI BALLETO DOPPIA**

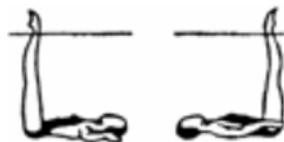
#### **a. in Superficie**

Le gambe unite e in estensione perpendicolari alla superficie. La testa in linea con il tronco, viso in superficie.



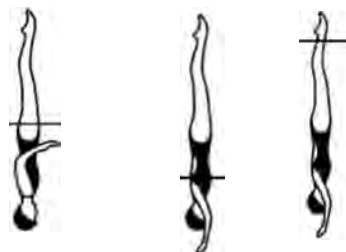
#### **b. in Immersione**

Il tronco e la testa paralleli alla superficie. Tra il busto e le gamba in estensione si deve mantenere un angolo di 90. Il livello dell'acqua deve essere tra le ginocchia e le caviglie delle gambe in estensione.



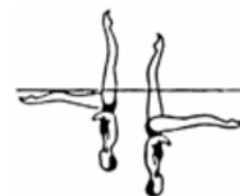
### **6. POSIZIONE VERTICALE**

Il corpo in estensione, perpendicolare alla superficie, le gambe unite la testa rivolta verso il fondo. La testa (in modo particolare le orecchie), le anche e le caviglie in linea.



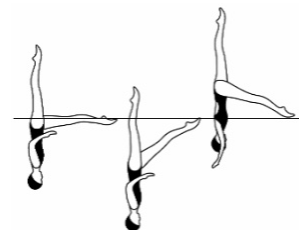
### **7. POSIZIONE DI GRU- questa posizione non è attualmente utilizzata in alcuna Figura FINA**

Il corpo in estensione in **Posizione Verticale**, con una gamba in estensione in avanti a formare un angolo di 90° con il corpo.



#### 8. POSIZIONE CODA DI PESCE

Il corpo in estensione in **Posizione Verticale** con una gamba distesa in avanti. Il piede della gamba frontale è in superficie, indipendentemente dall'altezza delle anche.



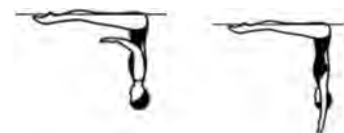
#### 9. POSIZIONE RAGGRUPPATA (TUCK)

Il corpo in massima raccolta con le gambe unite, il dorso ricurvo. I talloni accostati ai glutei e la testa accostata alle ginocchia.



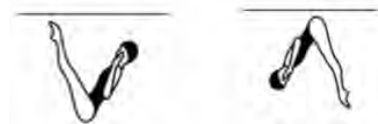
#### 10. POSIZIONE CARPIATA IN AVANTI

Il corpo flesso all'altezza delle anche a formare un angolo di 90°. Gambe unite e in estensione. Il busto in estensione con il dorso piatto e la testa in linea.



#### 11. POSIZIONE CARPIATA INDIETRO

Il corpo flesso all'altezza delle anche a formare un angolo acuto di 45° o minore. Le gambe unite e in estensione. Il busto in estensione, il dorso piatto la testa in linea.



#### 13. POSIZIONE DI ARCO IN SUPERFICIE

La parte bassa della schiena è inarcata, con le anche le spalle e la testa su una linea verticale. Le gambe sono unite e in superficie.



#### 14. POSIZIONI DI GAMBA FLESSA

Il corpo può essere in **Posizione : Supina, Prona, Verticale** o in **Arco**.

La gamba flessa ha la punta del piede a contatto con la parte interna della gamba in estensione.

Nella **posizione supina** e in quella di **arco in superficie**, la coscia deve essere perpendicolare alla superficie.

##### a- POSIZIONE GAMBA FLESSA IN POSIZIONE PRONA:

il corpo in estensione in **Posizione Prona**, la punta del piede della gamba flessa all'altezza del ginocchio o della coscia della gamba in estensione. A meno che non sia diversamente specificato il viso può essere sia fuori che dentro l'acqua.



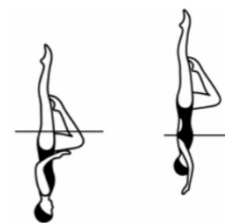
##### b- GAMBA FLESSA IN POSIZIONE SUPINA:

il corpo in estensione in **Posizione Supina**. La coscia della gamba flessa deve essere perpendicolare alla superficie.



### c- VERTICALE GAMBA FLESSA:

il corpo in estensione in **Posizione Verticale** con la punta del piede della gamba flessa all'altezza del ginocchio o della coscia della gamba in verticale.



### d- GAMBA FLESSA IN SUPERFICIE:

il corpo inarcato con le anche, le spalle e la testa sulla linea verticale. La coscia della gamba flessa è perpendicolare alla superficie.



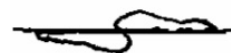
## 15. POSIZIONE DI TUB

Le gambe flesse ed unite, i piedi, gli stinchi e le ginocchia in superficie e parallele all'acqua. Le cosce perpendicolari. La testa in linea con il tronco e il viso in superficie.



## 16 - POSIZIONE DI SPACCATA

Le gambe sono divaricate uniformemente in avanti e indietro. Le gambe sono parallele alla superficie. La parte bassa della schiena è inarcata, con le anche, le spalle e la testa su una linea verticale. Un angolo di 180° tra le gambe in estensione (spaccata piatta) con l'interno di ciascuna gamba allineata, in direzione opposta, su di una stessa linea orizzontale, indipendentemente dall'altezza delle anche.



### a- Posizione di Spaccata

Le gambe sono "asciutte" alla superficie



### b- Posizione di Spaccata Sollevata

Le gambe sono sollevate dalla superficie.



## 17. POSIZIONE DI CAVALIERE

La parte bassa della schiena è inarcata, con le anche le spalle e la testa sulla linea verticale. Una gamba è in estensione in verticale, l'altra è distesa dietro in superficie, il più possibile vicino alla linea orizzontale.



## 18. VARIANTE DELLA POSIZIONE DI CAVALIERE

La parte bassa della schiena è inarcata, con le anche le spalle e la testa sulla linea verticale. Una gamba è in distesa in verticale, l'altra è flessa dietro al corpo con il ginocchio in superficie a formare un angolo di 90° o minore. La coscia e la tibia paralleli alla superficie.



## 19. POSIZIONE DI CODA DI PESCE LATERALE

Il corpo in estensione in **Posizione Verticale**, con una gamba distesa lateralmente con il piede in superficie, indipendentemente dall'altezza delle anche.

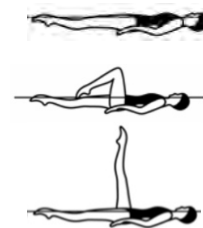


## APPENDICE I

### MOVIMENTI DI BASE

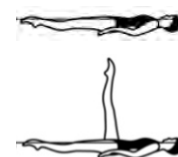
#### 1. PER ASSUMERE LA POSIZIONE DI GAMBA DI BALLETO

Iniziare dalla **Posizione Supina**. Una gamba deve rimanere costantemente in superficie. La punta del piede dell'altra gamba scorre lungo la parte interna della gamba in estensione fino ad assumere la **Posizione di Gamba Flessa**. La gamba flessa si distende, senza spostamento della coscia, fino ad assumere la **Posizione di Gamba di Balletto**.



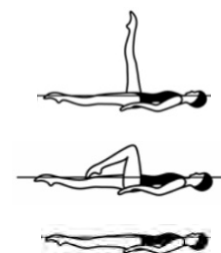
#### 1B. PER ASSUMERE LA POSIZIONE DI GAMBA DI BALLETO TESA

Dalla **Posizione Supina** una gamba si solleva distesa fino alla **Posizione di Gamba di Balletto**.



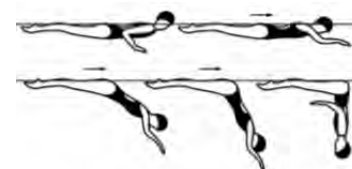
#### 2. PER ABBASSARE UNA GAMBA DI BALLETO

Dalla **Posizione di Gamba di Balletto**, si flette la gamba di balletto senza spostamento della coscia fino alla **Posizione Supina Gamba Flessa**. La punta del piede scorre all'interno della gamba in estensione sulla superficie fino a raggiungere la **Posizione Supina**.



#### 3. PER ASSUMERE LA POSIZIONE CARPIATA IN AVANTI

Dalla **Posizione Prona** con il viso immerso, il busto si muove verso il basso per assumere la **Posizione Carpiata in Avanti**. I glutei, le gambe e i piedi scivolano sulla superficie fino a quando le anche arrivano ad occupare lo spazio occupato precedentemente dalla testa.



#### 4. DALLA POSIZIONE CARPIATA IN AVANTI PER ASSUMERE LA POSIZIONE DI DOPPIA GAMBA DI BALLETO IN IMMERSIONE

Mantenendo la **Posizione Carpiata in Avanti**, il corpo ruota in avanti su un asse laterale in modo che i glutei, le gambe ed i piedi si spostano, in avanti, verso il basso. Le anche, in un quarto di rotazione, andranno ad occupare la posizione precedentemente occupata dalla testa, così da assumere la **Posizione di Doppia Gamba di Balletto in Immersione**.



## 5. MOVIMENTO DI ARCO FINALE PER ASSUMERE LA POSIZIONE SUPINA

Dalla **Posizione di Arco in Superficie**, le anche il petto e il viso affiorano in sequenza nello stesso punto con un movimento di scivolamento in avanti, per raggiungere la **Posizione Supina**, fino a quando la testa non occuperà il posto che avevano le anche all'inizio del movimento.



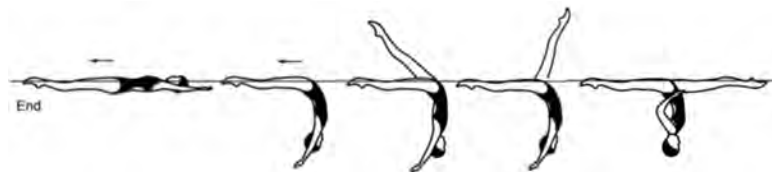
## 6. PASSI DI USCITA

Questi movimenti partono in **Posizione di Spaccata** tranne nei casi diversamente specificati nella descrizione della figura. Le anche rimangono ferme mentre una gamba si solleva descrivendo un arco sulla superficie per raggiungere la gamba opposta.



### a. Passo di Uscita in Avanti

La gamba frontale si solleva descrivendo un arco di 180° al di sopra della superficie fino a raggiungere la gamba opposta assumendo così la **Posizione di Arco in Superficie** e, con un movimento continuo, si esegue un *Movimento Finale da Arco alla Posizione Supina*.



### b. Passo di uscita indietro

La gamba posteriore si solleva descrivendo un arco di 180° al di sopra della superficie fino a raggiungere la gamba opposta ed assumere la **Posizione Carpiata in Avanti** e, con un movimento continuo il corpo si distende, scivolando in direzione dei piedi, fino ad assumere la **Posizione Prona**. La testa affiora nello stesso posto occupato precedentemente dalle anche.



## 7 - ROTAZIONE DI CATALINA

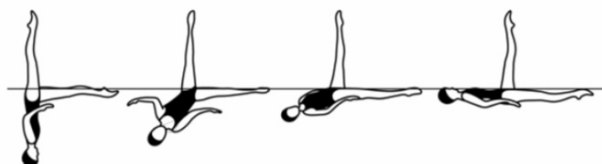
Dalla **Posizione di Gamba di Balletto** si inizia una rotazione del corpo. La testa, le spalle e il tronco iniziano la rotazione vicino alla superficie contemporaneamente alla discesa, senza alcun movimento laterale per assumere la **Posizione di Coda di Pesce**. La gamba verticale rimane perpendicolare alla superficie mentre il piede della gamba orizzontale rimane sulla superficie durante tutta la rotazione. *La rotazione di catalina*

inizia dalla **Posizione di Gamba di Balletto** tranne nei casi diversamente specificati.



## 8 - ROTAZIONE DI CATALINA ROVESCciata

Dalla **Posizione di Coda di Pesce** si ruotano le anche mentre il busto sale verso la superficie, senza alcun spostamento laterale, per assumere la posizione di **Gamba di Balletto**. La gamba verticale rimane perpendicolare alla superficie mentre il piede della gamba orizzontale rimane sulla superficie durante tutta la rotazione.



## 9 - THRUST

Dalla **Posizione Carpiata Indietro** in Immersione, con le gambe perpendicolari alla superficie, si esegue un movimento ascendente molto rapido delle anche e delle gambe mentre il corpo si srotola per assumere la **Posizione Verticale**. È desiderata la massima altezza.



### TOLLERANZA nei THRUST

La possibilità di ammettere una deviazione nei Thrusts è unica per questo tipo di azione: è consentito, alle gambe, uno scostamento di 15° dalla linea verticale.

Le deduzioni saranno come segue

	Detrazioni Angolari	Quantità di Detrazioni
Piccola Deviazione	16 - 30 gradi	0.2
Media Deviazione	31 - 44 gradi	0.5
Grande Deviazione	Da 45° in su	1.0

## 10 - DISCESA IN VERTICALE

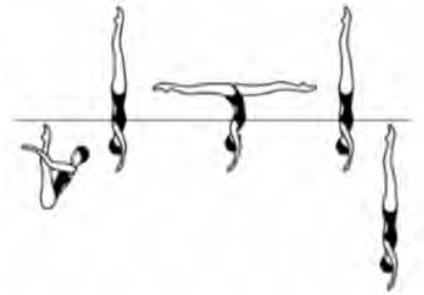
Mantenendo la **Posizione Verticale** il corpo discende lungo il proprio asse longitudinale fino a quando le punte dei piedi sono immerse.





## 11- ROCKET SPLIT

Si esegue un *Thust* fino alla **Posizione di Verticale**, mantenendo la massima altezza, le gambe si divaricano rapidamente e simultaneamente sul piano sagittale per assumere la **Posizione di Spaccata Sollevata** e si riuniscono, rapidamente in **Posizione Verticale**, seguita da una *Discesa in Verticale* alla stessa velocità del *Thust*.

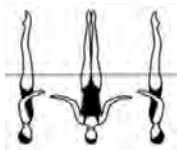


## 12 - TORSIONI

La *Torsione* è una rotazione ad altezza sostenuta costante. Il corpo deve rimanere sul proprio asse longitudinale durante tutta la rotazione. Tranne in casi diversamente specificati quando è effettuata in **Posizione Verticale** la *Torsione* termina con una *Verticale Discendente*.

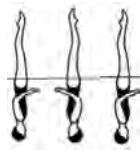
### a) Mezza Torsione

Torsione di 180°



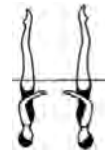
### b) Torsione Completa

Torsione di 360°



### c) Piroetta Torsione

rapida di 180°



### Tolleranza nelle Torsioni

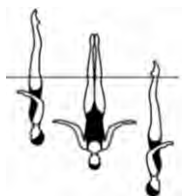
La tolleranza per le Torsioni sarà di 1/4 di rotazione in più o in meno rispetto ai gradi richiesti.

## 13 - AVVITAMENTI

L'*Avvitamento* è una rotazione in **Posizione Verticale**. Il corpo deve rimanere sul proprio asse longitudinale durante tutta la rotazione. Tranne nei casi diversamente specificati, gli *Avvitamenti* devono essere eseguiti con un movimento uniforme e terminano con una *Verticale Discendente eseguita alla stessa velocità dell'Avvitamento*.

Un *Avvitamento Discendente* deve iniziare all'altezza della verticale ed essere completato quando le caviglie raggiungono la superficie. Tranne nei casi diversamente specificati termina con una *Discesa in Verticale* che deve essere eseguita alla stessa velocità *dell'Avvitamento*.

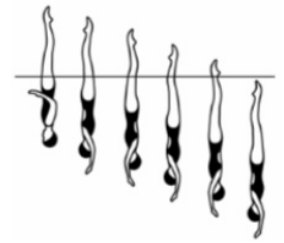
**d) Avvitamento 180°:** un *avvitamento discendente* con una rotazione di 180°



**e) Avvitamento 360°:** un *avvitamento discendente* con una rotazione di 360°.



f) **Avvitamento Continuo:** un *Avvitamento Discendente* con una rotazione rapida di: 720° (2), 1080° (3) o 1440° (4) che devono essere completati quando le caviglie raggiungono la superficie, la rotazione deve continuare anche durante l'immersione.

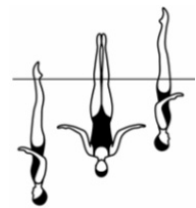


g) **Torsione ed Avvitamento:** si esegue una *Mezza Torsione* e, senza pausa, un *Avvitamento Continuo* 720°(2), eseguito nella stessa direzione della *Mezza Torsione*



Un *Avvitamento ascendente* inizia con il livello dell'acqua alle caviglie, tranne nei casi diversamente specificati. Si esegue un *Avvitamento Ascendente* fino a quando il livello dell'acqua si troverà tra le ginocchia e le anche. L'*Avvitamento Ascendente* termina con una *Discesa in Verticale*.

h) **Avvitamento Ascendente 180°:** un *avvitamento ascendente* con una rotazione di 180°



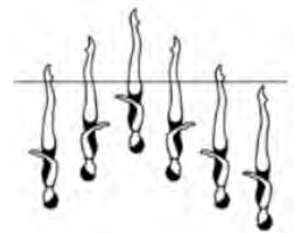
i) **Avvitamento Ascendente 360°:** un *Avvitamento Ascendente* con una rotazione di 360°.



j) **Avvitamento Combinato:** un *Avvitamento discendente* di minimo 360° seguito senza pausa da un *Avvitamento ascendente* di pari grado, nella stessa direzione. L'*avvitamento ascendente* deve raggiungere la stessa altezza dalla quale è iniziato l'*avvitamento discendente*.



k) **Avvitamento Combinato Inverso:** Un *Avvitamento ascendente* di minimo 360° seguito senza pausa da un *Avvitamento discendente* di pari grado, nella stessa direzione.



l) **Avvitamento Combinato Gamba Flessa:** si esegue un *Avvitamento discendente* in **Posizione Verticale Gamba Flessa** di almeno 360° seguito senza pausa da un uguale *Avvitamento ascendente* nella stessa direzione in **Posizione Verticale Gamba Flessa**. L'*Avvitamento ascendente* deve raggiungere la stessa altezza dalla quale è partito l'*Avvitamento discendente*.



m) **Avvitamento Combinato Inverso Gamba Flessa:** si esegue un *Avvitamento ascendente* in **Posizione Verticale Gamba Flessa** di almeno 360°, seguito senza interruzione da un uguale *avvitamento discendente* nella stessa direzione in **Posizione Verticale Gamba Flessa**.



## Tolleranza negli Avvitamenti

1- La tolleranza per un *Avvitamento Continuo* sarà di 180° di rotazione in più o in meno rispetto ai gradi di rotazione richiesti.

2- La tolleranza per altri *Avvitamenti* (*Avv. 180° - Avv. 360° - Avv. 720° - Torsione e Avvitamento - Avv. asc. 180° - Avv. asc. 360°*) è di 1/4 di rotazione in più o in meno dei gradi di rotazione richiesti.

### 14. PER ASSUMERE LA POSIZIONE DI ARCO IN SUPERFICIE

Dalla **Posizione Supina** con la testa che conduce movimento, la testa, le anche, le gambe e i piedi si spostano sulla superficie dell'acqua. Con movimento continuo la testa si immerge mentre la schiena si inarca maggiormente fino ad arrivare in **Posizione di Arco in Superficie** con le anche che arrivano ad occupare la posizione occupata precedentemente dalla testa.



### 15. PER ASSUMERE LA POSIZIONE DI ARCO IN SUPERFICIE GAMBA FLESSA

Dalla **Posizione Supina** con la testa che conduce movimento, la testa, le anche, le gambe e i piedi si spostano sulla superficie dell'acqua. Con movimento continuo la testa si immerge mentre la schiena si inarca maggiormente fino ad arrivare in **Posizione di Arco in Superficie Gamba Flessa** con le anche che arrivano ad occupare la posizione occupata precedentemente dalla testa.



### 16. ROTAZIONE DI ARIANA

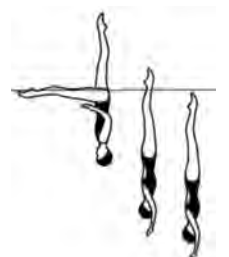
Dalla **Posizione di Spaccata**, mantenendo la relativa posizione delle gambe sulla superficie dell'acqua, le anche ruotano di 180°



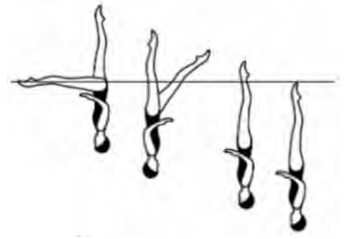
### 17. ROTAZIONE DI ELICOTTERO

Dalla **Posizione di Coda di Pesce** la gamba orizzontale si solleva chiudendosi verso la gamba verticale per assumere la **Posizione Verticale** durante una rotazione discendente che deve essere completata nel momento in cui le caviglie raggiungono la superficie dell'acqua.

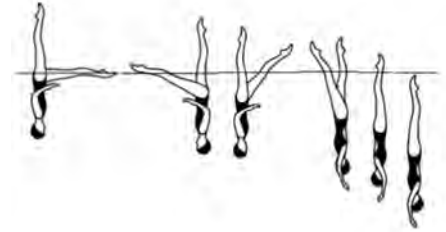
a) **Avvitamento 180°**: Un *Avvitamento discendente* con una rotazione di 180° completato con una *Verticale Discendente*.



**b) Avvitamento 360°:** Un *Avvitamento discendente* con una rotazione di 360° completato con una *Verticale Discendente*.



**c) Avvitamento Continuo 720°:** Un *Avvitamento discendente* con una rotazione di rapida di 720° (2 giri) completati quando le caviglie raggiungono la superficie dell'acqua, la rotazione deve continuare anche durante l'immersione.

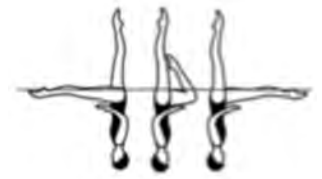


**d) Avvitamento Rapido 180° da Coda di Pesce Sollevata:** Dalla **Posizione di Coda di Pesce Sollevata**, la gamba orizzontale si solleva rapidamente mentre, chiudendosi verso la gamba verticale, arriva in **Posizione Verticale**, durante un rapido Avvitamento discendente di 180° che deve essere completato quando le caviglie raggiungono la superficie dell'acqua. Si esegue una *Verticale Discendente*.



## 18. ROTAZIONE "FOUETTÉ"

Dalla **Posizione di Coda di Pesce**, con la gamba orizzontale che si dirige verso la gamba verticale, si esegue una rapida *Rotazione* di 180° mentre la gamba anteriore si flette per assumere la **Posizione Verticale a Gamba Flessa**. La gamba flessa si distende rapidamente fino alla **Posizione di Coda di Pesce**.



## REGOLAMENTO TECNICO – PRINCIPALI MODIFICHE 2022-2023

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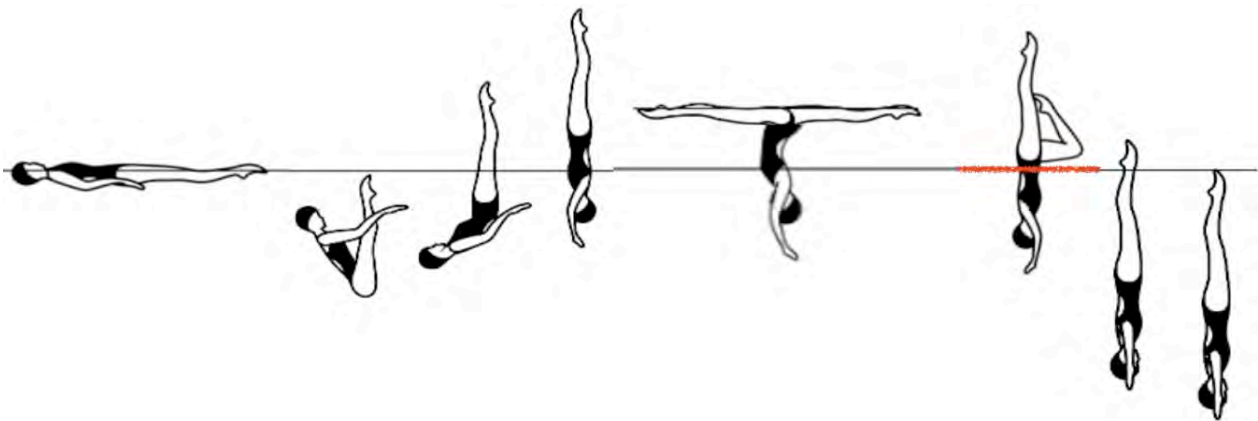
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## Categoria Assoluti/Junior

### Obbligatorii Fissi

#### F 1 - 5A SQUADRA - Rocket Split Gamba Flessa con Piroetta DD - 2.5

Dalla **Posizione Supina** le gambe si sollevano sulla linea verticale mentre il corpo si immerge per arrivare in **Posizione Carpiata Indietro in Immersione** con le gambe perpendicolari alla superficie. Si esegue un *Thrust* fino alla **Posizione Verticale**. Mantenendo la massima altezza, le gambe vengono divaricate rapidamente per assumere la **Posizione di Spaccata Sollevata**, seguita da una rapida rotazione di 180° per assumere la **Posizione Verticale Gamba Flessa** con la gamba anteriore che si flette. Si esegue una rapida *Discesa Verticale* mentre la gamba flessa si distende per unirsi alla gamba verticale nel momento in cui le caviglie raggiungono la superficie dell'acqua, seguita da una *Discesa Verticale*.

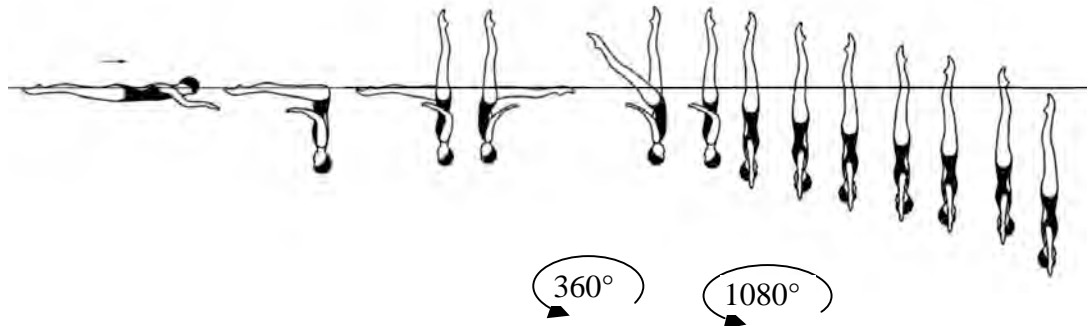


180°

							Total
NVT=	7.0	31.0	17.0	25.0	9.0	0	89
PV=	0.79	3.50	1.90	2.81	1.0	0	10

## F 2 - 4A DUO - Coda di Pesce - Cavaliere - Avvitamento Continuo 1080° DD - 3.2

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**, una gamba si solleva rapidamente in **Posizione di Coda di Pesce**. La gamba orizzontale si solleva rapidamente descrivendo un arco di 180° al di sopra della superficie per assumere la **Posizione di Cavaliere**. Si esegue una rapida *Torsione Completa* (360°) mentre la gamba orizzontale viene sollevata in **Posizione Verticale**. Continuando nella stessa direzione, si esegue un *Avvitamento Continuo* di 1080° (3 rotazioni).

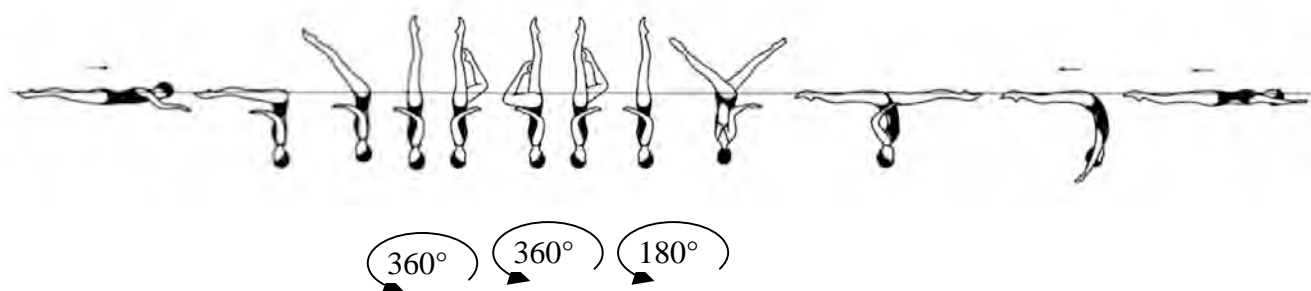


						Total
NVT=	6.0	12.5	26.0	36.0	49.0	129.5
PV=	0.49	0.95	2.0	2.78	3.78	10

## Gruppo 1

### G1-3 - 2A SQUADRA – Marsuino, Torsione completa da Verticale a Gamba Flessa - Torsione completa da Gamba Flessa a Verticale – Aperto a 180° DD – 3.3

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**, le gambe si sollevano in **Posizione Verticale**. **Con velocità media** si esegue una *Torsione Completa* (360°) mentre una gamba si flette in **Posizione Verticale Gamba Flessa**. Continuando nella stessa direzione, si esegue un'altra *Torsione Completa* (360°), mentre la gamba flessa si distende in **Posizione Verticale**. Continuando nella stessa direzione, si esegue una *Mezza Torsione*, mentre le gambe si aprono e si abbassano simmetricamente fino alla **Posizione di Spaccata**. Si esegue un *Passo di Uscita in Avanti* **alla stessa velocità della prima parte della figura**.

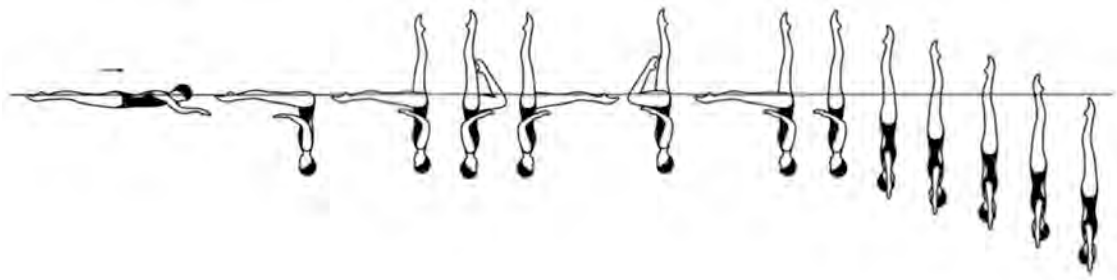


									Total
NVT=	6.0	33.0	24.5	22.0	20.0	23.0	7.0		135.5
PV=	0.44	2.43	1.81	1.62	1.48	1.70	0.52		10



**G1-4 - 3A SQUADRA - Due Rotazioni Fouetté - Verticale - Avvitamento Continuo 720°  
DD - 2.9**

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**, una gamba si solleva in **Posizione di Coda di Pesce**. Si eseguono 2 **Rotazioni Fouetté** (rapide 180°+180°). La gamba orizzontale viene rapidamente sollevata in **Posizione Verticale**. Continuando nella stessa direzione, si esegue un **Avvitamento Continuo** di 720° (2 rotazioni).



180°

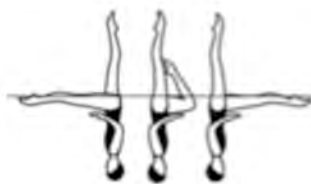
180°

720°

							Total
NVT=	6.0	14.5	19.0	19.0	20.5	34.0	113
PV=	0.53	1.29	1.68	1.68	1.81	3.01	10

**N.B. Rotazione Fouetté - Nuovo movimento**

Da una **Posizione di Coda di Pesce**, con la gamba orizzontale che si dirige verso la gamba verticale, si esegue una rapida **Rotazione** di 180° mentre la gamba anteriore si flette per assumere la **Posizione Verticale a Gamba Flessa**. La gamba flessa si distende rapidamente fino alla **Posizione di Coda di Pesce**.

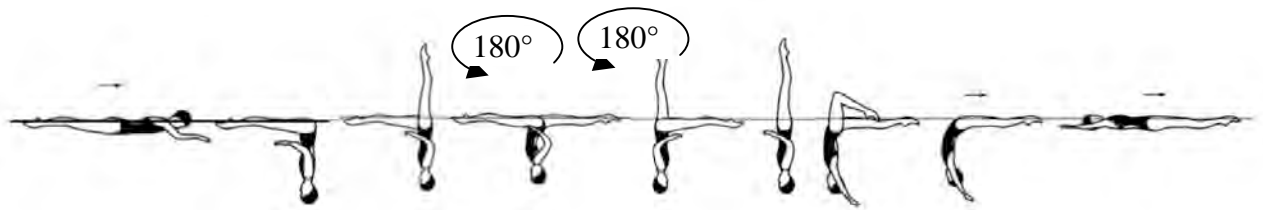




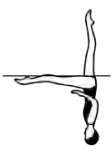


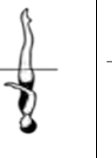



## Gruppo 2

### G2-3 - 4 SQUADRA - Ibrido Butterfly DD - 3.1

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**, una gamba si solleva in **Posizione di Coda di Pesce**.

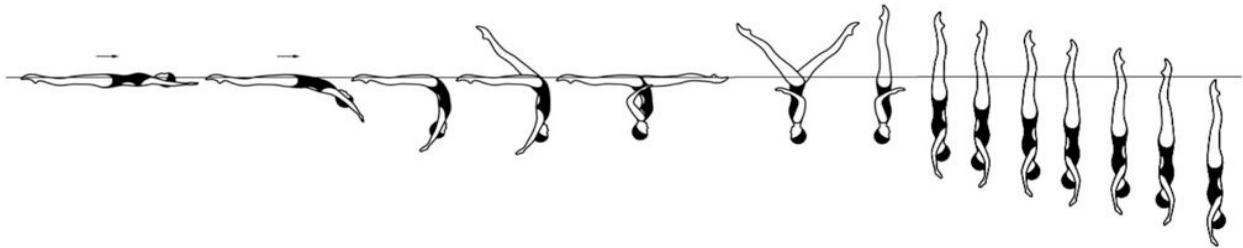
Dalla **Posizione di Coda di Pesce** alla **Posizione di Arco di Superficie Gamba Flessa** la figura deve essere eseguita rapidamente. La gamba orizzontale si solleva descrivendo un arco di  $180^\circ$  mentre la gamba verticale si abbassa per assumere la **Posizione di Spaccata**. Senza pausa, si esegue una rotazione delle anche di  $180^\circ$  mentre la gamba anteriore si solleva per assumere la **Posizione di Coda di Pesce**. Continuando nella stessa direzione, si esegue una *Rotazione* di  $180^\circ$  mentre la gamba orizzontale si solleva per assumere la **Posizione Verticale**. Le gambe si abbassano simultaneamente per assumere la **Posizione di Arco in Superficie Gamba Flessa**. (Nota: la **Posizione di Arco in Superficie Gamba Flessa** può essere assunta con entrambe le gambe). **Con movimento continuo, uniforme e alla stessa velocità della prima parte della figura, la gamba flessa si distende fino ad assumere la Posizione di Arco in Superficie, si esegue un movimento finale da Arco in Superficie a Posizione Supina.**



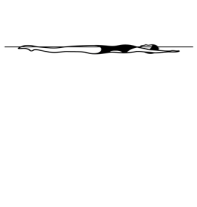
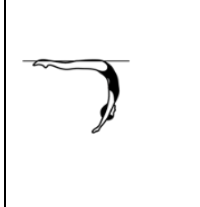
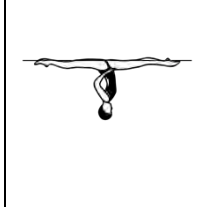
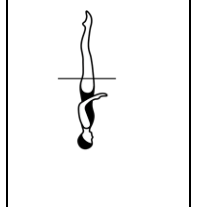
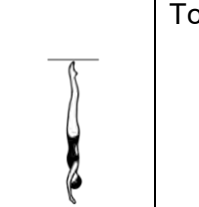
										Total
NVT=	6.0	14.5	20.0	16.5	23.5	21.0	11.5	7.0	120	
PV=	0.50	1,21	1.67	1.37	1.96	1.75	0.96	0.58	10	

**G2-4 - 1A DUO - Passeggiata Indietro chiudendo a 360° - Avv. Continuo 1080° DD - 3.0**

Dalla **Posizione Supina** si assume la **Posizione di Arco in Superficie**. Una gamba si solleva descrivendo un arco di 180° al di sopra della superficie fino a raggiungere la **Posizione di Spaccata**. Si esegue una *Rotazione* di 360°, mentre le gambe si chiudono simmetricamente in **Posizione Verticale**. Continuando nella stessa direzione, si esegue un *Avvitamento Continuo* di 1080° (3 rotazioni)



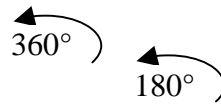
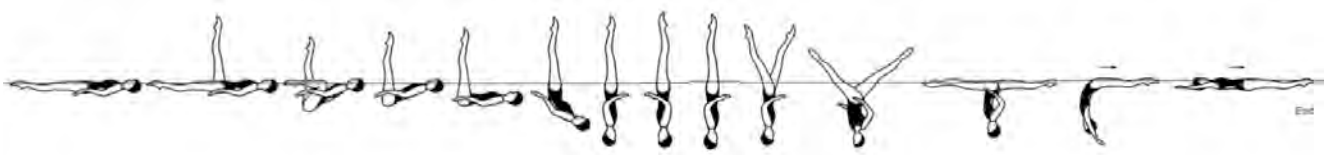
360°      1080°





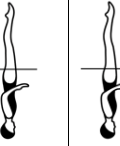
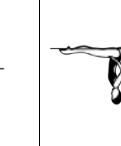
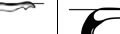
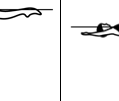

					Total
NVT=	12.0	29.0	27.0	49.0	117
PV =	1.03	2.48	2.31	4.19	10

## Gruppo 3

### G3-3 - 3A DUO - Fenicottero - Torsione Completa Aperta a 180° DD - 3.5

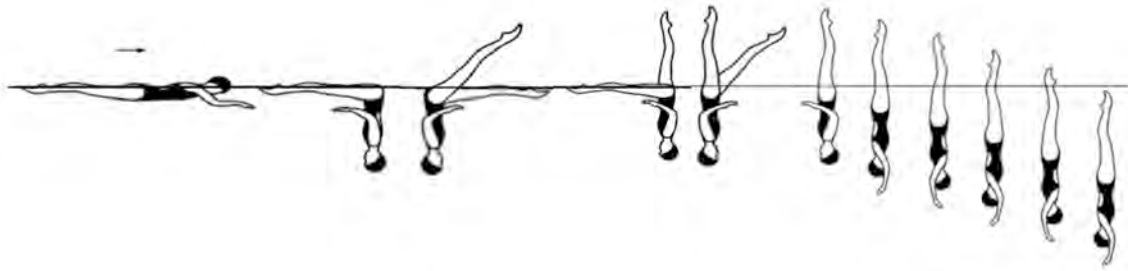
Dalla **Posizione Supina** si assume la **Posizione di Gamba di Balletto** sollevando rapidamente la gamba tesa. La gamba orizzontale si flette rapidamente con la tibia che scorre sulla superficie per assumere la **Posizione di Fenicottero in Superficie**. La gamba flessa si distende rapidamente per assumere la **Posizione di Gamba di Balletto Doppia in Superficie**. Il resto della figura avrà una velocità moderata ed uniforme. Mantenendo la posizione verticale delle gambe, le anche si sollevano mentre il tronco si srotola in **Posizione Verticale**. Si esegue una **Torsione Completa (360°)**. Continuando nella stessa direzione e senza pausa, si esegue un'ulteriore rotazione di 180° mentre le gambe si aprono simmetricamente per assumere la **Posizione di Spaccata**. Si esegue un *Passo di Uscita in Avanti*.








									Total
NVT=	16.5	5.5	11.0	28.0	32.0	20.0	23.0	7.0	143
PV =	1.15	0.38	0.77	1.96	2.24	1.40	1.61	0.49	10

**G3-4 - 4B SOLO - Coda di Pesce con Rotazione 360° - Avvitamento Continuo 720°**  
**DD - 2.7**

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**, si esegue una *Rotazione* di 360° mentre una gamba si sollevata in **Posizione di Coda di Pesce** (velocità media). Continuando nella stessa direzione, si esegue un'altra *Rotazione* di 360°, mentre la gamba orizzontale viene sollevata in **Posizione Verticale** (velocità media). Continuando nella stessa direzione, si esegue un *Avvitamento Continuo* di 720° (2 rotazioni).

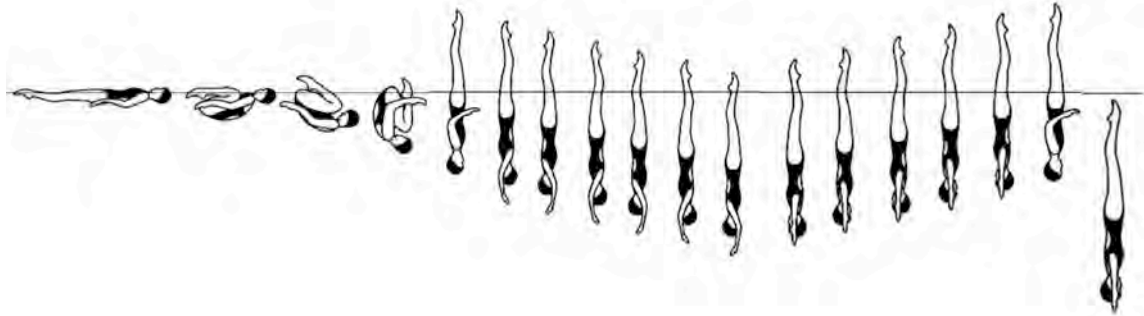


					Total
NVT=	6.0	32.0	26.5	34.0	98.5
PV =	0.60	3.25	2.70	3.45	10

## Gruppo 4

### G4-3 - 2A SOLO modificato - Kip Avvitamento Combinato 1080° - DD - 2.9

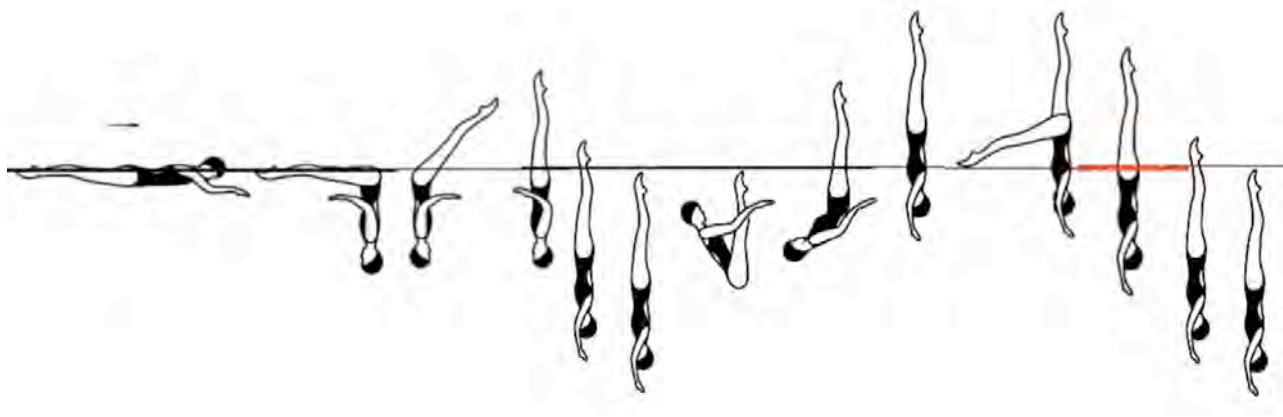
Partendo dalla **Posizione Supina**, si esegue una parziale capovolta indietro raggruppata fino a quando le tibie arrivano perpendicolari alla superficie. Il corpo si srotola mentre le gambe si distendono per arrivare in **Posizione Verticale** sulla linea intermedia tra quella del bacino e quella delle gambe e della testa. Si esegue un *Avvitamento Combinato* di 1080° (velocità da media a rapida)(3 rotazioni + 3 rotazioni). Si esegue una *Discesa in Verticale* alla stessa velocità *dell'Avvitamento Combinato* (Appendice I BM 13).



				1080°	1080°		Total
NVT=	3.0	2.0	23.0	69.0	14.0		111
PV =	0.27	0.18	2.07	6.22	1.26		10

**G4-4 - 2A DUO MISTO (inizio) + 1B SQUADRA - Rotazione 360° da Carpiata a Verticale + Pesce Volante DD – 3.5**

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**, le gambe si sollevano fino alla **Posizione Verticale** mentre si esegue una **Rotazione** di 360° (velocità media), si esegue una **Discesa in Verticale** fino alla completa immersione dei piedi (alla stessa velocità della **Rotazione**). Mantenendo la posizione perpendicolare delle gambe, il busto si flette in avanti assumendo la **Posizione Carpiata Indietro in Immersione**. Si esegue un **Thrust** in **Posizione Verticale** e senza perdita di altezza una gamba si abbassa rapidamente in **Posizione di Coda di Pesce** sollevata. Senza pausa, la gamba orizzontale si solleva rapidamente in **Posizione Verticale** seguita da una **Discesa in Verticale**.



360°

									Total
NVT=	6.0	35.0	14.0	12.0	31.0	18.5	14.0	13.0	143.5
PV =	0.42	2.44	0,97	0.84	2.16	1.29	0.97	0.91	10

## Obbligatorî Categoria Ragazze 2022-2025

Gruppi & Numeri degli Obbligatorî	Nome Obbligatorî	DD
<b>Gruppo A</b>		
140g	Fenicottero Gamba Flessa, Torsione Avvitamento	2.9
437	Ciclone, Apertura a 180°	2.6
308h	Barracuda Spaccata Sollevata, Avv. Ascendente 180°	2.9
407	Pescespada Gamba tesa Rotazione di Ariana	2.6
<b>Gruppo B</b>		
356f	Whip Avvitamento Continuo 720°	3.0
441	Saturno	2.5
352	Venere	3.0
240i	Albatross Avvitamento Ascendente 360°	2.5
<b>Gruppo C</b>		
144	Rio Gamba Tesa	3.1
421	Passeggiata Indietro Chiusura a 360°	2.4
440d	Ipanema Avvitamento 180°	3.1
311j	Kip Avvitamento Combinato 360°	2.4



## Gruppo A

### 1-140g Fenicottero Gamba Flessa, Torsione Avvitamento

DD 2.9

Si assume la **Posizione di Gamba di Balletto**. Il ginocchio, la tibia ed il piede della gamba orizzontale scorrono sulla superficie dell'acqua fino ad assumere la **Posizione di Fenicottero in superficie**. Con la gamba di balletto che mantiene la sua posizione verticale, le anche si sollevano mentre il busto si srotola e la gamba flessa si sposta per raggiungere la posizione di **Verticale Gamba Flessa**. La gamba flessa si distende fino ad assumere la **Posizione di Verticale**. Si esegue il BM *Torsione e Avvitamento*.

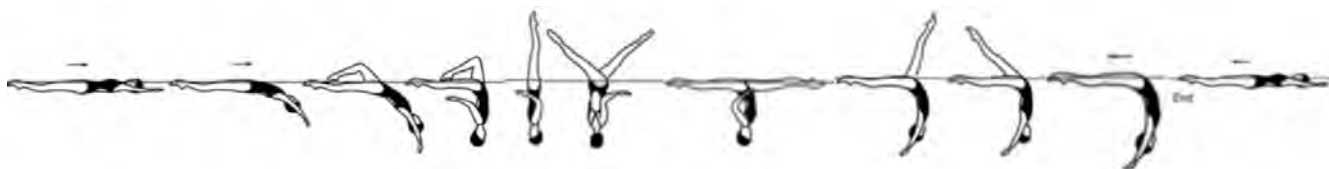


								Totale
NVT=		10.5	11.0	7.5	20.0	16.5	48.0	113.5
PV =		0.93	0.97	0.66	1.76	1.45	4.23	10

### 2- 437 Ciclone, apertura 180°

DD 2.6

Dalla **Posizione Supina** si assume *la Posizione di Arco in Superficie Gamba Flessa*. Le gambe si sollevano simultaneamente fino alla **Posizione Verticale** mentre si esegue *una Piroetta*. Continuando nella stessa direzione le gambe si aprono simultaneamente fino alla **Posizione di Spaccata** mentre si esegue una rotazione di 180°. Si esegue un *Passo d'Uscita in Avanti*.

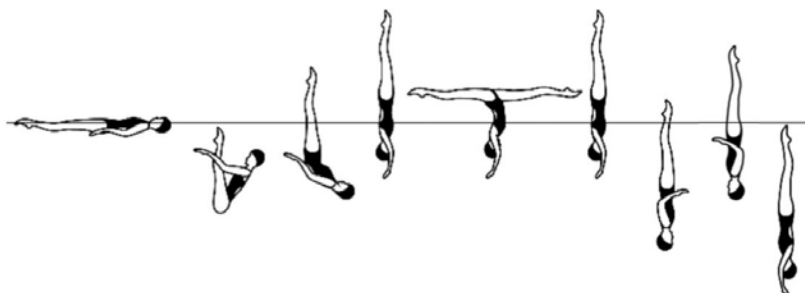


							Totale
NVT=		17.5	29.0	20.0	23.0	7.0	96.5
PV =		1.81	3.01	2.07	2.38	0.73	10

### 3-308h Barracuda Spaccata Sollevata, Avv. Ascendente 180°

DD 2.9

Dalla **Posizione Supina** si sollevano le gambe fino alla verticale mentre il corpo si immerge per raggiungere la **Posizione Carpiata Indietro** con le punte dei piedi appena sotto la superficie. **Tutti i movimenti rimanenti si eseguono rapidamente.** Si esegue un *Rocket Split*. Si esegue una *Discesa in Verticale* fino a che le caviglie non raggiungono la superficie dell'acqua. Si esegue un *Avvitamento Ascendente 180°* seguito da una rapida *Discesa in Verticale*.



								Totale
NVT=	7.0	31.0	17.0	13.0	13.0	20.0	13.0	114
PV =	0.61	2.72	1.49	1.14	1.14	1.75	1.14	10

### 4- 407 Pescespada Gamba Tesa, Rotazione di Ariana

DD 2.6

Dalla **Posizione Prona** la schiena si inarca mentre una gamba si solleva descrivendo un arco di 180° al di sopra della superficie dell'acqua fino a raggiungere la **Posizione di Spaccata**. Mantenendo la relativa posizione delle gambe sulla superficie si esegue una *Rotazione di Ariana*. Si esegue un *Passo di Uscita in Avanti*.



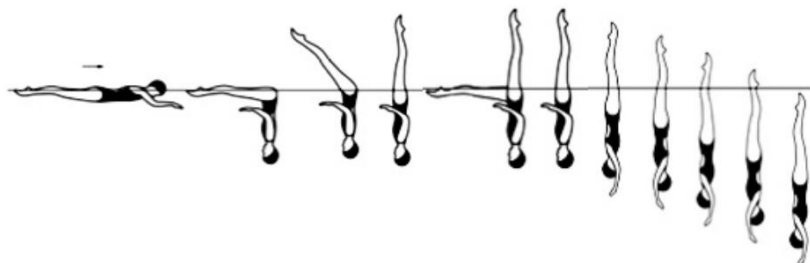
						Totale
NVT=	48.0	17.0	23.0	7.0	95	
PV =	5.05	1.79	2.42	0.74	10	

## Gruppo B

### 1-356f Whip Avvitamento Continuo 720°

DD 3.0

Dalla **Posizione Prona**, si assume la **Posizione Carpiata Avanti**. Le gambe si sollevano in **Posizione Verticale**. **Tutti i movimenti rimanenti si eseguono rapidamente.** Una gamba si abbassa in **Posizione di Coda di Pesce** e senza pausa si solleva rapidamente in **Posizione Verticale**. Senza pausa si esegue un **Avvitamento Continuo 720°**.

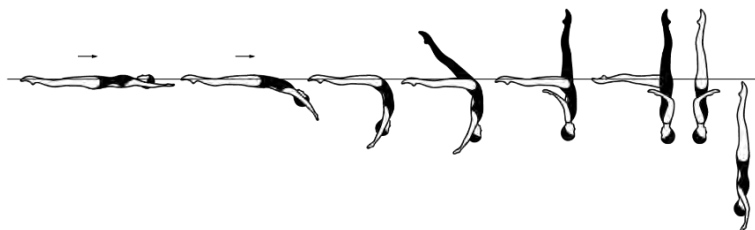


								Totale
NVT=		6.0	33.0	22.5	20.5	34.0	0	116
PV =		0.52	2.84	1.94	1.77	2.93	0	10

### 2-441 Saturno

DD 2.5

Dalla **Posizione Supina** si assume la **Posizione di Arco in Superficie**. Una gamba si solleva per assumere la **Posizione di Cavaliere**. Mantenendo l'allineamento verticale, il corpo ruota di 180° per assumere la **Posizione di Coda di Pesce**. Continuando nella stessa direzione si esegue una **Piroetta** mentre la gamba orizzontale si solleva fino alla **Posizione Verticale**. Si esegue una **Discesa in Verticale**.

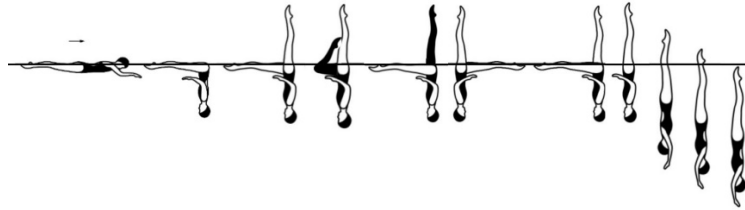












							Totale
NVT=		12.0	23.5	14.0	23.5	14.0	87
PV =		1.38	2.70	1.61	2.70	1.61	10

**3-352 Venere**

**DD 3.0**

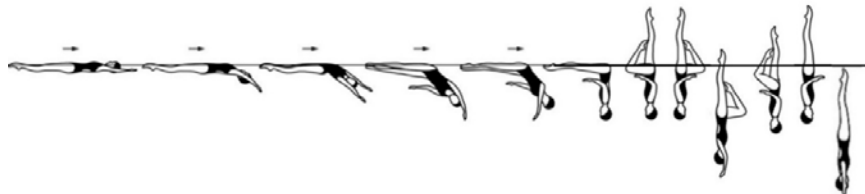
Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**. **Tutti i movimenti rimanenti sono eseguiti rapidamente**. Una gamba si solleva fino alla **Posizione di Coda di Pesce**, la gamba orizzontale si flette per assumere la **Posizione di Verticale Gamba Flessa**. La gamba flessa si distende in verticale mentre la gamba verticale si abbassa per diventare la gamba orizzontale nella **Posizione di Coda di Pesce**. Si esegue una rotazione di 360° in **Posizione di Coda di Pesce**. La gamba orizzontale si solleva in **Posizione Verticale**. Si esegue un *Avvitamento 360°*.





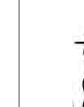
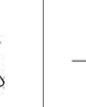




										Totale
NVT=	6.0	12.5	12.5	18.5	24.0	20.5	23.0	0	0	117
PV =	0.51	1.07	1.07	1.58	2.05	1.75	1.97	0	0	10

**4- 240i Albatross Adv. Ascendente 360° DD 2.5**

Dalla **Posizione Supina** con la testa che conduce il movimento, la testa, le anche e i piedi si spostano sulla superficie. Le anche, le gambe e i piedi continuano a spostarsi sulla superficie, mentre il corpo ruota verso il basso per assumere la *Posizione Carpiata in Avanti* con le anche che prenderanno il posto occupato precedentemente dalla testa. Le gambe si sollevano simultaneamente fino alla **Posizione di Verticale Gamba Flessa**. Si esegue una *Mezza Torsione*. Mantenendo la **Posizione Verticale Gamba Flessa**, si effettua una discesa fino a quando la caviglia della gamba in estensione raggiunge il livello della superficie dell'acqua. Si esegue un *Avvitamento Ascendente 360°* mentre la gamba flessa si distende per raggiungere la **Posizione di Verticale**. Si esegue una *Discesa in Verticale*.



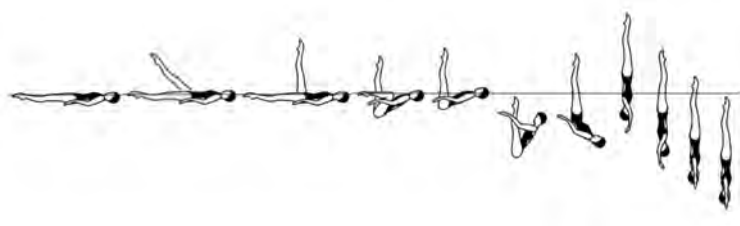
								Totale
NVT=	15.0	15.0	15.0	10.0	18.5	14.0	14.0	87.5
PV =	1.71	1.71	1.71	1.14	2.11	1.60	1.60	10

## Gruppo C

### 1-144 Rio gamba tesa

DD 3.1

Si assume la *Posizione di Gamba di Balletto tesa*. Il ginocchio, la tibia ed il piede della gamba orizzontale scorrono lungo la superficie dell'acqua fino ad assumere la **Posizione di Fenicottero in Superficie**. La gamba flessa si distende per assumere la **Posizione di Gamba di Balletto Doppia in Superficie**. Il corpo si immerge perpendicolarmente raggiungendo la **Posizione Carpiata Indietro**, con le punte dei piedi appena al di sotto della superficie. Si esegue un *Thrust* fino alla **Posizione di Verticale**. Si esegue un avvitamento 360° alla stessa velocità del *Thrust*.



									Totale
NVT=		18.5	7.5	13.0	12.0	31.0	39.0	0	121
PV =		1.53	0.62	1.07	0.99	2.56	3.22	0	10

### 2- 421 Passeggiata indietro, Chiusura a 360°

DD 2.4

Dalla **Posizione Supina** si assume la **Posizione di Arco in Superficie**. Una gamba si solleva compiendo un arco di 180° di sopra della superficie dell'acqua fino alla **Posizione di Spaccata**. Si esegue una rotazione di 360° mentre, con movimento continuo, le gambe si sollevano simmetricamente e si uniscono fino alla **Posizione Verticale**. Si esegue una *Discesa in Verticale*.

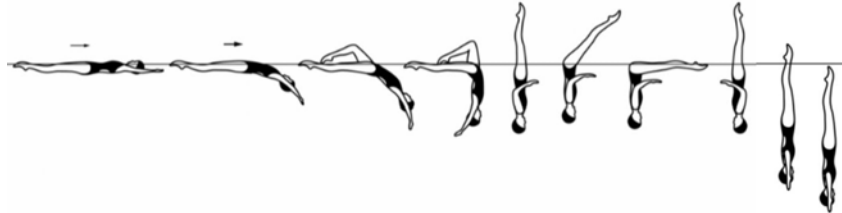


						Totale
NVT=		12.0	29.0	27.0	14.0	82
PV =		1.46	3.54	3.29	1.71	10

### 3- 440d Ipanema, Avvitamento 180°

DD 3.1

Dalla **Posizione Supina** si assume la *Posizione di Arco in Superficie Gamba Flessa*. La gamba orizzontale si solleva mentre la gamba flessa si distende per assumere la **Posizione Verticale**. Le gambe si abbassano fino alla **Posizione Carpiata in Avanti**. Si esegue una rapida rotazione di 180° mentre le gambe si sollevano in **Posizione Verticale**. Proseguendo nella stessa direzione, si esegue un rapido Avvitamento di 180°.

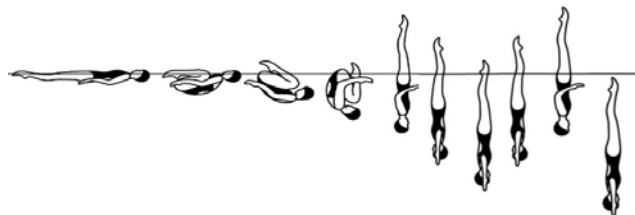


								Totale
NVT=		17.5	21.0	33.0	33.0	16.0	0	123.5
PV =		1.42	1.70	2.67	2.67	1.54	0	10

### 4- 311j Kip Avvitamento Combinato (360° + 360°)

DD 2.4

Dalla **Posizione Supina** le ginocchia, le tibie e i piedi scendono sulla superficie per assumere la **Posizione di Tuck**. Con un movimento continuo la *Posizione di Tuck* diventa più compatta e si esegue una parziale Capovolta Indietro Raggruppata fino a quando le tibie arrivano perpendicolari alla superficie dell'acqua. Il corpo si srotola mentre le gambe si distendono per arrivare in **Posizione Verticale** sulla linea intermedia tra quella del bacino e quella delle gambe e della testa. Si esegue un rapido *Avvitamento Combinato* (360° + 360°) seguito da una rapida *Discesa in Verticale*.



						Totale	
NVT=		3.0	2.0	23.0	40.0	14.0	82
PV =		0.37	0.24	2.80	4.88	1.71	10

## Obbligatorie Es. A

Gruppi & Numeri degli Obbligatorie	Nomi Obbligatorie	DD
<b>Fissi</b>		
106	Gamba di Balletto Tesa	1.6
301	Barracuda	1.8
<b>Gruppi Opzionali:</b>		
<b>Gruppo 1</b>		
359	Front Ariana	2.2
348	Torre	1.9
<b>Gruppo 2</b>		
363	Goccia d'acqua	1.8
401	Pescespada	2.1
<b>Gruppo 3</b>		
311	Kip	1.6
227d	Cigno Avvitamento 180°	1.9

I coefficienti di difficoltà -> DD sono soggetti ad aggiustamenti da parte della Fina





**Fissi:**

**1. 106 Gamba di balletto tesa**

**DD 1.6**

Dalla **Posizione Supina**, una gamba si solleva tesa fino alla **Posizione di Gamba di Balletto**. Si abbassa la *Gamba di Balletto*.

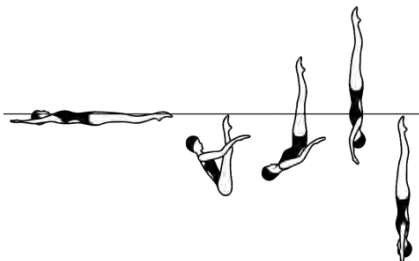






					Totale
NVT=		18.5	11.0	10.5	40
PV =		4.63	2.75	2.63	10

**2. 301 Barracuda**

**DD 1.8**

Dalla **Posizione Supina** le gambe si sollevano perpendicolarmente mentre il corpo si immerge fino alla **Posizione Carpiata Indietro** con le punte dei piedi appena sotto la superficie dell'acqua. Si esegue un *Thrust* fino alla **Posizione Verticale**. Si esegue una *Discesa in Verticale* alla stessa velocità *Thrust*.



					Totale
NVT=		7.0	31.0	13.0	51
PV =		1.37	6.08	2.55	10



## Gruppi Opzionali

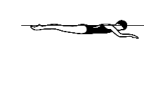




### Gruppo 1:

#### 3. 359 Front Ariana

DD 2.2

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**. Una gamba si solleva descrivendo un arco di 180° al di sopra della superficie dell'acqua fino alla **Posizione di Spaccata**. Mantenendo la relativa posizione delle gambe sulla superficie si esegue una *Rotazione di Ariana*. Si esegue un *Passo di Uscita In Avanti*.

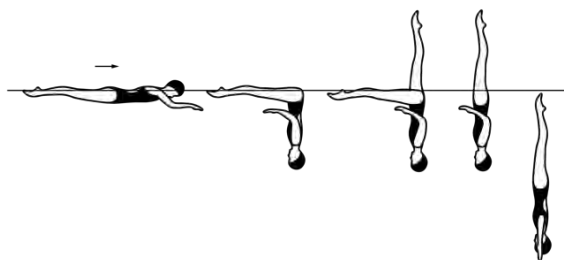


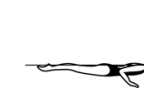


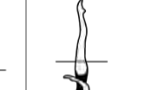
						Totale
NVT=	6.0	20.0	17.0	23.0	7.0	73
PV =	0.82	2.74	2.33	3.15	0.96	10

#### 4. 348 Torre

DD 1.9

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**. Una gamba si solleva in **Posizione di Coda di Pesce**. La gamba orizzontale si solleva fino alla **Posizione di Verticale**. Si esegue una *Discesa in Verticale*.



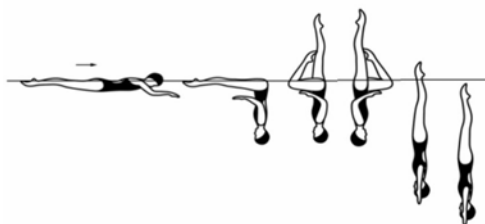
					Totale
NVT=	6.0	14.5	20.5	14.0	55
PV =	1.09	2.64	3.73	2.55	10

**Gruppo 2:**

**3. 363 Goccia d'acqua**

**DD 1.8**

Dalla **Posizione Prona** si assume la **Posizione Carpiata Avanti**. Le gambe si sollevano contemporaneamente fino alla **Posizione Verticale Gamba Flessa**. Si esegue una *Mezza Torsione*. Continuando nella stessa direzione si esegue un *Avvitamento di 180°* mentre la gamba flessa si distende fino alla **Posizione di Verticale** che deve essere raggiunta quando le caviglie raggiungono la superficie dell'acqua. Si esegue una *Discesa in Verticale*.

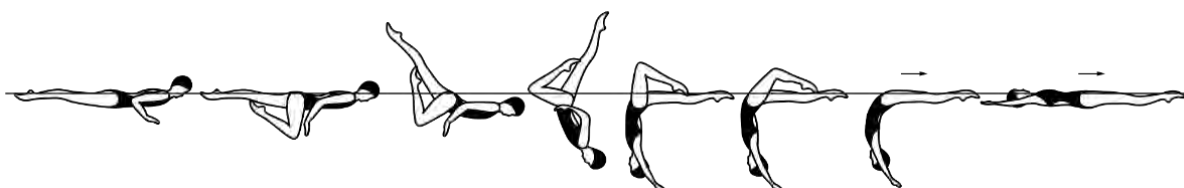







						Totale
NVT=	6.0	15.0	15.0	13.0	0	49
PV =	1.22	3.06	3.06	2.65	0	10

**4. 401 Pescespada**

**DD 2.1**

Dalla **Posizione Prona** si assume la **Posizione Prona Gamba Flessa**. La schiena si inarca mentre la gamba tesa si solleva compiendo un arco di 180° al di sopra della superficie dell'acqua fino ad assumere la **Posizione di Arco in superficie Gamba Flessa**. Il ginocchio flessa si distende fino ad assumere la **Posizione di Arco in Superficie**. Con un movimento continuo si esegue un *Movimento Finale da Arco in Superficie alla Posizione Supina*.



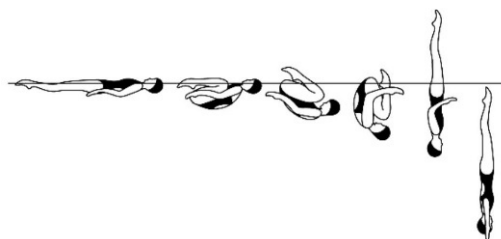
					Totale
NVT=	4.0	47.0	11.5	7.0	69.5
PV =	0.58	6.76	1r1.65	1.01	10






### Gruppo 3:

#### 3- 311 Kip

DD 1.6

Dalla **Posizione Supina** le ginocchia, gli stinchi e i piedi scendono lungo la superficie dell'acqua fino ad assumere la **Posizione di Tuck**. Con un movimento continuo la *Posizione di Tuck* diventa più compatta e si esegue una parziale Capovolta Indietro Raggruppata fino a quando le tibie arrivano perpendicolari alla superficie. Il corpo si srotola mentre le gambe si distendono per arrivare in **Posizione Verticale** sulla linea intermedia tra quella del bacino e quella delle gambe e della testa. Si esegue una *Discesa in Verticale*.









					Totale
NVT=	3.0	2.0	23.0	14.0	42
PV =	0.71	0.48	5.48	3.33	10

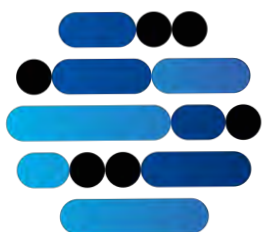
#### 4- 227d Swanita Avvitamento 180°

DD 1.9

Dalla **Posizione Supina** si assume la **Posizione di Arco in Superficie Gamba Flessa**. La gamba flessa si distende fino ad assumere la **Posizione di Cavaliere**. Il corpo ruota di 180° fino ad assumere la **Posizione di Coda di Pesce**. Continuando nella stessa direzione, si esegue un *Avvitamento discendente di 180°* mentre la gamba orizzontale si solleva fino alla **Posizione Verticale**, che deve essere raggiunta quando le caviglie raggiungono la superficie dell'acqua. Si esegue un *Discesa in Verticale*.



							Totale
NVT=		17.5	14.0	14.0	12.5	0	58
PV =		3.02	2.41	2.41	2.16	0	10



**WORLD  
AQUATICS**

# **CATALOGO per le DIFFICOLTÀ degli IBRIDI**

**APPLICAZIONE DELLA DICHIARAZIONE DELLE  
DIFFICOLTÀ NEGLI IBRIDI LIBERI**

**Appendix VI delle Regole AS**

**Versione 5.1**

**In vigore dall' 1 Settembre 2024**



# SOMMARIO

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**The following has been revised in the October 2024, version 5.1:**

- **Guida alle difficoltà rinominata “Catalogo degli Ibridi”**
- **Definizione di ibrido libero (rivisto)**
- **Il Base Mark (0,5) si defisce come aggiunto al valore del DD**
- **Tabella di difficoltà degli Ibridi (rivista)**
- **Descrizioni delle famiglie aggiornate per riflettere il feedback della comunità e della tabella delle difficoltà rivista**
- **La rimozione dei bonus, ad eccezione dei cambi di formazione**
- **La rimozione dei BONUS, ad eccezione dei Cambi di Formazione**
- **Principi generali aggiornati**
- **Aggiornamenti applicabili ai materiali di supporto (modello di coach card ed esempi, strumento Excel, ecc.)**

## INTRODUZIONE

- Quanto scritto sui documenti World Aquatics prevarrà su qualsiasi altro documento o esempio video (AQUA o altro).
- Quanto stabilito nel Manuale del Nuoto Artistico (AS Manual) in riferimento al giudizio delle routines, è lo stesso principio che viene applicato dai Controllori Tecnici. Ossia i TCs devono concentrarsi su ciò che vedono dalla loro posizione, sulla superficie o al di sopra della superficie dell'acqua, indipendentemente dal fatto che gli ibridi siano eseguiti vicini o lontani rispetto alla posizione dei TCs e/o in acqua mossa causata dall'energia delle azioni degli atleti, dal numero degli atleti che eseguono la routine, o dallo spostamento progressivo dell'ibrido.
- Per qualsiasi tecnica in un ibrido in cui sia richiesta la conformità a specifici angoli o livelli di altezza:
  - Se nella competizione è disponibile la tecnologia **ufficiale** per cui gli atleti possono essere **misurati con precisione** tramite software di analisi per la conformità degli angoli o dei livelli di altezza dichiarati, allora una chiara non conformità ad un'angolazione o ad un livello richiesto comporterebbe un Base Mark.
  - Per i Controllori Tecnici senza tecnologia – La non conformità di un angolo o livello di altezza richiesto deve essere **molto evidente e chiaro** in una revisione video (deve essere molto lontano dall'angolo/altezza richiesti, in modo che non ci sia alcun dubbio). Se troppo vicino all'angolo o al livello di altezza corretti in modo di creare un dubbio, allora la decisione dovrebbe andare a favore dell'atleta.

## IBRIDI

- **Definizione di un Ibrido:**
  - Un ibrido libero (con il DD dichiarato intenzionalmente sulla Coach Card) è definito come una combinazione di **cinque (5) o più movimenti** eseguiti con gli arti inferiori con apnea intenzionale (testa e spalle verso il basso sotto il livello dei fianchi).
  - Ibridi corti composti da **4 o meno movimenti**, con o senza apnea intenzionale, OPPURE movimenti orizzontali paralleli alla superficie con azioni degli arti inferiori che di conseguenza portano all'apnea (rotolamenti, slanci, ecc.) sono considerati movimenti di transizione.
- **Come contare i movimenti degli Ibridi:**
  - La definizione di un movimento ibrido = un cambiamento definitivo nella posizione o nella direzione degli arti inferiori come richiesto dalla coreografia della routine.
  - Per quanto riguarda le entrate e le uscite:
    - Entrata Carpiata avanti - l'azione del corpo che si flette avanti nella posizione Carpiata è il movimento numero uno, e il conteggio prosegue da lì.
    - Entrata da una Gamba di Balletto - Una distensione di gamba di balletto conta nell'Ibrido se utilizzata come entrata per quell'ibrido (distensione verso l'alto e poi una rotazione tipo Catalina, oppure entrata in Tuck rovesciato ecc.).
    - Se si parte da sott'acqua, il conteggio inizia dalla prima posizione che si assume - ad esempio se si parte da carpiata, tuck, tavola, o da carpiata indietro in immersione (prima di un Thrust).
    - Nessun movimento deve essere contato sott'acqua - per esempio, una posizione di Tuck o di Tavola presa dalle caviglie alla fine di un avvitamento conterebbe come un movimento, tuttavia se l'atleta/i spariscono con i piedi e prendono la posizione di Tuck o Tavola quando sono completamente immersi, allora non verrà conteggiato alcun movimento.
    - Avvitamenti/Torsioni/ Piroette: ogni 1/2 di giro (180°) conta come 1 movimento.
    - Un'azione di "Swirl" conta come un movimento dall'inizio fino al suo evidente punto di arresto o al chiaro inizio dell'azione successiva, poiché si deve considerare lo slancio/momento delle forze.

- Azioni veloci di flesso-estensione tipo “piccolo calcio” (per esempio azione veloce di "tendu" simile a quella della danza classica: movimento nella danza classica in cui la gamba che lavora viene estesa lungo il pavimento fino a quando solo la punta delle dita del piede rimangono a contatto con il pavimento) conterà come 1 movimento (cioè c'è un chiaro impiego di energia/tensione muscolare e poi un recupero).
- Quando si ruota e allo stesso tempo si eseguono movimenti delle gambe, saranno contate solo le rotazioni.
- Sequenze: ogni movimento della sequenza conta come 1 movimento. Non si contano i movimenti di ogni atleta in quanto tutti compiono singolarmente la stessa azione.

- **Componenti delle difficoltà degli Ibridi:**

- Le componenti di difficoltà degli Ibridi sono Tecniche che vengono dichiarate e che costituiscono le transizioni in un ibrido, con dei valori di difficoltà assegnati (DD) e sono raggruppati nelle seguenti "famiglie", divisi per livelli:
  - **THRUSTS (T)**
  - **AVVITAMENTI (S)**
  - **ROTAZIONI (R)** – Che includono Torsioni, Piroette e Swirls
  - **FLESSIBILITA' (F)**
  - **ALTEZZA SOSTENUTA (A)**
  - **CONNESSIONI (C)**
- Tutte le famiglie includono un primo livello che è definito come Basic (B), quindi ogni famiglia progredisce dal livello 1 fino ad un massimo di livello 10.

- **Bonus:**

- Le routine di Squadra Tecnica, Squadra Libera e Libero Combinato includeranno un bonus per ogni **Cambio di Formazione** eseguito del valore di **0,20** ciascuno.

- **Base Mark degli Ibridi:**

- Il Base Mark è lo stesso per tutti gli Ibridi, ed ha un valore di 0,5.
- Il valore del Base Mark di 0,5 viene **SOMMATO** al valore del DD degli ibridi, ed è il valore (0,5) a cui l'ibrido andrà se non verranno eseguite correttamente le difficoltà dichiarate.
- Il valore totale del Coefficiente di Difficoltà Dichiarato (DD) di ogni Ibrido è

**= BASE MARK (0.5) + MOVIMENTI (Famiglie) + BONUS (solo Routines di Squadra)**



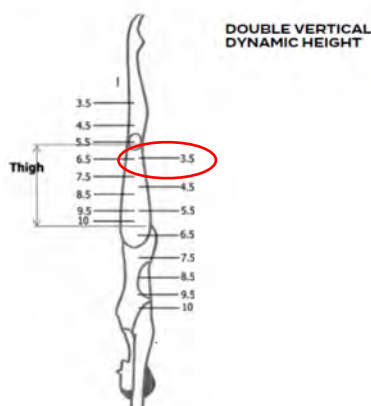
## FAMIGLIE DI MOVIMENTI

### 1. THRUSTS (T)

Questa famiglia comprende tutti i tipi e varietà di Thrust come descritti nei Movimenti di Base del Regolamento del Nuoto Artistico: “Dalla Posizione Carpiata Indietro in Immersione, con le gambe perpendicolari alla superficie dell’acqua, si esegue un movimento ascendente molto rapido delle anche e delle gambe mentre il corpo si srotola per assumere la **Posizione Verticale**. “È desiderata la massima altezza.”

\*Notare che sono consentite sia posizioni ad 1 che a 2 gambe a seconda di quanto definito nello specifico Livello del Thrust.

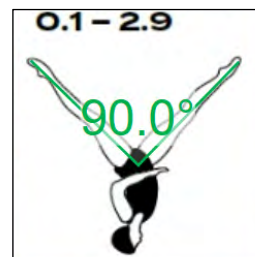
- Ogni volta che viene indicato "Thrust" si intende a due gambe, altrimenti viene specificato ad una gamba.
- L'altezza minima di un Thrust per poter essere accettato è di 3,5 (altezza dinamica) cioè al di sopra del livello delle ginocchia, il che significa che i TC devono vedere chiaramente che tale altezza sia raggiunta, o il Thrust sarà soggetto al Base Mark.



- I Thrust che terminano con una sbattuta (crash) o con una discesa sono chiaramente differenziati e definiti nelle Tabelle delle Difficoltà in diversi livelli e con diversi valori.
- Per un Thrust con discesa verticale

- Se la discesa viene eseguita dall'altezza massima fino a sotto il ginocchio (rotule sommerse) e poi si esegue una sbattuta sull'acqua (crashing), la discesa viene valutata come compiuta.

- Un Thrust con flessibilità deve mostrare flessibilità alla massima altezza, come per esempio la posizione di Spaccata Sollevata o Verticale - Cavaliere. Un Thrust con posizione di Spaccata Sollevata o una sua variante, deve mostrare l'allineamento del corpo sotto i fianchi, come descritto nelle Posizioni di Base (BP) e deve mostrare una apertura come minimo di 90°/0,1-2,9 così come è previsto per la Posizione di Spaccata descritta sul Manuale AS. Allineamento del corpo significa la parte bassa della schiena arcuata, con fianchi, spalle e testa su una linea verticale. Le varianti della Spaccata non possono avere la gamba anteriore flessa. La gamba posteriore può essere flessa, con il piede verso il basso e con il ginocchio rivolto verso il soffitto / non verso l'interno o l'esterno.



- Per i Thrust con flessibilità seguiti da un Avvitamento o da una Piroetta, l'avvitamento o la Piroetta possono iniziare in qualsiasi momento, cioè le gambe possono essere fuori dal cono VP.
- Per i Thrust seguiti da una Piroetta, cioè da una rotazione ad un'altezza sostenuta - l'altezza deve rimanere costante per tutta la rotazione. **Pertanto, qualsiasi cambiamento evidente di altezza verso il basso è soggetto a un Base Mark.** "Ovvio" è definito come una perdita di due livelli di altezza. Quindi, se l'atleta inizia sopra al ginocchio (6,5) e scende sotto il ginocchio (4,5), sarà Base Mark. Un cambiamento in un livello di altezza = errore di esecuzione.

- Nel caso in cui sia eseguito un Thrust che contiene azioni di diversi livelli, dichiarare il movimento più difficile. Ad esempio, se viene eseguito un Thrust con flessibilità, bloccato (con un chiaro stop dimostrando un'altezza stabile) in Posizione Verticale al di sopra delle ginocchia, si deve dichiarare un T9.
- Per quanto riguarda un Thrust di livello 9 con chiaro stop al di sopra delle ginocchia : dopo aver dimostrato "un arresto chiaro in Posizione Verticale con altezza stabile dimostrata per 1" secondo (1s) o più" in VP, qualsiasi tipo di difficoltà può essere eseguita e dichiarata, sempre nel rispetto delle regole stabilite in questa Guida, ad esempio: T9 seguito da A6, S3, ecc.
- Gli Avvitamenti eseguiti dopo i Thrusts **devono scendere gradualmente**. Gli Atleti che chiaramente ruotano ripetutamente alle caviglie (girando allo stesso livello invece di eseguire una discesa uniforme durante la rotazione) **saranno soggetti al Base Mark** secondo gli standard sotto indicati:

Per Avvitamenti da 180° a 720°

L'intera rotazione deve essere graduale

Per un Avvitamento di 1080°

È consentito al massimo una rotazione a livello della caviglia

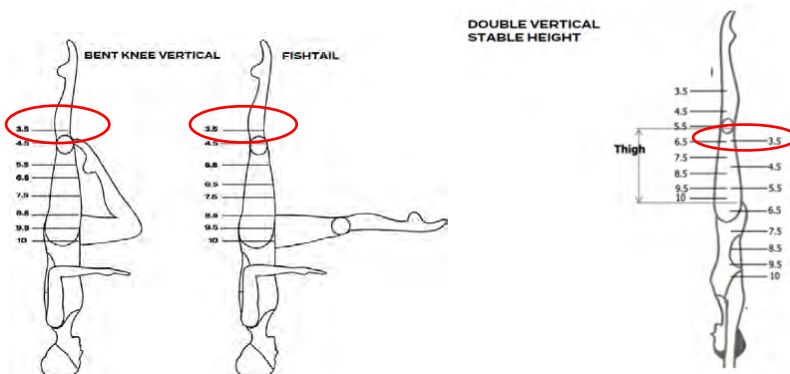
Livello	Codice	Descrizione	Valore DD
B	TB	Thrust con una o due gambe seguito da una sbattuta sulla superficie	0.30
1	T1	Thrust con una gamba seguito da una discesa verticale	0.45
2	T2a	Thrust con una gamba seguito da Avvitamento 180°	0.50
	T2b	Thrust con una gamba seguito da Piroetta 180° e una sbattuta	
3	T3a	Thrust con discesa verticale	0.65
	T3b	Thrust con una gamba seguito da Avvitamento 360°	
	T3c	Thrust con una gamba seguito da Piroetta 180° e discesa	
	T3d	Thrust con flessibilità seguito da sbattuta (crash)	
4	T4a	Thrust con una gamba seguito da Avvitamento 720°	0.80
	T4b	Thrust con flessibilità e discesa	
	T4c	Thrust seguito da Avvitamento 180°	
	T4d	<p>Flying Fish (con discesa)</p> <p><i>Un Thrust viene eseguito in Posizione Verticale e senza perdita di altezza una gamba viene rapidamente abbassata in Posizione di Coda di Pesce aerea*. Dopo il Flying Fish, la chiusura può essere con gamba tesa o flessa, seguita da una discesa in verticale. La dichiarazione termina con la discesa.</i></p> <p><i>*La gamba inferiore deve essere fuori dall'area del "cono VP"</i></p> <p><i>**Promemoria, non si può combinare con la dichiarazione di una rotazione o di una discesa verticale.</i></p>	
	T4e	Thrust seguito da Piroetta 180° e una sbattuta (crash)	
5	T5a	Thrust seguito da Avvitamento 360°	0.90
	T5b	Thrust seguito da Piroetta 180° e discesa	
	T5c	Thrust con flessibilità seguito da Avvitamento 180°	
	T5d	<p>Flying Fish Avvitamento 180° o Thrust Coda di Pesce e Avvitamento Helicopter 180°</p> <p><i>Stessa definizione di T4, Flying Fish, con un Avvitamento 180° come finale</i></p>	
	T5e	Thrust a una gamba con Piroetta 180° seguito da Avvitamento 360°	
6	T6a	Thrust con flessibilità seguito da Avvitamento 360°	1.10
	T6b	Thrust con Piroetta 180° seguito da Avvitamento 360°	
	T6c	<p>Flying Fish Avvitamento 360° o Thrust Coda di Pesce e Avvitamento Helicopter 360°</p> <p><i>Stessa definizione di T4, Flying Fish, con un Avvitamento 360°.</i></p>	

7	T7	Thrust seguito da Avvitamento 720°	1.50
8	T8	Thrust con flessibilità seguito da Avvitamento 720°	1.70
9	T9a	Thrust <b>ad un' altezza di 8,5 (vita) o superiore</b> seguito da Avvitamento 1080° o più	2.00
	T9b	Thrust ad un' altezza di <b>8,5 (vita)</b> o superiore con un chiaro arresto, (fermandosi - altezza stabile dimostrata per <b>1"secondo o più</b> ) in un VP sopra le ginocchia o superiore	

## 2. AVVITAMENTI (S)

Questa famiglia include tutti i tipi di Avvitamenti, che sono rotazioni in Posizione Verticale (secondo i principi generali). Include avvitamenti ascendenti e discendente e avvitamenti combinati e combinati inversi.

- Quando viene indicato un avvitamento, può essere sia ascendente che discendente (stesso codice e stesso valore) - ascendente e discendente NON sono più differenziati.
  - Per gli **Avvitamenti discendenti** negli ibridi liberi, la definizione dei gradi di rotazione è data **dall'immersione delle punte dei piedi**, OPPURE quando la rotazione è arrivata al punto di arresto completo **al livello delle caviglie**. N.B. che questo è diverso dalle Figure Obbligatorie e dagli Elementi Tecnici Obbligati (vedi BM 13).
  - Per gli **Avvitamenti ascendenti** negli ibridi liberi, la definizione dei gradi di rotazione inizia quando **le dita dei piedi rompono la superficie dell'acqua**, OPPURE **al livello delle caviglie**. N.B. che questo è diverso dalle Figure Obbligatorie e dagli Elementi Tecnici Obbligati (vedi BM 13).
- La regola della tolleranza negli Avvitamenti (BM 12 e 13) **non si applica** alle dichiarazioni delle Rotazione negli **Ibridi Liberi**. Gli atleti devono completare con precisione le rotazioni così come dichiarato sulla Coach Card. Ad esempio, se viene dichiarato un **S2** (Avvitamento 720° con una o due gambe), i controllori tecnici osserveranno il completamento di almeno 720°. La rotazione maggiore rispetto a quanto dichiarato va bene, la rotazione inferiore a quella dichiarata è soggetta a Base Mark.
- Un'altezza minima di **3,5** come indicato sulla tabella delle altezze ad una o due gambe, deve essere dimostrata per iniziare un Avvitamento discendente e un'altezza minima di **3,5** secondo la tabella di altezze ad una o due gambe, deve essere dimostrata per terminare un avvitamento ascendente:



- Un Avvitamento (ascendente o discendente) è definito come un cambiamento **graduale** di minimo due livelli di altezza che **deve terminare sempre alle caviglie o con l'immersione delle dita dei piedi**. Un cambiamento di un solo livello di altezza durante una dichiarazione di rotazione sarà soggetto a Base Mark.
- Gli Avvitamenti ascendenti e discendenti devono salire/scendere **gradualmente**. Gli atleti che ovviamente si fermano a ruotare allo stesso livello di altezza (cioè eseguono torsioni invece di un avvitamento) saranno **soggetti a Base Mark** secondo i seguenti standard:
  - Per i livelli SB-S2  
L'intera rotazione deve essere graduale
  - Per i livelli S3-S5  
È consentito un massimo di una rotazione ad ogni livello di altezza
  - Per i livelli 6-10  
È consentito un massimo di due rotazioni a ciascun livello di altezza
- Gli Avvitamenti Livello Basic (B), Livello 1 e Livello 2, possono essere eseguiti con una o due gambe. A partire dal livello 3 tutti gli avvitamenti devono essere eseguiti con due gambe.

- Gli Avvitamenti devono mostrare la rotazione del **CORPO** contata da **muro a muro** per raggiungere il grado di rotazione dichiarato. Per rotazioni di 360° o più - il muro (o la direzione) da cui si è partiti è il muro (o la direzione) al quale si deve finire perché i TC possano verificare il completamento della rotazione.
- Varie modifiche delle posizioni delle gambe sono consentite durante gli avvitamenti, purché la posizione di una o due gambe rispetti la definizione di VP secondo il principio generale a). Gli avvitamenti sbilanciati o fuori asse non sono differenziati ma le posizioni "unbalanced" saranno considerate nell'impressione artistica.
- Quando vengono indicate "due gambe", significa definizione di VP (due gambe entro i 45° del "cono") e "una gamba" significa una gamba entro i 45° del "cono". Entrambi secondo il principio generale a).
  - Gli Avvitamenti ad una gamba includono Posizione Verticale Gamba Flessa, Coda di Pesce/Gru, Cavaliere e altre opzioni o varianti di Posizione Verticale a una gamba.
  - Gli Avvitamenti a due gambe includono la Posizione Verticale "VP", la Coda di Pesce entro i 45° dalla verticale, la Verticale in arco e altre posizioni in cui 2 gambe sono chiaramente visibili entro 45° dalla linea verticale.
  - I movimenti di chiusura/apertura/flessione/estensione da posizioni ad una gamba a posizioni a due gambe (VP) (o posizioni da due gambe a una gamba) come Verticale Gamba Flessa/Coda di Pesce a Verticale o da Verticale a Verticale Gamba Flessa/Coda di Pesce, sono tutti considerati come avvitamenti ad "una gamba".
- Un Avvitamento Combinato o Combinato Inverso (definiti nella tabella come "Combinati") verrà conteggiato solo nel caso di un numero uguale di rotazioni discendenti e ascendenti o ascendenti e discendenti senza stop, che iniziano e finiscono alla stessa altezza (ad esempio se le dita dei piedi che rompono la superficie sono l'inizio della rotazione, allora le dita dei piedi che si immergono devono essere la fine).
  - Un Avvitamento Combinato o Combinato Inverso nei livelli Basic, 1 e 2 possono essere eseguiti ad **"una o due gambe"** e **POSSONO includere una combinazione di una e due gambe**
    - Esempio 1: partire da VP Gamba Flessa, eseguire un avvitamento discendente 360° mentre si unisce in VP, e poi continuare con un avvitamento ascendente di 360° rimanendo in VP.
    - Esempio 2: partire da VP Gamba Flessa, eseguire un avvitamento discendente 360° mentre si unisce in VP, e poi continuare con un avvitamento ascendente di 360° mentre si ritorna in VP Gamba Flessa.
- Durante la salita e la discesa gli avvitamenti Combinati o Combinati Inversi (compresi quelli bidirezionali) devono salire/scendere **gradualmente**. Gli atleti che ovviamente si fermano a ruotare allo stesso livello di altezza (cioè eseguono torsioni invece di un avvitamento) saranno **soggetti a Base Mark** secondo i seguenti standard:

Per i livelli SCB -SC2 / SCDB-SCD2

L'intera rotazione deve essere graduale

Per i livelli SC3-SC5 / SCD3-SCD5

È consentito un massimo di una rotazione ad ogni livello di altezza

Per i livelli SC6 / SCD6

È consentito un massimo di due rotazioni a ciascun livello di altezza

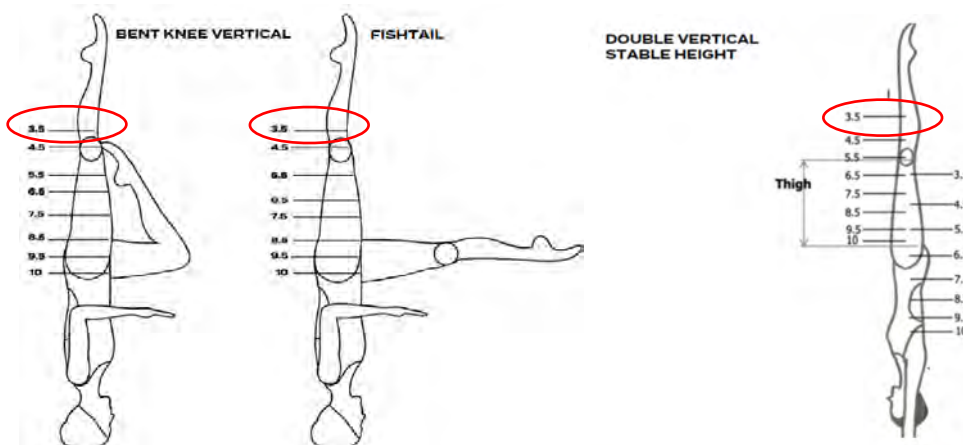
- Un Avvitamento **"bidirezionale"** indica un avvitamento in una direzione, seguito senza pausa da un avvitamento di uguale grado nella direzione opposta. Per esempio:
  - **SCD2** - Avvitamento Combinato 720° (una o due gambe) = una rotazione discendente o ascendente di 720° seguita senza una pausa da una rotazione ascendente o discendente di 720° nella direzione opposta.

Livello	Codice	Descrizione	Valore DD
B	SB	Avvitamento 180° (una o due gambe)	0.15
	SCB	Avvitamento Combinato 180° (una o due gambe)	0.35
	SCDB	Avvitamento Combinato bidirezionale 180° (una o due gambe)	0.40
1	S1	Avvitamento 360° (una o due gambe)	0.35
	SC1	Avvitamento Combinato 360° (una o due gambe)	0.80
	SCD1	Avvitamento Combinato bidirezionale 360°(una o due gambe)	0.85
2	S2	Avvitamento 720° (una o due gambe)	0.75
	SC2	Avvitamento Combinato 720° (una o due gambe)	1.60
	SCD2	Avvitamento Combinato bidirezionale 720 (una o due gambe)	1.65
3	S3	Avvitamento 1080* (due gambe)	1.15
	SC3	Avvitamento Combinato 1080° (due gambe)	2.40
	SCD3	Avvitamento Combinato bidirezionale 1080° (due gambe)	2.45
4	S4	Avvitamento 1440° (due gambe)	1.55
	SC4	Avvitamento Combinato 1440° (due gambe)	3.20
	SCD4	Avvitamento Combinato bidirezionale 1440° (due gambe)	3.25
5	S5	Avvitamento 1800°(due gambe)	1.95
	SC5	Avvitamento Combinato 1800° (due gambe)	4.00
	SCD5	Avvitamento Combinato bidirezionale 1800° (due gambe)	4.05
6	S6	Avvitamento 2160° (due gambe)	2.35
	SC6	Avvitamento Combinato 2160° (due gambe)	4.80
	SCD6	Avvitamento Combinato bidirezionale 2160° (due gambe)	4.85
7	S7	Avvitamento 2520° (due gambe)	2.75
8	S8	Avvitamento 2880° (due gambe)	3.15
9	S9	Avvitamento 3240° (due gambe)	3.55
10	S10	Avvitamento 3600° (due gambe)	3.95

### 3. ROTAZIONI che includono Torsioni/ Piroette/Swirls (R)

Questa famiglia include Torsioni e Piroette (come definito in AS Rulebook BM - il corpo rimane sul suo asse longitudinale durante tutta la rotazione) e Swirls.

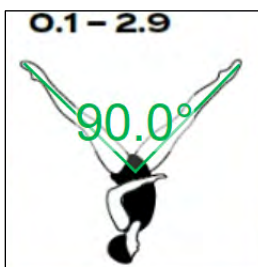
- **Torsioni o Piroette** = Una rotazione ad un'altezza sostenuta - l'altezza rimane costante per tutta la rotazione. Pertanto, qualsiasi **ovvio** cambiamento di altezza **verso il basso** sarà soggetto a Base Mark. Un cambiamento di altezza verso l'alto sarà considerato nell'esecuzione. "**Ovvio**" è definito come una caduta di **due livelli di altezza**. Quindi, se l'atleta inizia sopra il ginocchio (6,5) e scende sotto il ginocchio (4,5), sarà Base Mark. Un cambiamento di un livello di altezza = esecuzione.
- L'altezza minima per una Torsione/Piroetta per poter essere accettata è di **3,5** (secondo la tabella delle altezze ad una o due gambe) il che significa che i TC devono vedere chiaramente quel livello di altezza raggiunto, o la torsione/piroetta sarà soggetta a Base Mark.



- **Swirl** = Una rotazione a 1 o 2 gambe in una posizione del corpo carpiata/arcata (o altre posizioni in cui il corpo non è allineato con il suo asse verticale), durante la rotazione. Gli Swirls possono avere variazioni di altezza - le gambe possono essere più basse della definizione VP o possono muoversi dentro e fuori dall'area del "cono"VP.
- La regola della tolleranza nelle Rotazioni (BM 12 e 13) **non si applica** alle dichiarazioni delle Torsioni, Piroette e Swirls negli **Ibridi Liberi**. Gli atleti devono completare completamente le rotazioni come dichiarato sulla Coach Card. Ad esempio, se viene dichiarato un **2R3** - Torsione 1080° (VP), i controllori tecnici guarderanno il completamento di almeno 1080°. La rotazione in più di quanto dichiarato va bene, la rotazione inferiore a quella dichiarata è soggetta al Base Mark.
- Torsioni, Piroette e Swirls devono avere la rotazione del **CORPO** contato da "**muro a muro**" per raggiungere il grado di rotazione dichiarato. Per rotazioni di 360° o più - il muro (o la direzione) da cui si parte sarà il muro (o la direzione) al quale si deve finire perché i TC possano verificare il completamento della rotazione. Ruotare più di quanto dichiarato va bene, la rotazione inferiore a quella dichiarata è soggetta a Base Mark.
- Sono consentite varie modifiche delle posizioni delle gambe durante le rotazioni purché la posizione di una o due gambe corrisponda alla definizione di VP e il requisito necessario per completare le rotazioni (come da punto precedente)
- Nelle rotazioni ROB, RO1, RCB e RC1, le gambe possono essere leggermente flesse durante la rotazione.
- Le rotazioni con una gamba includono la Posizione Verticale Gamba Flessa, Coda di Pesce, Gru e altre opzioni di posizioni ad una gamba. Si prega di notare che le rotazioni in Cavaliere sono incluse nella famiglia della Flessibilità, comunque se una rotazione in Cavaliere venisse dichiarata come rotazione ad una gamba, 1RB, 1R1, il valore sarà inferiore ma **NON** verrà assegnato il Base Mark.
- Le rotazioni con due gambe includono la Posizione Verticale "VP", la Coda di Pesce entro 45° dalla verticale, la Verticale in Arco e altre posizioni in cui 2 gambe sono chiaramente visibili entro 45° dalla linea verticale.



- I movimenti di chiusura/apertura/flessione/estensione da posizioni ad una gamba a posizioni a due gambe (VP) (o posizioni da due gambe a una gamba) come Verticale Gamba Flessa/Coda di Pesce a Verticale o da Verticale a Verticale Gamba Flessa/Coda di Pesce, sono tutti considerati come torsioni, piroette o swirls ad "una gamba".
- Si prega di consultare i principi generali a p.25-26 per la definizione di "sbilanciato/unbalanced"
- Torsioni unbalanced ad una gamba sono tutte considerate nelle rotazioni ad "1 gamba".
- Rotazione bidirezionale significa una rotazione in una direzione, seguita senza pausa da una rotazione uguale nella direzione opposta. Per esempio:
  - RD1 - Rotazione bidirezionale 360° (VP) = Rotazione di 180° in una direzione seguita senza pausa da una rotazione di 180° nella direzione opposta.
  - RD2 - Rotazione bidirezionale 720°(VP) = una rotazione di 360° in una direzione seguita senza pausa da una rotazione di 360° nella direzione opposta.
- Per VP aprendo in Spaccata 180°/360°(ROB/RO1) a metà strada (90°/180°) le gambe devono essere almeno a 45° - il che significa che l'apertura deve essere **graduale** (non una Piroetta di 360° seguita da una rapida apertura in Spaccata). Inoltre, nella Posizione Verticale di partenza i piedi o le caviglie devono essere in contatto.
- La chiusura da Spaccata a Verticale 180°/360° (RCB/RC1) non deve raggiungere la Verticale fino a 135°/270° - il che significa che se la chiusura (con piedi o caviglie in contatto) termina a ¾ di giro e poi si esegue ¼ in VP, va bene, tuttavia se vengono realizzati meno di 135°/270°, la rotazione sarà soggetta a Base Mark.
- Per ROB, RO1, RCB e RC1, la posizione di Spaccata deve mostrare una apertura minima di 90°/ 0,1-2,9 così come è previsto per la Posizione di Spaccata descritta sul Manuale AS.



Livello	Codice	Descrizione	Valore DD
B	RB	Swirl 180°/Rotazione 180° non sostenuta o up-down	0.10
	1RB	Torsione/Piroetta 180° ad 1 gamba	0.15
	2RB	Torsione/Piroetta 180° a 2 gambe (VP)	0.20
	ROB	Da Verticale apertura in Spaccata ruotando 180°	0.25
	RCB	Da Spaccata chiusura in Verticale ruotando 180°	0.25
1	R1	Swirl 360°/Rotazione 360° non sostenuta o up-down	0.20
	1R1	Torsione/Piroetta 360° ad 1 gamba	0.35
	2R1	Torsione/Piroetta 360° a 2 gambe (VP)	0.45
	RD1	Torsione/Piroetta bidirezionale 360° a 2 gambe (VP)	0.50
	RU1	Torsione/Piroetta sbilanciata 360° a 2 gambe (VP)	0.55
	RO1	Da Verticale apertura in Spaccata ruotando 360°	0.55
	RC1	Da Spaccata chiusura in Verticale ruotando 360°	0.55
2	R2	Swirl 720°	0.40
	1R2	Torsione 720° ad 1 gamba	0.75
	2R2	Torsione 720° a 2 gambe (VP)	0.95
	RD2	Torsione bidirezionale 720° a 2 gambe (VP)	1.05
	RU2	Torsione sbilanciata 720° a 2 gambe (VP)	1.15
3	R3	Swirl 1080°	0.60
	1R3	Torsione 1080° ad 1 gamba	1.15
	2R3	Torsione 1080° a 2 gambe (VP)	1.45
	RU3	Torsione sbilanciata 1080° a 2 gambe (VP)	1.75
4	R4	Swirl 1440°	0.80
	1R4	Torsione 1440° ad 1 gamba	1.55
	2R4	Torsione 1440° a 2 gambe (VP)	1.95
	RD4	Torsione bidirezionale 1440° a 2 gambe (VP)	2.15
	RU4	Torsione sbilanciata 1440° a 2 gambe (VP)	2.35
5	1R5	Torsione 1800° ad 1 gamba	1.95
	2R5	Torsione 1800° a 2 gambe (VP)	2.45
	RU5	Torsione sbilanciata 1800° a 2 gambe (VP)	2.95
6	1R6	Torsione 2160° ad 1 gamba	2.35
	2R6	Torsione 2160° a 2 gambe (VP)	2.95
	RD6	Torsione bidirezionale 2160° a 2 gambe (VP)	3.35
	RU6	Torsione sbilanciata 2160° a 2 gambe (VP)	3.55
7	2R7	Torsione 2520° a 2 gambe (VP)	3.45
	RU7	Torsione sbilanciata 2520° a 2 gambe (VP)	4.15

8	2R8	Torsione 2880° a 2 gambe(VP)	3.95
	RU8	Torsione sbilanciata 2880° a 2 gambe(VP)	4.75
9	2R9	Torsione 3240° a 2 gambe(VP)	4.45
	RU9	Torsione sbilanciata 3240° a 2 gambe(VP)	5.35
10	2R10	Torsione 3600° a 2 gambe(VP)	4.95
	RU10	Torsione sbilanciata 3600° a 2 gambe(VP)	5.95

#### 4. ALTEZZA SOSTENUTA (A)

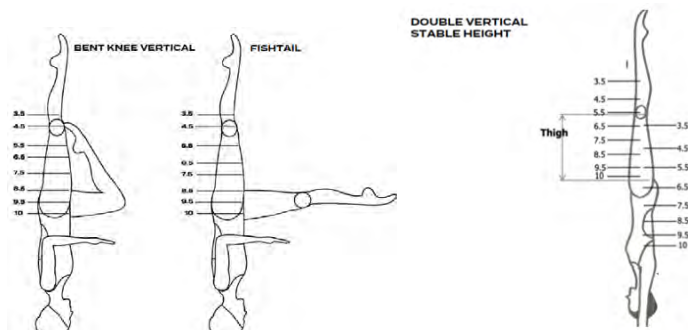
**Questa famiglia include movimenti che richiedono il sostegno di una parte del corpo (arti inferiori) fuori dall'acqua (una o due gambe) e riflettono la difficoltà di mantenere il peso degli arti inferiori in equilibrio, sia in allineamento verticale che sbilanciato fuori asse.**

- Quando viene dichiarata l' "altezza sostenuta", si intende di sostenere il peso degli arti inferiori in aria per una durata **pari o superiore a 3" secondi**. La durata dell'esecuzione dovrebbe essere sufficiente per identificare chiaramente la difficoltà da parte dei controllori tecnici.
- Si prega di prendere nota del principio generale c) in quanto l'altezza sostenuta non può essere dichiarata quando si verifica contemporaneamente a una rotazione.
- Si prega di consultare i principi generali a p.25-26 per la definizione di Sbilanciato/ Unbalanced
- L'altezza minima richiesta per l'Altezza sostenuta è 3,5, ciò significa che la posizione di partenza e quella di arrivo e tutte le azioni sostenute devono rispettare i seguenti standard:

- Ad esempio, se si esegue un AB (Sollevare le gambe da Tavola, da Tuck inverso o una sua variante, in qualsiasi posizione ad una gamba), la posizione della gamba singola deve essere ad un'altezza di 3,5.

#### OPPURE

- Ad esempio, se si esegue un A5 (da Carpiata a Verticale mentre si ruota a 360°), la Verticale finale deve essere ad un'altezza di 3,5.
- Secondo il Principio Generale g) per la Salita Verticale con 1 o 2 gambe (A3b): una salita verticale deve arrivare sopra le ginocchia (rotule chiaramente visibili) o non flettere le gambe prima di superare il livello delle ginocchia (rotule chiaramente visibili). Una volta superato il livello delle ginocchia si possono effettuare altri movimenti/dichiarazioni



- Per il movimento da Carpiata a VP (azione Del Marsuino): Ci possono essere variazioni nelle posizioni delle gambe finché viene mantenuta la correttezza dell'azione di alzata di Marsuino
  - Per esempio: Le gambe possono essere leggermente aperte (non più di 45° gradi)
  - Le gambe possono essere incrociate o una leggermente flessa e una tesa, entrambe leggermente flesse purché siano ancora nell'area DEL " CONO VERTICALE"
- Per movimenti con sollevamento e rotazione da carpiata:
  - Da Carpiata a Verticale ad una gamba (VP Gamba Flessa,Coda di Pesce, etc.) mentre si ruota di 180°
  - Da Carpiata a Verticale ad una gamba (VP Gamba Flessa,Coda di Pesce, etc.) mentre si ruota di 360°
  - Da Carpiata a Verticale mentre si ruota di 180°
  - Da Carpiata a Verticale mentre si ruota di 360°

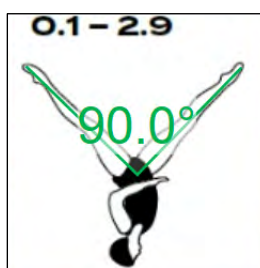
A metà strada (90°/180°) le gambe non dovrebbero essere più alte di 45° - il che significa che l'azione di sollevamento deve essere graduale (non un sollevamento nella posizione di Verticale Gamba Flessa o Verticale seguito da una Piroetta di 180°/360°)

Livello	Codice	Descrizione	Valore DD
B	AB	Distensione da Tuck inverso, da Tavola o da una loro variante, in qualsiasi Posizione Verticale ad 1 gamba	0.05
1	A1a	Alzata da Carpiata qualsiasi Posizione Verticale ad 1 gamba	0.10
	A1b	Discesa in Verticale ad 1 gamba	
	A1c	Distensione da Tuck inverso, da Tavola o da una loro variante, in qualsiasi Posizione Verticale a 2 gambe	
	A1d	Chiusura in Verticale da Coda di Pesce, Gru, VPGamba Flex o Spaccata	
2	A2a	Discesa in Verticale a2 Gambe (con o senza movimenti isolati)	0.15
	A2b	Alzata da Carpiata qualsiasi Posizione Verticale ad 1 gamba (VP Gamba Flex, Coda di Pesce, etc.) mentre si ruota di 180°	
3	A3a	Alzata da Carpiata a Verticale (alzata di Marsuino)	0.20
	A3b	Salita in Verticale ad 1 o 2 gambe (con o senza movimenti isolati)	
4	A4a	Alzata da Carpiata qualsiasi Posizione Verticale ad 1 gamba (VP Gamba Flex, Coda di Pesce, etc.) mentre si ruota di 360°	0.45
	A4b	Alzata da Carpiata a Verticale mentre si ruota di 180°	
5	A5	Alzata da Carpiata a Verticale mentre si ruota di 360°	0.65
6	A6	<p>Altezza sostenuta con una gamba o una combinazione di una o due gambe che duri di 3" secondi o di più</p> <p>Oppure</p> <p>Movimenti isolati eseguiti in posizione stabile e fissa ad una gamba (all'interno della definizione di Posizione Verticale, fra 0° e 45°) - i movimenti isolati devono essere eseguiti con l'altra gamba (quella non fissa) e devono durare 3" o più secondi.</p> <p>Oppure</p> <p>Una combinazione delle due tecniche (ad esempio 2 secondi di movimenti isolati, poi 1 secondo di una combinazione di uno e due movimenti delle gambe)</p>	1.15
7	A7	Altezza sostenuta in VP che duri di 3" secondi o di più	1.45
8	A8	Altezza sostenuta mostrata per almeno 3" secondi o di più in VP eseguita in una posizione sbilanciata	1.65

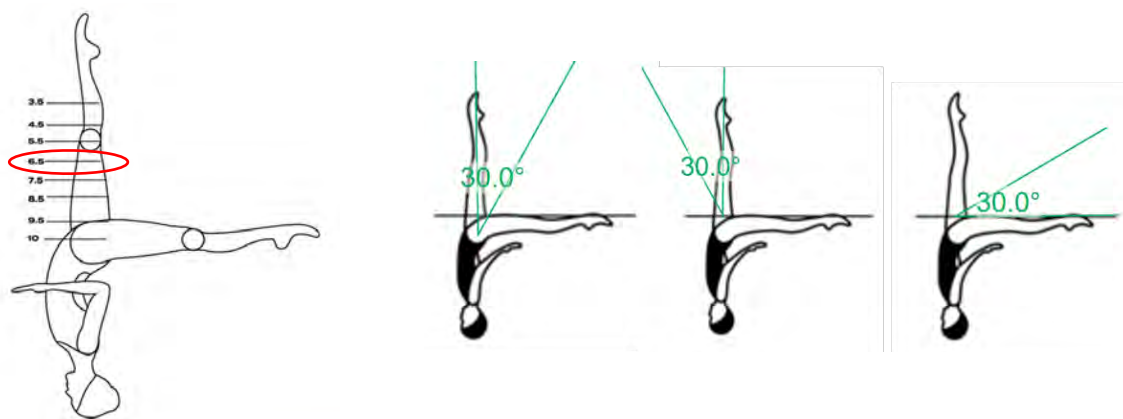
## 5. FLESSIBILITÀ' (F)

Questa famiglia comprende tutti i tipi di movimenti di flessibilità che richiedono un'estrema mobilità articolare (portare un'articolazione alla sua massima ampiezza di movimento), come Posizioni in Arco, Spaccate, Cavalieri, Passi di Uscita, alzata della Nova/Ciclone.

- Tutte le posizioni devono essere eseguite con la massima forza ed estensione delle gambe e la posizione del corpo con le spalle in linea sotto alle anche, che dimostri la flessibilità degli atleti.
- La durata dell'esecuzione del movimento di flessibilità deve essere sufficiente per identificare chiaramente la difficoltà da parte dei controllori tecnici.
- La Posizione Spaccata deve dimostrare flessibilità ad un'altezza minima di 0.1-2.9 (90°) così come è previsto per la Posizione di Spaccata descritta sul Manuale AS, oppure sarà soggetto al Base Mark.



- Per la Posizione di Cavaliere:
  - È richiesta un'altezza minima di 6,5 (sopra al ginocchio).
  - La gamba verticale può essere ad un massimo di 30° gradi dalla linea verticale
  - La gamba orizzontale non può sollevarsi più di 30° dalla superficie



- È possibile dichiarare consecutivamente "Cavaliere Rapido" (F1), l'importante è che fra una Posizione di Cavaliere e l'altra, la gamba verticale deve eseguire un movimento uscendo dal cono VP.
- Per quanto riguarda F1b (posizione di cavaliere rapido o spaccata rapida da qualsiasi posizione), l'azione dalla posizione di partenza al cavaliere o alla spaccata deve essere rapida
- Per la chiusura da Cavaliere a Verticale 180°/360° : a metà strada (90°/180°) la gamba inferiore non dovrebbe superare i 45° - il che significa che l'azione di sollevamento deve essere graduale (non un sollevamento in Verticale seguito da una Piroetta di 180°/360°)

- Per F8b: dalla Posizione di Arco in Superficie Gamba Flessa a Verticale ruotando di 360° (Nova con rotazione di 360°), a metà strada (180°) la gamba tesa non dovrebbe essere più alta di 45° - il che significa che l'azione di sollevamento deve essere graduale (non un sollevamento in Verticale seguito da una Piroetta di 360°)
- Per il movimento da Arco in Superficie a Verticale :
  - Ci possono essere variazioni nei movimenti delle gambe a patto che venga mantenuta l'integrità dell'azione di sollevamento
    - Per esempio:
      - Le gambe possono essere leggermente separate (non più di 45° gradi)
      - Le gambe possono essere incrociate o una leggermente Flessa ed una tesa
      - Entrambe le gambe **NON** possono essere flesse intenzionalmente - una leggera flessione (ginocchia morbide) a causa di una cattiva esecuzione non dovrebbe essere considerata come Base Mark.
- Spaccata piatta (F6) deve avere un livello minimo di 8.5 come descritto sulla tabella dell'altezza:

8.5	170° - 180°			Legs dry
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Livello	Codice	Descrizione	Valore DD
B	FB	Da Posizione Supina ad Arco in Superficie o Arco in Superficie Gamba Flessa	0.05
1	F1a	Spaccata rapido da qualsiasi posizione	0.10
	F1b	Posizione di Cavaliere rapida	
	F1c	Da Arco in Superficie Gamba Flessa a Cavaliere (stendendo in Cavaliere la gamba flessa)	
2	F2a	Passo di uscita avanti (fino all'emersione della testa)	0.20
	F2b	Da Spaccata a Carpiata (descrivere un arco di 180° con la gamba tesa)	
	F2c	Variazioni di posizioni di Spaccata in superficie, dimostrarne almeno 2 diverse fra dx,sx,frontale.	
3	F3a	Passaggio da Spaccata a Spaccata passando per la Verticale (Cambiando gamba)	0.30
	F3b	Rotazione di Ariana	
	F3c	Combinazione di Posizioni di Cavaliere dx e sx (cambio di gamba)	
4	F4a	Da Posizione Prona Gamba Flessa ad Arco in Superficie Gamba Flessa oppure Da Posizione Prona a Spaccata con gamba tesa	0.40
	F4b	Dalla Posizione di Arco in Superficie a Cavaliere o a Spaccata con gamba tesa	
	F4c	Da Arco in Superficie gamba Flessa a Verticale Gamba Flessa	
	F4d	Da Arco in Superficie gamba Flessa a Cavaliere (sollevando in Verticale la gamba tesa e distendendo la gamba flessa sulla superficie)	
	F4e	Da Coda di Pesce a Cavaliere (spostando la gamba orizzontale sulla superficie dell'acqua)	
	F4f	Da Coda di Pesce a Cavaliere (passando dalla Verticale )	
5	F5a	Da Cavaliere a Verticale o a Coda di Pesce passando dalla Verticale	0.50
	F5b	Da Arco in Superficie Gamba Flessa a Verticale	
	F5c	Cavaliere con rotazione di 180° (ruotando nella Posizione di Cavaliere)	
6	F6a	Ciclone (da Arco in Superficie Gamba Flessa, piroetta 180° chiudendo in VP)	0.65
	F6b	Cavaliere con rotazione di 360° (ruotando nella Posizione di Cavaliere)	
	F6c	Chiusura da Cavaliere a Verticale ruotando di 180°	
	F6d	Spaccata piatta /Varianti di Posizioni di Spaccata o spaccata in superficie tenuta per 3" secondi o più (nei passaggi da una di Posizione di Spaccata ad un'altra, le gambe non possono flettersi più di 90° o sollevare le cosce dall' oltre 45°)	
7	F7	Da Arco in Superficie a Verticale	0.75
8	F8a	Chiusura da Cavaliere a Verticale ruotando di 360°	0.90
	F8b	Da Arco in Superficie Gamba Flessa a Verticale ruotando di 360° (Nova ruotando di 360°)	
9	F9	Da Arco in Superficie a Verticale ruotando di 180°	1.00
10	F10	Da Arco in Superficie a Verticale ruotando di 360°	1.30



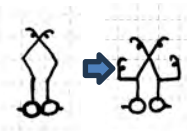
## 6. CONNESSIONI (C)

Questa famiglia comprende i movimenti in cui gli atleti risultano uniti o collegati tra loro con le gambe, creando un'azione connessa.

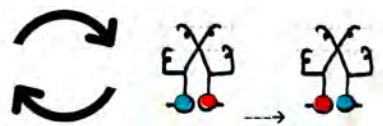
- Gli atleti devono toccarsi con 1-2 gambe nel modo descritto nelle Tavole. Un'eccezione è rappresentata dalla connessione con una gamba avvolta intorno al corpo della compagna/o (livelli CB e C1).
- Azioni in Connessione nelle Squadre (Connessione di 4 -10 atleti o più atleti)
  - Questo significa che gruppi di 4-10 atleti sono connessi - per esempio 2 linee di 4-5 atleti, o una linea di 8-10 atleti oppure un cerchio di 4-5 o 8-10 atleti
  - Per queste Azioni Connesse di 4-10 atleti verrà aggiunto 0,1 alla Connessione dichiarata.
  - Le azioni connesse per gruppi di 4-10 atleti avranno un segno + aggiunto al codice.
- Quando due delle **STESSE** connessioni vengono eseguite consecutivamente (una dopo l'altra), devono essere separate da una disconnessione OPPURE **le gambe collegate** devono uscire dall'area del "cono" Verticale.
  - Ad esempio, se si dichiara C2a C2a, gli atleti devono prima connettersi, poi disconnettersi/o uscire dal "cono" VP, quindi connettersi di nuovo:



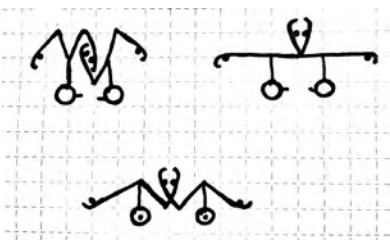
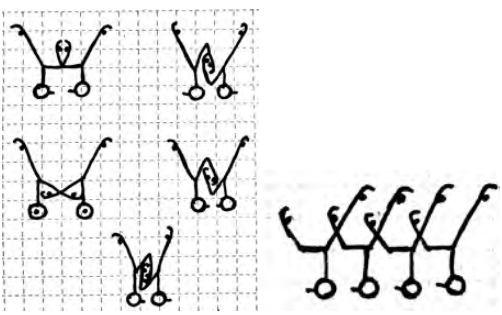
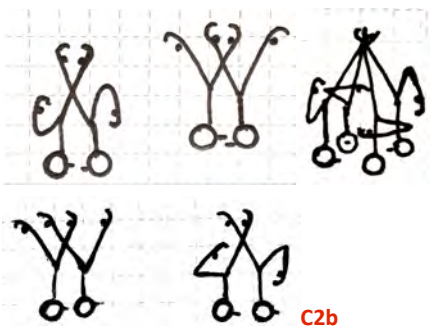
- Quando due connessioni **DIVERSE** vengono eseguite consecutivamente (una dopo l'altra), allora possono essere dichiarate una dopo l'altra senza una disconnessione o senza uscire dall'area del "cono" VP
  - Ad esempio, se si dichiara C4 C3, gli atleti possono dimostrare una connessione C4, seguita immediatamente da una connessione C3:

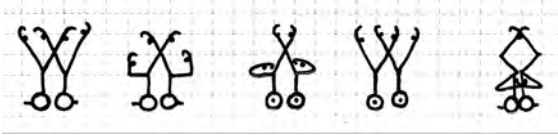

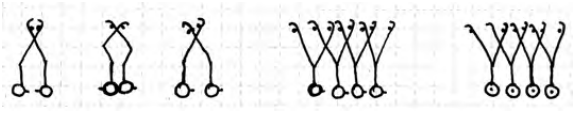


- Per connessioni con una rotazione di almeno 180° o 360° ad altezza sostenuta:
  - Le Rotazioni nella Famiglia delle Connessioni devono essere eseguite con un cambio di posizione da parte degli atleti, ciò significa che si deve vedere la "rotazione dell'intera costruzione" e non la semplice rotazione delle anche
- Le connessioni con rotazione devono essere completate ad un'altezza sostenuta - la rotazione non può iniziare durante la salita o terminare durante la discesa. Un calo di due livelli di altezza durante la rotazione sarebbe soggetto al Base Mark.
  - Ad esempio, un Duo può eseguire una salita collegato in una connessione a due gambe e dichiarare un A3b, POI una volta completata la salita, gli atleti possono ruotare di 180° e dichiarare C6a.



- Si prega di fare attenzione al fatto che una salita (A3a o A3b) non può essere dichiarata contemporaneamente a una connessione. La salita deve essere completata prima (salire sopra al ginocchio) e poi la connessione deve avvenire come un movimento separato.
- Si prega di consultare la tabella sotto riportata per le descrizioni delle connessioni e per le immagini esplicative.

Livello	Descrizione	Codice	Valore DD
B	<p>Corpo in Posizione Carpiata con le gambe sulla superficie dell'acqua o di qualsiasi posizione al di fuori dell'area del "cono" Verticale (<b>rivolti in qualsiasi direzione</b>)</p> <p>Le Connessioni possono essere sulla superficie dell'acqua senza sollevare i piedi dall'acqua O con le gambe in qualsiasi posizione fuori dall'area "cono"verticale (rivolti in qualsiasi direzione), OPPURE avvolgendo una gamba attorno al corpo (attorno alle anche).</p> 	CB 2-3 connessi	0.10
		CB+ 4-5-8-10 connessi	0.20
1	<p><b>C1a:</b> Connessione in qualsiasi Posizione Verticale ad una gamba (nell'area del "cono") con la gamba "inferiore" (gamba non VP) collegata. <b>Rivolti in qualsiasi direzione</b></p> <p><b>C1b:</b> Connessione di una gamba inferiore con una coscia di gamba VP (atleti rivolti nella stessa direzione) <b>OPPURE avvolgere una gamba attorno al corpo (bacino) – rivolti in qualsiasi direzione.</b></p> 	C1a C1b 2-3 connessi	0.20
		C1a+ C1b+ 4-5-8-10 connessi	0.30
2	<p><b>C2a:</b> Connessione ad una gamba in Verticale (nell'area "cono" VP) <b>faccia a faccia</b></p> <p><b>C2b:</b> Connessione <b>una gamba indietro (in VP "cono") una gamba in avanti</b> (in VP "cono")</p> <p><b>In C2a o C2b</b> gli atleti devono connettersi in qualsiasi posizione verticale a una o due gambe ed effettuare una connessione chiara con una gamba in verticale ("superiore").</p> <p><b>C2c:</b> Connessioni C1 con una rotazione di almeno 180° ad altezza sostenuta</p> 	C2a C2b C2c 2-3 connessi	0.30
		C2a+ C2b+ C2c+ 4-5-8-10 connessi	0.40

3	<p>Connessione ad una gamba (nell'area "cono" VP) <b>schiena a schiena o laterale</b>            Gli atleti sono collegati in qualsiasi Posizione Verticale a 1 o 2 gambe, con una gamba indietro o lateralmente uno rispetto all'altro e realizzano una connessione chiara con la gamba verticale (gamba in alto).</p>   <p style="color: red;">&lt;- Eccezione C3+ (gamba superiore a 90° gradi, piede in connessione sul ginocchio dell'atleta dietro)</p>	C3 2-3 connected	0.40
		C3+ 4-5, 8-10 connected	0.50
4	<p>Connessione a due gambe (entrambe le gambe devono essere nell'area "cono" VP). <b>Rivolti in qualsiasi direzione.</b>            Gli atleti sono collegati con due gambe rivolti in QUALSIASI direzione in qualsiasi posizione verticale a due gambe (varianti di 2 gambe vicine alla verticale - le gambe possono essere fino a 45° fuori dalla verticale).</p> 	C4 2-3 connected	0.50
		C4+ 4-5, 8-10 connected	0.60
5	<p>Connessione verticale con una gamba nell'area "cono" VP con rotazione di 180° all'altezza massima. <b>Rivolti in qualsiasi direzione.</b>            Gli atleti sono collegati con UNA GAMBA, in posizione verticale a una o due gambe. Di fronte o in qualsiasi direzione, gli atleti fanno una chiara connessione con una gamba verticale (superiore) mentre eseguono una rotazione di almeno 180° ad un'altezza sostenuta.</p>	C5 2-3 connected	1.00
		C5+ 4-5, 8-10 connected	1.10
6	<p><b>C6a:</b> Connessione verticale a due gambe nell'area "cono" VP con rotazione di 180° (rotazione di 180° all'altezza massima). <b>Rivolti in qualsiasi direzione.</b>            Gli atleti sono collegati con DUE GAMBE rivolti in QUALSIASI direzione in qualsiasi posizione verticale a due gambe (varianti di 2 gambe vicine alla verticale - le gambe possono essere fino a 45° fuori dalla verticale), mentre eseguono una rotazione di almeno 180° ad un'altezza sostenuta.</p> <p><b>C6b:</b> Connessione verticale ad una gamba nell'area del "cono" VP con rotazione di 360° (rotazione di 360° all'altezza massima). <b>Rivolti in qualsiasi direzione.</b>            Definizione di C5 con rotazione di 360° o più ad altezza sostenuta.</p>	C6a C6b 2-3 connected	1.25
		C6a+ C6b+ 4-5, 8-10 connected	1.35
7	<p>Connessione verticale a 2 gambe nell'area del "cono" VP con rotazione di 360° Rotation (rotazione di 360° alla massima altezza). <b>Rivolti in qualsiasi direzione.</b>            Definizione di C6a con rotazione di 360° o più ad altezza sostenuta.</p>	C7 2-3 connected	1.50
		C7+ 4-5, 8-10 connected	1.60

## BONUS

### 1. CAMBI DI FORMAZIONE (PC)

Questo bonus si applica alle Squadre, solo per i cambi di formazione effettuati con **cambio di relazione spaziale tra i membri di una squadra. "Cambio di posto"**

Le routine di Squadra Tecnica, Squadra Libera e Libero Combinato includeranno un bonus per **ogni Cambio di Formazione** eseguito del valore di 0,20 ciascuno.

Ogni cambio di formazione in un ibrido viene conteggiato. Per esempio, se un ibrido ha 3 cambi di formazione, il codice sarà 3PC nella sezione bonus della Coach Card.

#### **NOTE IMPORTANTI PER LA VERIFICA DEI CAMBI DI FORMAZIONE DA PARTE DEI TC:**

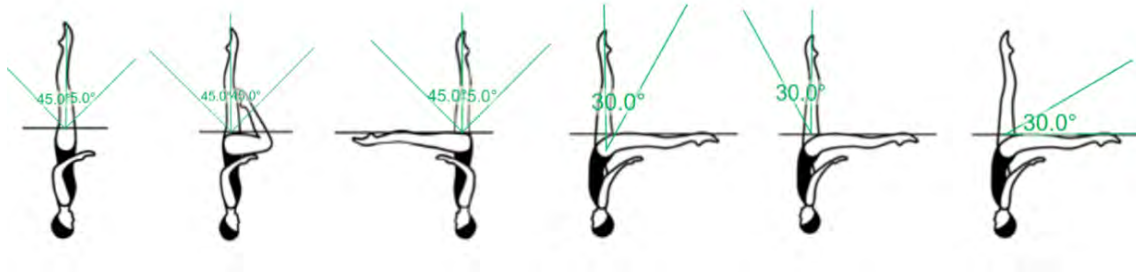
- Lo spostamento di tutti gli atleti nella stessa direzione mantenendo la stessa formazione **NON** è un cambio di formazione.
- Quando i cambi di formazione sono "di transizione"- passando da uno all'altro attraverso un'altra formazione - il cambio di formazione deve essere dimostrato con un minimo di pausa mostrando **chiaramente il nuovo disegno** prima di continuare.
- Se una Squadra dichiara un cambio di formazione, i DTC devono vedere che il cambio è stato chiaramente effettuato. Non giudicano l'esecuzione del cambio di formazione o della nuova formazione raggiunta, ma hanno bisogno di vedere chiaramente che è stato creato un nuovo disegno.
- Se c'è una mancanza di chiarezza nel cambio di formazione dichiarato, il che significa che il cambio di formazione **non è riconoscibile**, ciò si tradurrà in un Base Mark.
- Ulteriori note:
  - Se dal rombo/diamante **❖** viene eseguito un cambio ad un cerchio **○** – questo è Ok – i DTC non devono più vedere "le punte" del rombo/diamante.



- Se viene eseguita una rotazione su se stessi in Rombo/Diamond **❖** (rimanendo in Rombo/Diamond) allora non è un cambiamento di formazione.

## PRINCIPI GENERALI PER LA DICHIARAZIONE DELLE DIFFICOLTÀ SULLA COACH CARD:

- a) Quando viene indicata la Posizione Verticale (VP), comprende tutte le varianti con 2 gambe in verticale o vicine alla linea verticale (le gambe possono essere fino a 45° fuori dalla verticale). Le posizioni verticali ad una gamba come la Verticale Gamba Flessa, la Gru o la Coda di Pesce possono essere fino a 45° fuori dalla linea verticale. Per la Posizione di Cavaliere, come nella famiglia della Flessibilità la gamba verticale può essere ad un massimo di 30° gradi dalla linea verticale e la gamba orizzontale non può sollevarsi più di 30° dalla superficie.



- b) Ogni **Programma Libero** (Senior, Junior, Ragazzi, Esordienti A) **DEVE** includere una tecnica di ogni famiglia (ad eccezione delle connessioni nel Solo). Tutti gli atleti devono eseguire la tecnica (stesso codice) all'interno della stessa dichiarazione riportata sulla Coach Card (non si può fattorizzare).

**Esempio:** se l'elemento è un Thrust Livello 3a (Thrust con discesa verticale). Quando viene dichiarato un **T3a** sulla coach card, questo può essere eseguito in 8 tutti sincronizzati, oppure in sequenza 4 e 4, 2/2/2/2 o in qualsiasi tipo di azione in sequenza

- c) Si può effettuare un massimo di 5 dichiarazioni per famiglia per ogni ibrido, con un limite di 3 dichiarazioni x per ogni tipo di tecnica. Ad esempio, si possono fare 5 dichiarazioni della Famiglia "R" ma un massimo di 3 tecniche specifiche (cioè 2R1 x 3 e R01 x 2).
- d) **Quando due movimenti di famiglie diverse della tabella delle difficoltà si verificano contemporaneamente**, se ne può dichiarare solo uno (si deve scegliere). **ESEMPLI:**
- Se viene eseguita una apertura da VP a Spaccata ruotando di 360° (RO1), **NON** si può dichiarare anche F1a (Spaccata rapida da qualsiasi posizione).
  - Se si dichiara un SB (Avvitamento 180°) e viene eseguito un Avvitamento Ascendente 180°, **NON** si può dichiarare contemporaneamente un A3b (salita verticale).
  - Se viene dichiarato un RU5 (Torsione Unbalanced 1800°) che dura 3" o di +, non può essere dichiarato contemporaneamente un A8.
- e) Nelle Squadre o nel Duo: quando un **codice (tecnica)** dell'ibrido non viene eseguito da tutti i membri della Squadra o del Duo, il suo valore sarà fattorizzato a \*0,5 (metà degli atleti inclusi) o a \*0,3 (meno della metà degli atleti inclusi). Questo principio si applica anche ai movimenti del Duo in cui solo un atleta esegue un movimento ibrido mentre l'altro esegue una coreografia in superficie (connesso o meno).

\*Quando un movimento ibrido (quelli con max 3 ripetizioni per ogni tecnica) viene fattorizzato e moltiplicato per 0,5 (perché viene eseguito da metà degli atleti) o per 0,3 (meno della metà degli atleti inclusi), l'allenatore può dichiarare quel movimento per un massimo di 6x

- La fattorizzazione non si applica al bonus dei Cambi di Formazione
- La fattorizzazione deve essere utilizzata solo quando gli atleti eseguono diversi codici/tecniche. Se tutti gli atleti stanno eseguendo la stessa coreografia (stesso codice/tecnica) la fattorizzazione **NON** deve essere utilizzata.

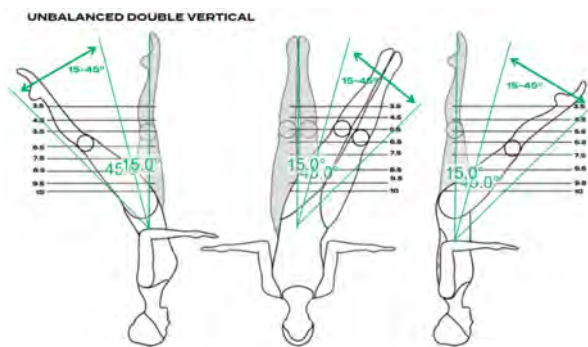
f) **Quando si esegue una sequenza si deve dichiarare il codice completo una sola volta sulla Coach Card.** Il principio generale e) della Guida alle Difficoltà non si applica (fattorizzazione). Ciò significa che quando tutta la squadra esegue lo stesso movimento consecutivamente in una sequenza (uno dopo l'altro = 1 alla volta, 2 alla volta, 4/4/2,3,3 ecc.), si deve indicare il codice di difficoltà una sola volta. Per esempio, se tutti gli 8 atleti di una squadra eseguono un S1 (avvitamento discendente di 360°) uno alla volta, dichiarare solo S1 una volta sulla Coach Card.

g) Nei Thrust Livello 9 (T9b, Thrust a due gambe, seguito da un -chiaro arresto- bloccato con altezza stabile dimostrata per 1" secondo o più, al di sopra delle ginocchia o più alto, in Posizione Verticale), **utilizziamo le ginocchia come punto di riferimento** per verificare se i requisiti del movimento e del suo livello di difficoltà sono stati eseguiti con successo. Le ginocchia usate come punto di riferimento per la verifica della corretta esecuzione delle difficoltà, saranno utilizzate anche per altri movimenti, come spiegato negli esempi che seguono, sulle azioni di salita e discesa:

- Per un Thrust con discesa verticale
  - Se la discesa viene eseguita dall'altezza massima fino a sotto il ginocchio (rotule sommerse) e poi si verifica una sbattuta sull'acqua, la discesa viene considerata compiuta e valida.
- Per la discesa in verticale (una o due gambe – A1b o A2a)
  - Se viene eseguita una discesa da una Posizione Verticale da altezza 9,5-8,5 fino a sotto il ginocchio (rotule sommerse) e poi si verifica una sbattuta sull'acqua, la discesa A1b o A2a è ancora valida.
- Per la salita verticale con 1 o 2 gambe (A3b)
  - Una salita in verticale **deve arrivare al di sopra delle ginocchia** (rotule chiaramente visibili) le gambe non possono essere flesse (in tavola o varianti) prima che le ginocchia emergano dall'acqua (rotule chiaramente visibili). Una volta al di sopra delle ginocchia possono essere eseguiti e dichiarati altri movimenti.

h) Quando si dice Sbilanciato, significa entrambe le gambe dalle cosce ai piedi, nella stessa direzione: in avanti, all'indietro o lateralmente (posizione del corpo arcata, carpiata o inclinata lateralmente) **chiaramente FUORI dalla linea verticale e chiaramente al di SOPRA (lontana) della superficie dell'acqua.**

- Se la tecnologia è disponibile in una competizione in cui gli atleti possono essere misurati per la conformità ai **15°-45°** gradi fuori dalla linea Verticale che corrisponde all'angolo richiesto da raggiungere.
- **0°-15°** gradi è **troppo dritto** e quindi non sbilanciato, e **inferiore a 45°** è fuori dalla definizione di VP.
- Per i Controllori Tecnici senza tecnologia - se un atleta è completamente dritto durante un'azione sbilanciata dichiarata sarà soggetto ad un Base Mark. Se un atleta è chiaramente inferiore a 45° gradi e vicino alla superficie dell'acqua sarà soggetto ad un Base Mark.



- Se una gamba si flette mentre l'altra è sbilanciata, il centro di gravità dell'atleta al di fuori dalla linea verticale, è compensato dalla flessione del ginocchio, ciò mantiene l'atleta in una posizione stabile, e quindi non viene considerato come movimento sbilanciato fuori asse.


**IN CHE MODO TUTTI QUESTI COMPONENTI DI DIFFICOLTÀ VANNO INSERITI IN UNA COACH CARD?**

La Coach Card è il documento in cui vengono descritte in modo dettagliato le Difficoltà dichiarate di una routine - Elementi Tecnici Obbligati, Ibridi Liberi e Movimenti Acrobatici. Anche le Transizione saranno dichiarate sulla Coach Card (solo nella colonna Tempo e Parte) come aiuto nel seguire l'ordine di esecuzione. Si prega di controllare questo modello a grandezza naturale come appendice alla fine del documento dopo le tabelle di difficoltà.

Per le difficoltà dell' acrobatica si prega di fare riferimento al Catalogo dell' Acrobatica di Squadra e dell'Acrobatica a Coppie.

Queste informazioni sono necessarie per completare la difficoltà dichiarata di una routine sulla Coach Card per le routine di Duo e Squadra.

Le Coach Cards online sono fornite anche dai sistemi di punteggio che supportano le competizioni World Aquatics. Istruzioni specifiche per le coach Cards online sono fornite nei pacchetti informativi della competizione, quindi assicurati che questi pacchetti siano letti attentamente con le istruzioni seguite.

	<b>COACH CARD</b> <small>In force as from 8 June 2023</small>
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**Please fill in with type or write in capital letters!**

<b>Member Federation:</b>				
<b>Competition:</b>				
<b>Event:</b>	<input type="checkbox"/> <b>PRELIMS</b>		<input type="checkbox"/> <b>FINALS</b>	
	<input type="checkbox"/> <b>Women Solo Tech</b>	<input type="checkbox"/> <b>Men Solo Tech</b>	<input type="checkbox"/> <b>Women Duet Tech</b>	<input type="checkbox"/> <b>Mixed Duet Tech</b>
	<input type="checkbox"/> <b>Women Solo Free</b>	<input type="checkbox"/> <b>Men Solo Free</b>	<input type="checkbox"/> <b>Women Duet Free</b>	<input type="checkbox"/> <b>Mixed Duet Free</b>
	<input type="checkbox"/> <b>Mixed Team Tech</b>	<input type="checkbox"/> <b>Mixed Team Free</b>	<input type="checkbox"/> <b>Acrobatic</b>	<input type="checkbox"/> <b>Combo</b>
<b>Theme:</b>				
<b>Name of competitor(s):</b>				

**ELEMENTS IN ORDER OF PERFORMANCE**

TIME	PART	EL	BASE MARK	DECLARED DIFFICULTY	BONUS	DD	TC

**Member Federation:** \_\_\_\_\_

**Date:** \_\_\_\_\_ **Signature:** \_\_\_\_\_

## IMPORTANTE - PER QUANTO RIGUARDA I MOVIMENTI DI DIFFICOLTÀ DICHIARATI/ COACH CARD:

È molto importante che gli atleti eseguano i movimenti come dichiarato sulla Coach Card e nell'ordine in cui sono stati dichiarati altrimenti si verificherà una detrazione. Consigliamo vivamente "**Fate ciò che avete dichiarato!**".

Se l'allenatore ha dichiarato un movimento o un bonus sulla Coach Card e l'atleta non lo esegue affatto (viene omesso), o non lo esegue in accordo con quanto dichiarato sulla Coach Card (il codice/tecnica è diverso o eseguito nell'ordine sbagliato rispetto a quello dichiarato), si applicherà quanto segue:

### Per un Ibrido Libero:

. Verrà applicato solo il valore del Base Mark (0.5).

. Per esempio, se viene dichiarato che un ibrido è composto da:

- Thrust livello 3 (T3), Altezza Sostenuta livello 3 (A3) e Avvitamento livello 4 (S4),

- Tuttavia, se l'atleta non esegue l'Avvitamento di livello 4 S4 dichiarato (avvitamento discendente di 1440°) ed invece esegue un S3 (avvitamento discendente 1080°) questo ibrido andrà a Base Mark (valore di 0,5).

- Si prega di notare che nel Duo o nella Squadra se **UN** atleta non esegue il movimento come dichiarato la detrazione verrà applicata.

La dichiarazione delle componenti di difficoltà dell'ibrido sulla Coach Card deve avvenire nell'esatto ordine in cui appaiono cronologicamente nell'ibrido stesso - così come descritto sopra - prima si verifica un T3, poi un A3, poi un S4. Se l'ordine sulla Coach Card non è corretto rispetto a quanto viene eseguito in acqua, si applicherà la detrazione.

### Per un Elemento Tecnico Obbligato:

- Nei Programmi Tecnici, un elemento tecnico obbligato (TRE) sarà dichiarato come TRE1a o TRE1b, TRE2a o TRE2b, TRE3a o TRE3b, TRE4a o TRE4a o TRE4b e TRE5a o TRE5b (nota: nelle discipline in cui c'è una sola opzione per un elemento non è inclusa alcuna lettera nella dichiarazione sulla Coach Card - ad esempio "TRE3").

- Gli elementi obbligati possono essere eseguiti in qualsiasi ordine, tuttavia, gli atleti devono eseguire gli elementi tecnici obbligati nell'ordine dichiarato sulla Coach Card altrimenti verrà applicata una sanzione secondo il regolamento.

- Si prega inoltre di notare che è possibile inserire movimenti aggiuntivi immediatamente prima dopo gli Elementi Obbligati dal n° 1 al 5 (all'interno dello stesso pezzo, senza interromperlo). Tali movimenti non aggiungeranno alcuna difficoltà né saranno considerati ibridi aggiuntivi e quindi non devono essere aggiunti e dichiarati sulla Coach Card .

### Per i Movimenti Acrobatici (Duo e Squadre):

- I codici dell'Acrobatica devono essere aggiunti alla Scheda Allenatore come da Catalogo Acrobatico.

- Ai Movimenti Acrobatici non eseguiti in accordo con quanto dichiarato sulla Coach Card, verrà applicato il Base Mark.

- Fare riferimento al Catalogo Acrobatico per i valori dei Base Mark dell'acrobatica



COACH CARD LEGEND:

**Acrobatics Base Mark:**

Group A	ACRO-A	Per le l' ACROBATICA, inserisci il codice acrobatico nella colonna "difficoltà dichiarata" secondo il Catalogo acrobatico.
Group B	ACRO-B	
Group C	ACRO-C	
Group P	ACRO-P	
Pair Acro	Acro-Pair	

*\*\* Per i Codici Acrobatica e i Base Mark dell'acrobatica si rimanda al Catalogo Acrobatico*

**Base Mark degli Ibridi:**

Il valore del Base Mark è fissato a 0,5 viene aggiunto al valore del DD degli ibridi, ed è il valore (0,5) a cui l'ibrido andrà se non verranno eseguite correttamente le difficoltà dichiarate.

**Famiglie degli Ibridi e Bonus:**

Famiglie (gruppi):		Famiglia + Livello e Codice:
Thrusts	T	TB, T1-T9
Avvitamenti:		
Avvitamento – ascendente/discendente	S	SB, S1-S10
Avvitamento – combinato	SC	SCB, SC1-SC6
Avvitamento – combinato bidirezionale	SCD	SCDB, SCD1-SCD6
Rotazioni (Incl. Torsioni, Piroette e Swirls)		RB, R1-R9
Swirl	R	RB, R1-R4
Rotazioni ad una gamba	1R	1RB, 1R1-1R6
Rotazioni a due gambe	2R	2RB, 2R1-2R10
Rotazioni bidirezionali	RD	RD1-RD6
rotazioni Sbilanciate	RU	RU1-RU10
Da Verticale apertura in Spaccata	RO	ROB-RO1
Da Spaccata chiusura in Verticale	RC	RCB-RC1
Flessibilità	F	FB, F1-F10
Altezza Sostenuta	A	AB, A1-A8
Connessioni		
Connessioni (2-3 atleti)	C	CB, C1-C7
Connessioni (4-5-8-10 atleti)	C+	CB+, C1+-C7+
Cambi di Formazione	PC	1PC, 2PC, ecc..
<p><b>Nei Thrusts, Altezza Sostenuta, Flessibilità e Connessioni quando più Tecniche sono raggruppate insieme nello stesso livello, ogni Tecnica è stata identificata con una lettera a, b, c, d, e, f per assicurare chiarezza di quanto è stato dichiarato.</b></p>		

**Elementi Tecnici Obbligati:**

Element 1	Element 2	Element 3	Element 4	Element 5
TRE1a	TRE2a	TRE3a	TRE4a	TRE5a
TRE1b	TRE2b	TRE3b	TRE4b	TRE5b

**CALCOLATORE DELLE DIFFICOLTA' (EXCEL TEMPLATE TOOL)**

È stato sviluppato un calcolatore di difficoltà progettato come un formato di Coach Card, in un modello di Excel ed è disponibile per gli allenatori che possono usarlo e modificarlo in base alle loro esigenze per aiutarli a creare una strategia per le difficoltà delle routines. Si tratta di uno strumento e di una risorsa per gli allenatori e **NON** è destinato ad essere utilizzato per la compilazione delle Coach Cards da presentare alle competizioni. Prendete dimestichezza con questo strumento e fatelo vostro, sempre rispettando i valori previsti dalla Tabella delle difficoltà degli Ibridi e dal Catalogo Acrobatico in vigore. Gli aggiornamenti del calcolatore saranno effettuati in base alle necessità per rimanere aggiornati con i valori riconsiderati.

L'utente può inserire i codici dei movimenti e dei bonus per calcolare la difficoltà degli ibridi, oltre ad aggiungere i codici degli elementi tecnici obbligati. Fare riferimento alla tabella "LEGENDA" del foglio di calcolo per tutti i codici (è importante). Quando si inserisce un codice, il valore apparirà automaticamente nella cella sotto al codice. I valori dell'Acrobatica, basati sul Catalogo Acrobatico devono essere aggiunti manualmente a questo punto per questa versione. L'utente, se preferisce, può anche aggiungere tutti i valori manualmente.

Potete trovare questo strumento su World Aquatics Learning Platform:

<https://learning.fina.org/coaches-education-artistic-swimming/>

## TABELLA DELLE DIFFICOLTA' DEGLI IBRIDI - NOTE IMPORTANTI (OTTOBRE 2024)

- **Tutti gli ibridi partiranno da un valore di base o "Base Mark" di 0,50 al quale verranno aggiunti i valori dei codici delle difficoltà prescelte per la costruzione dell'ibrido.**
  - Ogni **Programma Libero** (Senior, Junior, Ragazzi, Esordienti A) **DEVE** includere una tecnica di ogni famiglia (ad eccezione delle connessioni nel Solo). Tutti gli atleti devono eseguire la tecnica (stesso codice) all'interno della stessa dichiarazione riportata sulla Coach Card (non si può fattorizzare). **Esempio:** se l'elemento è un Thrust Livello 3a (Thrust con discesa verticale). Quando viene dichiarato un **T3a** sulla coach card, questo può essere eseguito in 8 tutti sincronizzati, oppure in sequenza 4 e 4, 2/2/2/2 o in qualsiasi tipo di azione in sequenza
  - In ogni Ibrido si potrà effettuare fino ad un massimo di **5 dichiarazioni per ogni famiglia, con un limite massimo di 3 dichiarazioni per ogni tecnica.**
  - Per gli Avvitamenti (S) e per le Rotazioni (R), si potranno fare 5 dichiarazioni x la **famiglia "S"** e 5 dichiarazioni x la **famiglia "R"** in ogni ibrido, ma con un massimo di 3 tecniche specifiche. Ogni codice Avvitamento (S) o Rotazione (R) nelle Tavole rappresenta una tecnica specifica.
  - **Esempio: per le Rotazioni si può dichiarare: 3x 2R1 (Piroetta 360° a 2 gambe) e 2x R01 (Rotazione 360° aprendo da Verticale a Spaccata).**
  - Nelle altre famiglie (Thrust, Altezza Sostenuta, Flessibilità e Connessioni) nelle quali alcune abilità sono raggruppate in un livello unico, ogni tecnica è stata etichettata come **a, b, c, d, e o f** per garantire chiarezza su ciò che viene dichiarato (ad esempio nel livello di Flessibilità 1 ora compaiono: F1a, F1b e F1c).
  - **Esempio: per la Flessibilità si potrà dichiarare: 1 x F7, 3 x F5a e 1 x F1a (da Arco in Superficie a Verticale, 3 x F5a (da Cavaliere a Verticale o Coda di Pesce) e 1 x F1a (Spaccata rapida).**
  - **Famiglia dei Thrust:** Ogni volta che si parla di "Thrust" si intende a due gambe, altrimenti viene chiaramente indicato ad sola una gamba.
  - **Famiglia degli Avvitamenti:**
    - **Gli Avvitamenti ascendente e discendente non sono differenziati,** ad esempio un S1 (avvitamento 360° con una o due gambe) può essere ascendente o discendente.
    - Quando viene indicato un Avvitamento "Combinato", vuol dire che può essere sia combinato semplice (discendente - ascendente) o combinato inverso (ascendente - discendente).
- **I Programmi Tecnici e Liberi di Squadra, ed il Libero Combinato includeranno un bonus per ogni Cambio di Formazione eseguito, in modo chiaro, del valore di 0,20 ciascuno.**

L	THRUSTS (T)	AVVITAMENTI (S)	ROTAZIONI incl. Torsioni, Piroette /Swirls (R)	ALTEZZA SOSTENUTA (A)	FLESSIBILITÀ (F)	CONNESSIONI (C)		
(B) A S I C	Thrust con una o due gambe seguito da una sbattuta sulla superficie	<b>SB = 0.15</b> <b>SCB = 0.35</b> <b>SCDB = 0.40</b>	Avv. 180° (1 o 2 gambe) Avv. Combinato 180° (1 o 2 gambe) Avv. Combinato bidirezionale 180° (1 o 2 gambe)	<b>RB = 0.10</b> <b>1RB = 0.15</b> <b>2RB = 0.20</b> <b>ROB = 0.25</b> <b>RCB = 0.25</b>	Swirl 180°/Rotazioni 180° non sostenute o con movimenti up-down Torsione/Piroetta 180° ad 1 Gamba Torsione/Piroetta 180° a 2 Gambe (VP) VP aprendo in Spaccata 180° Spaccata chiudendo in VP 180°	Da Tuck inverso (Kip), Tavola o una variante, a qualsiasi posizione ad 1 singola gamba.	Da Posizione Supina ad Arco di Superficie o Arco di Superficie Gamba Flessa	Corpo in Posizione Carpiata con le gambe sulla superficie dell'acqua o in qualsiasi posizione al di fuori dell'area del "CONO" VP (guardando in qualsiasi direzione), OPPURE avvolgendo una gamba attorno al corpo (attorno alle anche).
	<b>TB = 0.30</b>				<b>AB = 0.05</b>	<b>FB = 0.05</b>	<b>CB = 0.10</b> <b>CB+ = 0.20</b>	
1	Thrust con una gamba seguito da una discesa verticale	<b>S1 = 0.35</b> <b>SC1 = 0.80</b> <b>SCD1 = 0.85</b>	Avv. 360° (1 o 2 gambe) Avv. Combinato 360° (1 o 2 gambe) Avv. Combinato bidirezionale 360° (1 o 2 gambe)	<b>R1 = 0.20</b> <b>1R1 = 0.35</b> <b>2R1 = 0.45</b> <b>RD1 = 0.50</b> <b>RU1 = 0.55</b> <b>RO1 = 0.55</b> <b>RC1 = 0.55</b>	Swirl 360°/Rotazioni 360° non sostenute o con movimenti up-down Torsione/Piroetta 360° ad 1 Gamba Torsione/Piroetta 360° (VP) Bidirezionale Torsione/Piroetta 360° (VP) Unbalanced Torsione/Piroetta 360° (VP) VP aprendo in Spaccata 360° Spaccata chiudendo in VP 360°	a. Da Carpiata a qualsiasi posizione ad 1 singola gamba. b. Discesa in Verticale ad una gamba c. Da Tuck inverso (Kip), Tavola o una variante, a VP (2 Gambe). d. Chiusura in VP da Coda di Pesce, VP Gamba Flessa o Spaccata	a. Spaccata rapida da qualsiasi posizione b. Posizione rapida di Cavaliere c. Da Arco in Superficie Gamba Flessa a Cavaliere (distendendo la Gamba Flessa in Cavaliere)	a. Connessione in qualsiasi posizione di Verticale ad una gamba (nell'area del "cono") connettendosi con la gamba "inferiore" (gamba non VP), in qualsiasi direzione. b. Connessione di una gamba inferiore con la coscia di una gamba in Verticale (rivolti nella stessa direzione) OPPURE avvolgere una gamba attorno al corpo (bacino) - rivolti in qualsiasi direzione.
	<b>T1 = 0.45</b>				<b>A1 = 0.10</b>	<b>F1 = 0.10</b>	<b>C1 = 0.20</b> <b>C1+ = 0.30</b>	
2	a. Thrust con una gamba seguito da Avv.180° b. Thrust con una gamba seguito da una Piroetta di 180° e una sbattuta	<b>S2 = 0.75</b> <b>SC2 = 1.60</b> <b>SCD2 = 1.65</b>	Avv. 720° (1 o 2 gambe) Avv. Combinato 720° (1 o 2 gambe) Avv. Combinato bidirezionale 720° (1 o 2 gambe)	<b>R2 = 0.40</b> <b>1R2 = 0.75</b> <b>2R2 = 0.95</b> <b>RD2 = 1.05</b> <b>RU2 = 1.15</b>	Swirl 720° Torsione 1 Gamba 720° Torsione 720° (VP) Bidirezionale Torsione 720° (VP) Unbalanced (sbilanciata) Torsione 720° (VP)	a. Discesa in Verticale (VP) (con o senza movimenti isolati) b. Da Carpiata a Verticale Gamba Flessa o a Coda di Pesce ecc. mentre si ruota di 180°.	a. Passo di Uscita avanti (fino all'uscita della testa) b. Da Spaccata a Carpiata (Arco di 180° con Gamba Tesa) c. Variazioni di Spaccata in superficie (dimosrarne almeno 2 diverse, dx, sx, frontale)	a. Connessione frontale con una gamba verticale (nell'area del "cono") - connessione faccia a faccia b. Connessione una gamba dietro una gamba avanti (nell'area del "cono" VP) c. Connessione C1 con una rotazione di almeno 180° alla massima altezza
	<b>T2 = 0.50</b>				<b>A2 = 0.15</b>	<b>F2 = 0.20</b>	<b>C2 = 0.30</b> <b>C2+ = 0.40</b>	

L	THRUSTS (T)	AVVITAMENTI (S)		ROTAZIONI <i>incl. Torsioni, Piroette / Swirls(R)</i>		ALTEZZA SOSTENUTA (A)	FLESSIBILITÀ (F)	CONNESSIONI (C)	
3	<p>a. Thrust e discesa verticale</p> <p>b. Thrust con una gamba seguito da Avv. 360°</p> <p>c. Thrust con una gamba seguito da Piroetta 180° e discesa</p> <p>d. Thrust con flessibilità seguito da una sbattuta</p>	<p><b>S3 = 1.15</b></p> <p><b>SC3 = 2.40</b></p> <p><b>SCD3 = 2.45</b></p>	<p>Avv. 1080° (2 Gambe)</p> <p>Avv. Combinato 1080° (2 Gambe)</p> <p>Avv. Combinato bidirezionale 1080° (2 Gambe)</p>	<p><b>R3 = 0.60</b></p> <p><b>1R3 = 1.15</b></p> <p><b>2R3 = 1.45</b></p> <p><b>RU3 = 1.75</b></p>	<p>Swirl 1080°</p> <p>Torsione 1 Gamba 1080°</p> <p>Torsione 1080° VP (2 Gambe)</p> <p>Unbalanced (sbilanciata) Torsione 1080° VP</p>	<p>a. Da Carpiata a Verticale (VP) (alzata di Marsuino)</p> <p>b. Salita in Verticale con 1 o 2 Gambe (con o senza movimenti isolati)</p>	<p>a. Da Spaccata a Spaccata attraverso VP (cambiando gamba)</p> <p>b. Rotazione di Ariana</p> <p>c. Combinazione di Posizioni di Cavaliere dx e sx</p>	<p>Connessione ad una gamba <u>indietro</u> o <u>laterale</u> (nell'area del "cono" VP)</p>	
	<b>T3 = 0.65</b>								
4	<p>a. Thrust con una gamba seguito da Avv. 720°</p> <p>b. Thrust con flessibilità e discesa</p> <p>c. Thrust seguito da Avv. 180°</p> <p>d. Flying Fish (con discesa)</p> <p>e. Thrust seguito da Piroetta 180° e una sbattuta</p>	<p><b>S4 = 1.55</b></p> <p><b>SC4 = 3.20</b></p> <p><b>SCD4 = 3.25</b></p>	<p>Avv. 1440° (2 Gambe)</p> <p>Avv. Combinato 1440° (2 Gambe)</p> <p>Avv. Combinato bidirezionale 1440° (2 Gambe)</p>	<p><b>R4 = 0.80</b></p> <p><b>1R4 = 1.55</b></p> <p><b>2R4 = 1.95</b></p> <p><b>RD4 = 2.15</b></p> <p><b>RU4 = 2.35</b></p>	<p>Swirl 1440°</p> <p>Torsione 1 Gamba 1440°</p> <p>Torsione 1440° VP (2 Gambe)</p> <p>Bidirezionale Torsione 1440° (VP)</p> <p>Unbalanced (sbilanciata) Torsione 1440° (VP)</p>	<p>a. Da Carpiata a qualsiasi posizione ad 1 singola gamba (VP Gamba Flessa, Coda di Pesce, ecc.) mentre si ruota a 360°</p> <p>b. Da Carpiata a VP mentre si ruota di 180°</p>	<p>a. Da Posiz. Prona Gamba Flex ad Arco in Sup. Gamba Flex oppure da Posiz. Prona a Spaccata con gamba tesa.</p> <p>b. Da Arco in Superficie a Cavaliere o a Spaccata con gamba tesa.</p> <p>c. Da Arco in Superficie Gamba Flex a Verticale Gamba Flex</p> <p>d. Da Arco in Sup. Gamba Flex a Cavaliere (sollevare la gamba tesa e stendere sulla superficie la gamba flessa)</p> <p>e. Da Coda di Pesce a Cavaliere (sul piano orizzontale, lungo la superficie)</p> <p>f. Da Coda di Pesce a Cavaliere (attraverso VP)</p>	<p>Connessione a due gambe (entrambe le gambe devono essere connesse nell'area "cono" VP), in qualsiasi direzione.</p>	
	<b>T4 = 0.80</b>								

L	THRUSTS (T)	AVVITAMENTI (S)	ROTAZIONI incl. Torsioni, Piroette /Swirls(R)	ALTEZZA SOSTENUTA (A)	FLESSIBILITÀ (F)	CONNESSIONI (C)		
5	<p>a. Thrust seguito da Avv. 360°</p> <p>b. Thrust seguito da Piroetta 180° e discesa</p> <p>c. Thrust con Flessibilità seguito da Avv. 180°</p> <p>d. Flying Fish Avv.180° o Thrust Coda di Pesce e Avv. Elicopter 180°</p> <p>e. Thrust a una gamba con Piroetta 180° seguito da Avv. 360°</p>	<p><b>S5 = 1.95</b></p> <p><b>SC5 = 4.00</b></p> <p><b>SCD5 = 4.05</b></p>	<p>Avv. 1800° (2 Gambe)</p> <p>Avv. Combinato 1800° (2 Gambe)</p> <p>Avv. Combinato bidirezionale 1800° (2 Gambe)</p>	<p><b>1R5 = 1.95</b></p> <p><b>2R5 = 2.45</b></p> <p><b>RU5 = 2.95</b></p>	<p>Torsione 1 Gamba 1800°</p> <p>Torsione 1800° VP (2 Gambe)</p> <p>Unbalanced Torsione (sbilanciata) 1800° VP (2 Gambe)</p>	<p>Da Carpiata a VP mentre si ruota di 360°</p>	<p>a. Da Cavaliere a Verticale o Coda di Pesce passando attraverso la Verticale (VP)</p> <p>b. Da Arco in Sup. Gamba Flessa a Verticale (VP)</p> <p>c. Rotazione di 180° in Posizione di Cavaliere</p>	<p>Connessione con una gamba Verticale nell'area del "cono", ruotando di 180° alla massima altezza. Rivolti in qualsiasi direzione.</p>
	<b>T5 = 0.90</b>							
6	<p>a. Thrust con flessibilit à seguito da Avv. 360°</p> <p>b. Thrust con Piroetta 180° seguito da Avv. 360°</p> <p>c. Flying Fish Avv. 360° o Thrust Coda di Pesce e Avv. Elicopter 360°</p>	<p><b>S6 = 2.35</b></p> <p><b>SC6 = 4.80</b></p> <p><b>SCD6 = 4.85</b></p>	<p>Avv. 2160° (2 Gambe)</p> <p>Avv. Combinato 2160° (2 Gambe)</p> <p>Avv. Combinato bidirezionale 2160° (2 Gambe)</p>	<p><b>1R6 = 2.35</b></p> <p><b>2R6 = 2.95</b></p> <p><b>RD6 = 3.35</b></p> <p><b>RU6 = 3.55</b></p>	<p>Torsione 1 Gamba 2160°</p> <p>Torsione 2160° VP (2 Gambe)</p> <p>Bidirezionale Torsione 2160° VP (2 Gambe)</p> <p>Unbalanced (sbilanciata) Torsione 2160° VP (2 Gambe)</p>	<p>Altezza sostenuta con una gamba o una combinazione di movimenti ad una o due gambe che durano 3" o più secondi</p> <p>o</p> <p>Movimenti isolati eseguiti in una posizione stabile e fissa ad una gamba (entro la definizione VP di 0°-45° gradi) i movimenti isolati devono essere eseguiti con la gamba (non fissa), della durata di 3" o più secondi.</p> <p>o</p> <p>Una combinazione delle due tecniche</p>	<p>a. Ciclone (Da Arco in Sup.Gamba Flex Piroetta 180° arrivando in VP)</p> <p>b. Rotazione di 360° in Posizione di Cavaliere</p> <p>c. Da Cavaliere chiusura in Verticale mentre si ruota di 180°</p> <p>d. <b>Spaccata piatta/</b> Varianti di Posizioni di Spaccata sostenute in superficie per 3" o più secondi</p>	<p>a. Connessione con due gambe in Verticale nell'area del "cono", ruotando di almeno 180° alla massima altezza. Rivolti in qualsiasi direzione.</p> <p>b. Connessione con una gamba Verticale nell'area del "cono", ruotando di almeno 360° alla massima altezza. Rivolti in qualsiasi direzione.</p>
	<b>T6 = 1.10</b>							

L	THRUSTS (T)	AVVITAMENTI (S)	ROTAZIONI incl. Torsioni, Piroette / Swirls(R)	ALTEZZA SOSTENUTA (A)	FLESSIBILITÀ (F)	CONNESSIONI (C)	
7	Thrust seguito da Avv. 720°	S7 = 2.75	Avv. 2520° (2 Gambe)	2R7 = 3.45 Torsione 2520° VP (2 Gambe)  RU7 = 4.15 Unbalanced (sbilanciata) Torsione 2520° VP (2 Gambe)	Altezza sostenuta in VP che duri 3" o più secondi	Da Arco in Superficie a VP	Connessione con due gambe in Verticale nell'area del "cono", ruotando di almeno 360° alla massima altezza. Rivolti in qualsiasi direzione.
	T7 = 1.50						
8	Thrust con flessibilità seguito da Avv. 720°	S8 = 3.15	Avv. 2880° (2 Gambe)	2R8 = 3.95 Torsione 2880° VP (2 Gambe)  RU8 = 4.75 Unbalanced (sbilanciata) Torsione 2880° VP (2 Gambe)	Altezza sostenuta mostrata almeno 3" secondi o più in VP eseguita in una posizione sbilanciata	a. Da Cavaliere chiusura in Verticale mentre si ruota di 360°  b. Da Arco in Sup. Gamba Flex a Verticale ruotando di 360° (Nova ruotando 360°)	
	T8 = 1.70						
9	a. Thrust all'altezza di 8,5 (vita) o più alto, seguito da Avv. 1080° o più  b. Thrust all'altezza di 8,5 (vita) o più alto, seguito da uno stop evidente (chiaramente fermandosi - altezza stabile dimostrata per 1 secondo o più) in VP sopra alle ginocchia o più in alto	S9 = 3.55	Avv. 3240° (2 Gambe)	2R9 = 4.45 Torsione 3240° VP (2 Gambe)  RU9 = 5.35 Unbalanced (sbilanciata) Torsione 3240° VP (2 Gambe)		Da Arco in Superficie a Verticale ruotando di 180°	
	T9 = 2.00						
10		S10 = 3.95	Avv. 3600° (2 Gambe)	2R10 = 4.95 Torsione 3600° (VP) (2 Gambe)  RU10 = 5.95 Unbalanced (sbilanciata) Torsione 3600° VP (2 Gambe)		Da Arco in Superficie a Verticale ruotando di 360°	
						F10 = 1.30	



**WORLD  
AQUATICS**



# **GUIDA PER LA VALUTAZIONE DELLA SINCRONIA**

**VERSIONE 3.0  
in vigore dal 1 OTTOBRE 2024**



# 1. VALUTAZIONE DELLA SINCRONIA

## A. INTRODUZIONE

Il pannello della Sincronia è composto da tre Controllori Tecnici per la sincronia, opererà solo nelle routine di Duo e di Squadra (Squadra Tecnica, Libera, Libero Combinato e Routine Acrobatica).

L'obiettivo è identificare oggettivamente gli errori di sincronia durante l'esecuzione della routine e, di conseguenza calcolare le detrazioni.

### Definizione di sincronia :

La sincronia è la precisione dei movimenti all'unisono tra loro. Significa avere delle azioni che avvengano nello stesso momento o che corrispondano esattamente nella forma e nel disegno.

La non sincronia può anche essere intesa come un' **AZIONE NON UGUALE** (o errore di precisione) quando si confrontano due o più atleti che eseguono i movimenti contemporaneamente.

Le azioni disuguali possono essere dovute a errori di tempismo e/o di disegno dei movimenti che rendono il "quadro" non preciso, accurato e/o perfetto rispetto a ciò che prevedeva la coreografia.

### Definizione di AZIONE NON UGUALE:

È un movimento eseguito da due o più atleti con una differenza di tempi di esecuzione o di posizioni durante i movimenti (disegno/forma). I movimenti che sono stati coreografati intenzionalmente come movimenti differenti, non saranno penalizzati.

### Una differenza di tempo:

- I movimenti non vengono eseguiti all'unisono l'uno con gli altri.
- Le azioni non avvengono esattamente con lo stesso tempismo.

### Una differenza di posizionamento (design/forma):

- C'è una differenza nella posizione della testa, delle braccia, delle gambe o di altre parti del corpo coinvolte nel movimento.
- C'è una differenza di altezza rispetto al livello dell'acqua della testa, delle braccia, delle gambe o di altre parti del corpo utilizzate nel movimento.
- C'è una differenza nelle distanze fra gli atleti e nel disegno della formazione.

**Nota:** quando si osservano due o più atleti che mostrano una posizione diversa, non si sa quale sia quella voluta o corretta, cioè non sempre si sa chi ha commesso l'errore, ma si vede chiaramente la differenza, vuol dire che si tratta di un'azione non uguale.



Un esempio di differenza di posizionamento:

Fig. 1: Il disegno, la direzione delle gambe e l'altezza del livello dell'acqua sulle gambe non mostrano una "immagine perfetta" di ciò che dovremmo osservare. Poiché si tratta solo di non possiamo parlare di errore di tempismo.

## **B. PRINCIPI GENERALI RELATIVI AGLI ERRORI DI SINCRONIA :**

1. I Controllori Tecnici della Sincronia iniziano a contare le azioni disuguali quando inizia l'accompagnamento musicale.

2. Quando si verificano contemporaneamente un errore di tempismo e un errore di posizione (forma/design), i controllori registreranno un solo errore (azione disuguale).

3. Per tutti i movimenti e le posizioni per i quali esiste un'indicazione precisa sui gradi di deviazione dell'esecuzione (ad es. Posizione Verticale e discesa Verticale, gamba perpendicolare nella Posizione di Gamba di Balletto, Posizione di Cavaliere, Posizione Coda di Pesce/Gru), i giudici degli Elementi ne terranno conto anche nel loro punteggio di esecuzione.

4. Le routine avranno un numero di errori pari a quelli che verranno osservati dai Controllori della Sincronia e convalidati dal sistema - quindi illimitati. Possono essere più di uno durante lo stesso Ibrido o nella stessa sequenza di transizione. Ciò significa che ogni movimento è suscettibile a generare un errore di sincronia (azione disuguale). Due degli esempi più significativi sull'accumulo continuo di detrazioni sono:

- Un ibrido che inizia in modo non sincronizzato e mantiene una differenza di tempo fino alla fine. Ogni movimento ritardato sarà conteggiato come un errore di sincronia (azione ineguale).
- Una rotazione in cui una differenza di tempismo o di posizionamento può verificarsi durante l'intera rotazione. Nella Guida introduttiva per l'applicazione della dichiarazione delle difficoltà si afferma che ogni 180° di rotazione è considerata come un unico movimento, e quindi una differenza di tempismo dall'inizio alla fine di un avvitamento (o di una torsione) di 720° potrebbe accumulare un massimo di 4 azioni disuguali cioè errori (piccoli o evidenti).

5. Quando i movimenti sono molto veloci, il controllore registra tante azioni disuguali quante ne vede con la limitazione di tempo del sistema di convalida; vale a dire che i controllori possono registrare solo una azione differente ogni 0,5 secondi circa.

## C. DEFINIZIONE DEGLI ERRORI DI SINCRONIA

Gli errori di sincronizzazione sono definiti in TRE categorie: Piccoli, Ovvi o Gravi:

<b>Piccoli</b>	<b>Lievi differenze che non possono essere considerate come due movimenti differenti ma che distorcono l'immagine di una perfetta sincronia .</b>
	<p>I piccoli errori di sincronia comprendono:</p> <ul style="list-style-type: none"><li>. Lievi differenze nel tempismo</li><li>. Tutte le differenze di posizione (disegno/forma) saranno considerate un piccolo errore (in quanto considerate anche dal pannello Elementi).</li><li>. Formazioni e cambi di formazione non accurati nell'allineamento, nelle proporzioni delle distanze e nel disegno</li><li>. Differenze degli angoli o di altezze</li><li>. Direzioni non parallele (per es. Passo di Uscita non paralleli)</li></ul> <p><a href="https://vimeo.com/646159124/b2f4ba969a">https://vimeo.com/646159124/b2f4ba969a</a></p>
<b>Ovvi</b>	<b>Qualsiasi differenza non intenzionale nell'abbinamento che produce l'effetto di due movimenti eseguiti uno dopo l'altro.</b>
	<p>Gli errori ovvi di sincronia includono</p> <ul style="list-style-type: none"><li>. Differenza evidente nei tempi (uno dopo l'altro)</li></ul> <p><a href="https://vimeo.com/646160065/6b4fcec916">https://vimeo.com/646160065/6b4fcec916</a></p>
<b>Gravi</b>	<b>Qualsiasi errore che produca un'alterazione del contenuto della routine (mancanza di uno o più movimenti da parte di uno o più atleti ).</b>
	<p>Gli errori di sincronia Gravi includono:</p> <ul style="list-style-type: none"><li>. Un'alterazione del contenuto della routine da parte di uno o più atleti (movimenti mancanti).</li><li>. Qualsiasi alterazione (movimento mancante) conta come errore grave, per esempio anche se si tratta di una sola bracciata veloce a dorso non eseguita da un atleta.</li><li>. Tutti gli errori gravi devono essere sottoposti a revisione video da parte del Giudice Arbitro, in quanto comportano la maggiore detrazione. <b>Il Giudice Arbitro deve assicurare che il processo di revisione sia eseguito correttamente, ma non partecipa alla decisione di assegnazione degli errori gravi</b></li></ul> <p><a href="https://vimeo.com/646160851/ac1a25b6e2">https://vimeo.com/646160851/ac1a25b6e2</a></p>

**\*Nota:** osservando le diverse routine, si potrebbe pensare che alcuni degli errori osservati come "Piccoli" in atleti più giovani o via di sviluppo, potrebbero essere considerati "Ovvi" in atleti più grandi ed esperti. Ciò è dovuto alla velocità del conteggio e alla velocità del movimento: la velocità aggiunge più rischi alla sincronia.

Ad esempio: quando gli atleti lavorano a velocità più elevate (come 4 movimenti al secondo), c'è più rischio di commettere errori "Ovvi" (visualizzare due movimenti diversi) rispetto a quando i movimenti nelle routine sono più lenti (come 1 movimento al secondo). I movimenti eseguiti 1 al secondo hanno bisogno di 1 secondo intero di differenza per sembrare due movimenti diversi.

## 2. PROCEDURE

### A. Utilizzo del dispositivo per la Sincronia o dell'App

**Come si calcola il risultato finale per il pannello della sincronia:**

Ci sarà un pannello di tre controllori tecnici della sincronia, ognuno di loro con una applicazione per la sincronia su tablet o con un dispositivo di penalizzazione con tre pulsanti. Ogni pulsante avrà un colore diverso:

**IL VERDE** sarà premuto per gli errori **Piccoli**.

**IL GIALLO** sarà premuto per gli errori **Ovvi**.

**IL ROSSO** sarà premuto per gli errori **Gravi**.

Sarà calcolata la **MEDIA** degli errori piccoli e ovvi dei tre Controllori Tecnici per le deduzioni degli errori di sincronia. Se venissero identificati degli errori gravi dai STC, le deduzioni verranno applicate secondo il procedimento descritto nel punto C.

### B. METODO CARTA E MATITA (senza dispositivo o app di sincronia)

Se l'implementazione del dispositivo o dell'app di sincronia non è possibile, il pannello dei controllori di sincronia può utilizzare il metodo "carta e matita".

Per questo metodo è necessario realizzare una tabella stampata di una pagina per ciascun controllore di sincronia con tre colonne una per gli errori piccoli, una per gli errori ovvi e una per gli errori gravi. (si veda il modello alla fine di questo documento). I controllori di sincronia segnano ogni errore **Piccolo (P)**, **Ovvio (O)** e **Grave (G)** che identificano con un segno di spunta ✓. Ogni controllore somma quindi il numero totale di errori. La **media** dei 3 STC degli errori piccoli e ovvi viene applicata per la deduzione degli errori di sincronia. Se venissero identificati degli errori gravi dai STC, le deduzioni verranno applicate secondo il procedimento descritto nel punto C.

### C. REVISIONE DEGLI ERRORI GRAVI DI SINCRONIA

1. Se un STC rileva un errore grave, verrà revisionato il video dall'intero pannello con la supervisione del Giudice Arbitro.
2. Nel caso in cui ci sia presente il dispositivo elettronico, il Giudice Arbitro vedrà automaticamente la presenza dell'errore grave e autorizzerà la revisione del video.

3. Nel caso si usi il metodo Carta e Matita, i 3 STC dovranno comunicare al Giudice Arbitro che hanno identificato uno o più errori gravi.

4. Il Giudice Arbitro, a quel punto, supervisionerà la revisione video degli errori gravi insieme al pannello dei 3 STC.

5. Il video potrà essere rivisto al massimo una (1) volta in slow motion per ogni parte contenente un errore grave identificato.

6. Per assegnare o non assegnare un errore grave almeno due (2) dei tre (3) STC devono essere d'accordo.

7. Alla fine della revisione il Giudice Arbitro comunicherà all'addetto al computer la decisione finale dei STC riguardo l'errore/gli errori grave/i.

## D. DEDUZIONI

I valori di detrazione predeterminati per ogni azione disuguale convalidata:

<b>Piccoli</b>	- 0,1
<b>Ovvi</b>	- 0,5
<b>Gravi</b>	- 3,0

Il totale degli errori di sincronia sarà dedotto dal punteggio totale degli Elementi.

		<b>Small Errors</b>	<b>Obvious Errors</b>	<b>Major Errors</b>
<b>ROUTINE A</b>	STC-1	14	3	0
	STC-2	16	4	0
	STC-3	12	2	0
	Average:	14	3	0
	Deduction:	$14 \times 0.1 = 1.4$	$3 \times 0.5 = 1.5$	$0 \times 3.0 = 0$
	Total:	2.9		
<b>ROUTINE B</b>	STC-1	20	5	2
	STC-2	17	7	1
	STC-3	24	4	2
	Average:	20.3	5.3	2 (video review*)
	Deduction:	$20.3 \times 0.1 = 2.03$	$5.3 \times 0.5 = 2.67$	$2 \times 3.0 = 6.0^*$
	Total:	10.7		

\* Nota: la segnalazione degli errori gravi innescherà il processo di revisione video, in questo esempio dopo la revisione viene stabilito dal pannello dei STC (con supervisione del Giudice Arbitro **che assicura la corretta procedura di revisione**) che gli errori gravi sono stati 2. Il Giudice Arbitro confermerà la deduzione all'addetto al computer.





## Numero stabilito di Elementi per i Programmi Tecnici e Liberi

Senior / Junior	TEMPI (+/- 5 sec)	Totale Elementi Richiesti	Sintesi
Solo Tecnico	2:00	7	Un totale di 5 Elementi Tecnici Obbligati e 2 Ibridi Liberi
Solo Libero	2:15	7	Un totale di 7 Ibridi Liberi
Duo Tecnico	2:20	8	Totale di 5 Elementi Tecnici Obbligati, 2 Ibridi Liberi e 1 Mov.Acrob. a coppie.
Duo Libero	2:45	9	Totale 7 Ibridi liberi, 2 spinte a coppie
Duo Misto Tecnico	2:20	8	Totale di 5 Elementi Tecnici Obbligati, 2 Ibridi Liberi (uno dei quali deve includere un Ibrido in connessione ) e 1 Mov. Acrob. a coppie
Duo Misto Libero	2:45	9	Totale di <b>6</b> Ibridi Liberi (uno dei quali deve <b>contenere</b> un'azione in connessione), <b>3 Movimenti Acrobatici a coppie: un sollevamento al di sopra della testa, un Salto o un Lancio ed uno a propria scelta. + Ulteriori "movimenti" richiesti per il Duo Misto libero: Due (2) movimenti in connessione in superficie con spostamento.</b>
Squadra Tecnica	2:50	9	Totale di 5 Elementi Tecnici Obbligati e 3 Ibridi Liberi (uno dei quali deve includere un'azione di Sequenza), e 1 Movimento Acrobatico Obbligato*
Squadra Libera	3.30	11	Totale di 7 Ibridi liberi e 4 Movimenti Acrobatici liberi*
Routine Acrobatica	3.00	6	<b>6</b> Movimenti Acrobatici* a libera scelta + le Transizioni sono libere, ma non viene assegnata alcuna difficoltà + gli Ibridi sono liberi ma <u>non viene assegnata alcuna difficoltà</u> (da 6 a 10 atleti)
Ragazzi (13-15)	TEMPI (+/- 5 sec)	Totale Elementi Richiesti	Sintesi
Solo Libero	2:00	6	Totale di 6 Ibridi liberi
Duo Libero	2:30	7	Totale di 6 Ibridi liberi e 1 Mov. Acr. a coppie
Duo Misto Libero	2:30	7	Totale di <b>5</b> Ibridi liberi (uno dei quali i deve includere un'azione in connessione), <b>2</b> Movimenti Acrobatici a coppie. <b>+Ulteriori "movimenti" richiesti per il Duo Misto libero: Due (2) movimenti in connessione in superficie con spostamento.</b>
Squadra Libera	3:00	9	Totale 6 Ibridi Liberi e 3 Movimenti Acrobatici* (limite di sicurezza). <b>+ 2 Elementi Obbligati eseguiti all'interno di uno qualsiasi dei 6 Ibridi, entrambi totalmente sincronizzati: un (1) Thrust (T1-T9) e (1) Avvitamento Discendente 720° con una o due gambe (R3).</b>
Libero Combinato	3:00	9	4 Movimenti Acrobatici (entro i limiti di sicurezza) + Transizioni libere + <u>SOLAMENTE</u> 1 Ibrido nel Solo, 1 Ibrido nel Duo, e 3 Ibridi di Squadra (da 6 a 10 atleti)
Esordienti A	TEMPI (+/- 5 sec)	Totale Elementi Richiesti	Sintesi
Solo Libero	2:00	5	Totale di 5 Ibridi liberi
Duo Libero	2:30	6	Totale di 5 Ibridi liberi e un Movimento Acrobatico a coppie
Duo Misto Libero	2:30	6	Totale di 5 Ibridi liberi ( <b>uno dei quali deve contenere un' azione in connessione</b> ), 1 Movimento Acrobatico a coppie. <b>+Ulteriori "movimenti" Richiesti per il Duo Misto libero: Due (2) movimenti in connessione in superficie con spostamento</b>
Squadra Libera	3:00	8	Totale di <b>5</b> Ibridi liberi e 3 Movimenti Acrobatici (entro i limiti di sicurezza)
Libero Combinato	3:00	8	3 Movimenti Acrobatici (entro i limiti di sicurezza) + Transizioni libere + <u>SOLAMENTE</u> 1 Ibrido nel Solo, 1 Ibrido nel Duo, 3 Ibridi nella Squadra (da 6 a 10 atleti)



## **DEFINIZIONE DI IBRIDO**

Un ibrido è definito come una combinazione di due (2) o più movimenti eseguiti con gli arti inferiori, in apnea intenzionale (testa in verticale sotto il livello delle anche).

Movimenti orizzontali paralleli alla superficie con 1-2 azioni degli arti inferiori che di conseguenza portano all' apnea (rotolamento, flesso-estensioni, ecc.) sono considerati movimenti di transizione.

**2 PUNTI di penalità per ogni ibrido o movimento acrobatico aggiuntivo in più di quelli previsti da questa tabella.**

**A deroga del Regolamento FINA**, 6 movimenti acrobatici a libera scelta nella Routine Acrobatica (invece di 7 di cui 4 appartamenti uno ad ogni gruppo) e 5 ibridi nella Squadra Es. A (invece di 6).

**A deroga del Regolamento FINA** l'Acrobatic Routine prevede da 6 a 10 atleti e non prevederà la penalità di 0,5 per ogni partecipante in meno di 10.

**\* MOVIMENTO ACROBatico DI SQUADRA (Team Acrobatic) come descritto nel Catalogo dell' Acrobatica:** Un "Movimento Acrobatico di Squadra" è considerato come un Elemento, è considerato tale se comprende un minimo di 4 Atleti (Esempio: 3 atleti come base e 1 atleta sollevata, oppure 2 atleti come base, 1 atleta che supporta e spinge e 1 atleta sollevata). Il Mov. Acr. deve cominciare e finire in acqua! Tutte le altre azioni sono considerate come Mov. Acr. a coppie o azioni assistite a coppie.

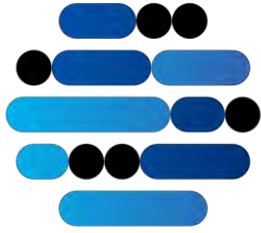
**\*\* Limiti di sicurezza per Mov. Acrob. Esordienti A e Ragazzi:** I Coefficienti di Difficoltà non possono superare quanto segue(fare riferimento al Catalogo dell'Acrobatica):

Gruppo A 2.65

Gruppo B 2.6

Gruppo C 2.45

Gruppo P 2.5



**WORLD  
AQUATICS**

# **TEAM ACROBATICS CATALOGUE**

**In force as of September 1, 2024  
Catalogue 2 Version 1.3**

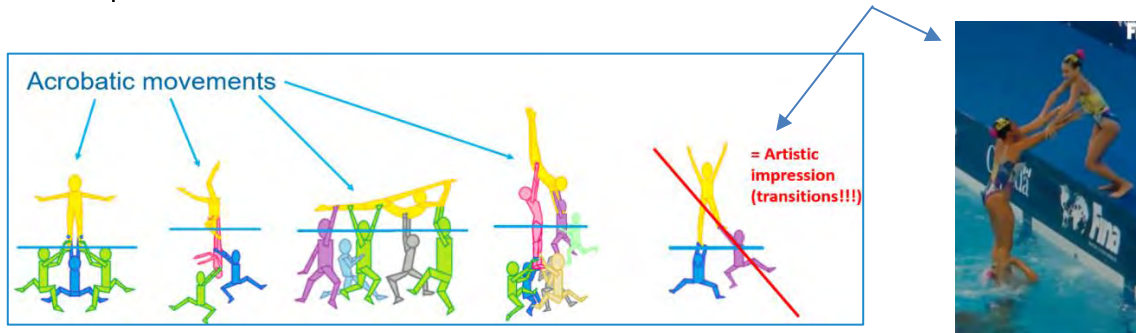
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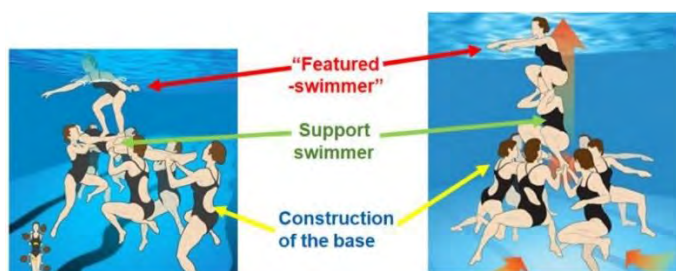
# CLASSIFICATION OF ACROBATIC MOVEMENTS, GROUPS, AND TERMINOLOGY

## IMPORTANT TERMINOLOGY

- Acrobatic movement:** General term for jumps, throws, lifts, stacks, platforms, etc., which is an integral part of artistic swimming routines that demonstrate spectacular gymnastic feats and/or risky actions in the air, on a balancing support, or in combination, and are achieved with the assistance of other swimmers. A team acrobatic movement is considered as an Element, starting from 4 swimmers and more (for example: 3 base-swimmers + 1 featured-swimmer; or 2 base-swimmers + 1 support-swimmer who pushes 1 featured-swimmer). They must start and finish in the water! Acrobatic actions involving 3 swimmers or less are considered as pair acrobatics or pair assisted actions.
- For example: these will not be considered as acrobatic movement



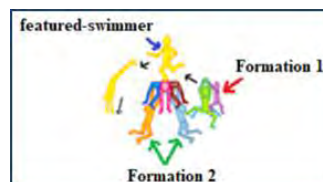
- Base-swimmer:** role of swimmer consists of pushing/lifting the featured-swimmer/s or the support-swimmer/s with the featured-swimmer on top.
- Support-swimmer (middle):** swimmer working or maintaining position on top of the base-swimmer(s) in a "three tier/level" construction. Example: stack, standard platform, and "Sq" construction in group A.
- Featured-swimmer (flyer or featured performer):** top swimmer who executes the acrobatic actions or movements on the support or in the air.
- Construction:** generalized name for collaborated work of all athletes according to their assigned role in the acrobatic movement (base + support + featured-swimmer/s). The construction is the "idea", "skeleton", "architecture" of the acrobatic movement.
- Construction of the base:** name of the coordinated actions of team members to form a support (under or at the water's surface) from which (or on which) one or more "featured-swimmer/s" execute acrobatic actions. It includes the base-swimmers, and sometimes spotter/s.



- **Spotter (“helper”)**: one swimmer, with a role of additional support (lift or push) inside the construction. Usually placed close to the “main” construction. In most of the cases they are attached to the featured-swimmer, but there are exceptions. It is possible to have few (1-4) separate spotters or “pair” of spotters (aka “pair-boost”). Their role is to provide additional support/assistance to the featured-swimmer/s and sometimes to the support-swimmer/s (usually it is specified in the description of the construction, connection or bonus).
- For example: a featured-swimmer is lifted on a stack head-down in an owl position and one spotter is holding the front foot of the featured-swimmer.



- **Formation**: two or more groups of swimmers, from which construction is comprised. Well synchronized actions of this group guarantee the execution of acrobatic movements. Without proper work from one of the formations, usually a whole acrobatic movement will fail.

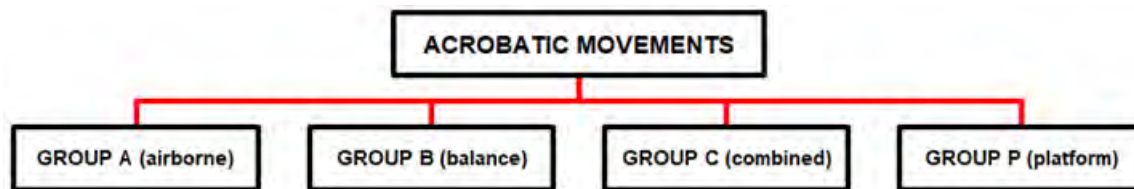


- **Jump**: when a featured-swimmer jumps from the construction using their legs to become airborne with a “repulsion phase”.
- **Throw**: when a featured-swimmer is thrown in the air by the construction of the base or support-swimmer/s. There’s no “repulsion phase” by the feet of the featured-swimmer.
- For example: featured-swimmer is head-down and is pushed and thrown in the air by support-swimmer’s legs.
- **Stack**: when a featured-swimmer sits, stands or lays on “support-athlete/s” which is/are in a vertical body position (head-down or head-up).
- **Lift**: when a featured-swimmer sits, stands or lays on base-swimmers. The featured-swimmer must be lifted up (away) from water’s surface (as high as possible) to be considered as a lift.
- **Onto the support**: when the featured-swimmer jumps from one formation onto another formation and remains on it until the submergence.
- **Through the support**: when the featured-swimmer jumps and passes through another formation (slight touch and continues moving)
- **Platform (Standard)**: coordinated actions of base-swimmers where they lift from underwater a support-swimmer in horizontal position; and the featured-swimmer stands, sits, or lays on the support-swimmer. Some platforms may be formed at the surface.
- **Floats**: coordinated actions of base-swimmers and/or support-swimmers that form a stable geometric figure (from legs, hands or both) at the surface on which a featured-swimmer executes movements. In some exceptions, floats can be lifted from underwater.

## MAIN GROUPS

**All the acrobatic movements are divided into 4 Main Groups:**

- A - stands for “airborne”
  - All elements in this group are performed by a featured-swimmer in the air.
- B - stands for “balance”
  - Acrobatic movements in this group are performed on a support/base, with connection between support-swimmer/s or base-swimmers from beginning to end.
- P - stands for “platform”
  - The coordinated effort of team members to form a stable support on which one or more swimmers is lifted to pose or perform actions. May have jump or “dismount” ending (water entrance).
- C - stands for “combined”
  - Encompasses combination of the characteristics of all three groups above in the same acro.



**To begin the classification process, videos of past World and European Championships from the years 2008-2024 and some other international competitions in the early 2000s were analysed. This facilitated the classification of acrobatic movements into these 4 main groups.**

**ALGORITHM FOR THE TOTAL DEGREE OF DIFFICULTY**

The “basic” algorithm for calculating DD of each acrobatic movement is:

$$\mathbf{BM + C + S + D + P + R + T + B = DD}$$

**BM**- Base Mark of 0.5 points (“start of the value”)

**C** - construction

**S** - area of support and type of connection

**D** - direction

**P** - position/s

**R** - rotation of construction

**T** - the plane and degree of rotation

**B** - bonus

**DD** - degree of difficulty

**Note:** not every acro needs to have all the components

The Base Mark for all the Main Groups is the same and has a value of 0.5.

The Base Mark is a starting point for the acro code. It means that the DDs of each component will be added to the base mark value.

## GENERAL PRINCIPLES & RULES

### TWO ACROBATIC MOVEMENTS

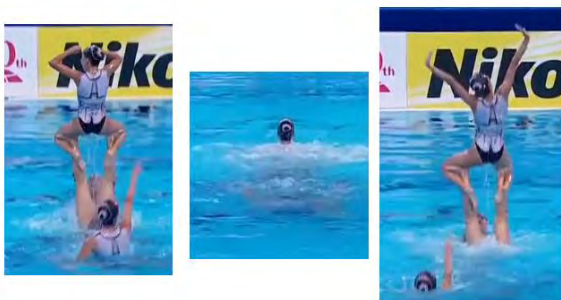
- If two equal/same acrobatic movements are performed at the same time it will be calculated as one acrobatic movement with a bonus for double acrobatic movements (“Dbl”).



- Bonus for double acrobatic movements:
  - Elements judges do not pay attention to the timing, but to the design of the positions.
  - However, if it is declared in the Coach Card that 2 acrobatic movements are supposed to be simultaneous (synchronized actions for double acrobatic movements bonus code “Dbl” used), and they **are obviously performed one after the other** (huge difference in timing) - the bonus will be deemed not executed, and it would put the acrobatic movement to a Base Mark.
- It is not allowed to have **2 different** acrobatic movements performed **at the same time**. If this occurs, it will result in a Base Mark for both acrobatic movements.



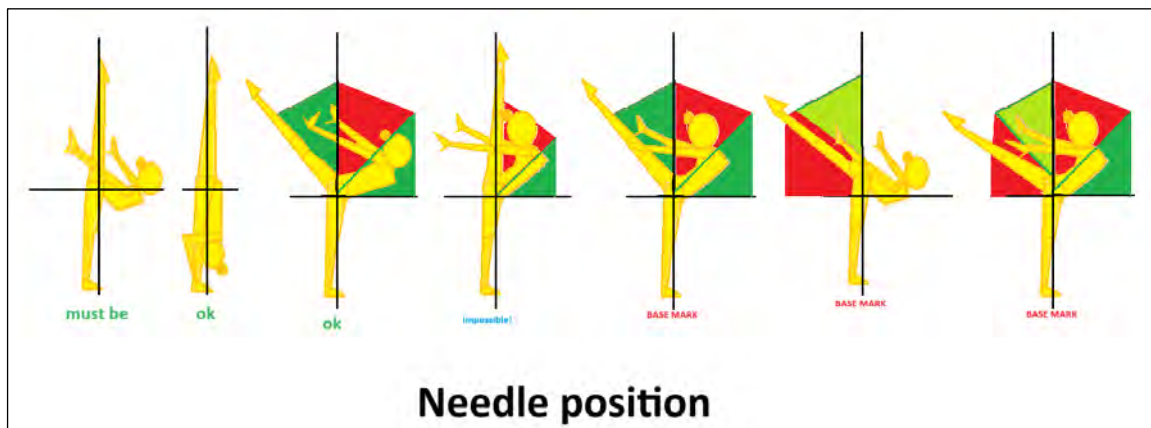
- Whether there is submersion or not it will be two separate acrobatic movements





**POSITIONS (ALL GROUPS)**

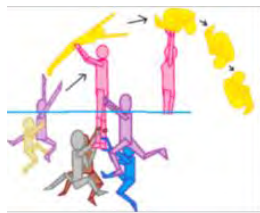
- Declared position(s) are the one(s) demonstrated by the featured-swimmer(s).
- All declared positions have an allowance of **45 degrees** from what is written in the tables.
- Note: if the position (Needle, Sail, Queen, Eye) also requires a deviation of the torso (not just degree of the leg movement) – 45 degrees allowance applies separately for torso and leg.
- Example for Needle position:



- Unless specified, arms & hands positions/captures are optional.
- Positions **MUST** be clearly shown:
  - We must see a small stop in positions (like in figures), fixed in the clearly defined shape (all relevant parts of the body are in the correct position at the same moment of time).
- All declared positions, in all Main Groups (1<sup>st</sup> Position, 2<sup>nd</sup> Position and the bonus for the 3<sup>rd</sup> position) must be clearly shown and higher than:
  - **Knees** for head-up positions
  - **Waist** for head-down positions
  - **Full body out of water** for horizontal positions
- The **1st Position** is defined as:
  - **Group B (also used in Group P and C):**
    - The first position clearly shown by the featured-swimmer that is above the height allowance (per above statement).
    - **Example 1:** The featured-swimmer starts at the surface in a tuck position. When the acrobatic movement starts lifting, the athlete opens legs and demonstrates an “owl” position above the waist mark and therefore is OK. In that case, “owl” will be Position 1.
    - **Example 2:** In a Platform, the featured-swimmer is in a pike position underwater. While the construction is lifted up, the featured-swimmer performs a porpoise action to a Bamboo position (completed above waist). In that case, “bamboo” will be Position 1 (and not “box” through which featured-swimmer is passing during porpoise action).
    - **Note:** In handstands - Position 1 is always Bamboo (the legs of the featured-swimmer can go through (pass-by) “ow” position or through tuck head-down or through box; unless featured-swimmer goes directly to Position 1 from underwater (for example from tuck on a surface legs open to owl or willow position) or legs must move through the “side” owl position (in previous catalogue “Beluga” position) and in this case coach does not need to declare ow as position 1 unless coach wants to declare it as position 1 and of course there must be a “stop-pause” in owl position.

- **Group A (also used in Group C):**

- The first position clearly shown by the featured-swimmer in the air, following the take-off position.
- **Example 1:** The featured-swimmer takes-off the construction in a line and then immediately brings the legs to a pike position to perform one somersault. In that case, “pike” will be position 1.
- **Example 2:** The featured-swimmer takes-off the construction in a line and remains in that position to perform a full twist head-up. In that case, “line” will be position 1 as the line is shown during the main action of the acrobatic (so more than just the take-off position).
- In the picture below, the first declared position will be tuck



- Positions must be declared in **order of performance**. When a position is clearly shown and is above the height allowance, it **MUST** be declared, and therefore not be skipped.

- **Important note:**

- In groups B and P there are few exceptions (for declaring position 1 and the 1<sup>st</sup> type of connection)
- While the construction is rising, the DTC can usually detect that the featured-swimmer for example begins standing on two legs and then moves onto one leg (ie. Heron, Needle, etc.)
- This phase of the acro is considered the same as the “take-off” is in group A, so we do not count this “standing/rising” positioning (transitional to Position 1). **DTC will check for how long the featured-swimmer holds the “stand (sd)” position. If more than 2 seconds – it will be a base mark.**
- As long as the athlete is still in the process of standing/rising and doesn’t hold a position, it would not be required to declare (for example line in group P)
- In addition, the type of connection should be declared as the one where they stand up on 1 leg.

- **In regard to positions and type of connection:**

- Group B:
- Positions #1 to 7 (he, vs, gl, ba, sa, ne, ey) must be declared with type of connection #5 (FPx), #19 (F1S), #29 (1F1P) and #30 (1F1F)
- We declare type of connection #18 (FS) only when the featured-swimmer remains in a line position from the beginning to the end of the acrobatic movement or when the featured-swimmer clearly stands on 2 legs for the duration of the acrobatic movement
- Group P:
- Positions #1 to 7 must be declared with the type of connections #3, #4, #9, #19, #20, #21 and #23

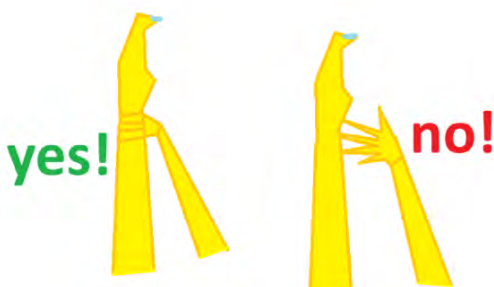
- Position 2 **MUST** be a different declared position than position 1

- This means that the same position code can’t be declared consecutively, they have to be different position codes from the table. This rule does not apply to the bonus for the third position.
- **Example 1:** Group B: he/2he= not possible, but he/2gl = is OK
- **Example 2:** Group A: kt/2kt = not possible, but kt/2tk = is OK
- **Example 3:** Group P: bb/2ow + Pos3 bonus (another ow) = OK

- **If there is a discrepancy between the images and the written tables:**
  - The "written description" always prevails.
  - Images are there to show some examples.
  - Other variations might be possible as long as they respect the "written description".
- **In group C (constructions Thr<sup>^2</sup>F or Thr<sup>^L</sup>h or Thr>L)**
  - if there are two featured-swimmers, position 1 indicates the position of the 1st featured-swimmer (who does balance for example) and position 2 indicates the position of the second featured-swimmer (who usually flies, so group A is used).
  - All other positions of either featured-swimmer must be indicated in the bonus for third position ("Pos3").
- **When an acrobatic movement shows two featured-swimmers with different positions shown at the same time**
  - You have to declare both positions - with position 1 as the one with the higher DD and position 2 with the lower DD
  - Can be used (for example) in group C with constructions: Thr+Thr or Sn
- **When an acrobatic movement shows two featured-swimmers with the same position shown at the same time**
  - You have to declare only one position (due to the rule saying that position 2 must be different than position 1)
  - Example below: both featured-swimmers perform cobra. The coach declares cobra only once.






- If a **hand capture is required** as per table, we **MUST** see a clear and controlled holding (not a "tap" touch). It must be as a held grasp. There is no duration specified for how long you need to "hold" the capture, as long as it shows clear and controlled grasp.



- **Catch/Capture of the leg**
  - Means when there's a leg kick or in a stable position the arm of the featured-swimmer leans to the leg, the featured-swimmer absorbs the kick action into their arm/hand (same arm/hand, opposite or both – as required by description of the position), and executes a "scoop" and "grab" of the leg/s.
  - Hand capture (and transition to any hand capture) **must** happen by the featured-swimmer themselves, by their own ability and without the help of support or base-swimmer(s).

- **Opposite arm means:**

- If in the description of a position it is stated that the featured-swimmer must demonstrate **opposite arm**, the capture cannot be done with the same leg and arm, or it will be a Base Mark!
- Example: It must be left leg capture with right arm, but not left leg capture with left arm. Or opposite: right leg capture with left arm, but not right leg capture with right arm
- The movement to an opposite arm catch must happen directly – meaning no help from the other arm/hand.
- For the **Glass, Eye, Harp** – the featured-swimmer must catch the “moving/kicking” leg with their opposite arm/hand (right arm/hand to left leg, or left arm/hand to right leg)
- For example: the featured-swimmer stands on their right leg, the left leg moves, performs kick backwards or sideways and then featured-swimmer must catch the left leg with their right arm/hand.
- In **Pin** – the featured-swimmer catches their “back leg” (2 arms blind capture or opposite arm)
- For example, the featured-swimmer sits in split position, with the right leg in front and left leg in the back. The featured-swimmer catches their left leg with their right arm. Or if position is laying on the stomach and the left leg is the one “above the head” (back leg), the featured-swimmer must catch it with the right arm.
- In **Queen** – this position is exceptional.
- For example: the featured-swimmer stands on their left leg, the right leg is in front, vertical and “points upwards”, the featured-swimmer arches backwards and catches their “standing” left leg with the right arm

<b>Eye position – OK (elbows forward)</b>	<b>Eye Position – NOT OK (elbow backwards)</b>	<b>Pin position</b>
		

- “Blind catch” or “blind capture”: means that the featured-swimmer catches their foot or feet without looking with the opposite arm or both arms. Elbow/s look forward – not backwards - not a “side” capture!)
- If nothing is specified in the written description of the position, the capture can be done with either arm.
- If the value is “0” (zero) in the capture column of the table, it means that a capture is not required but may happen.

**CONSTRUCTIONS (ALL GROUPS)**

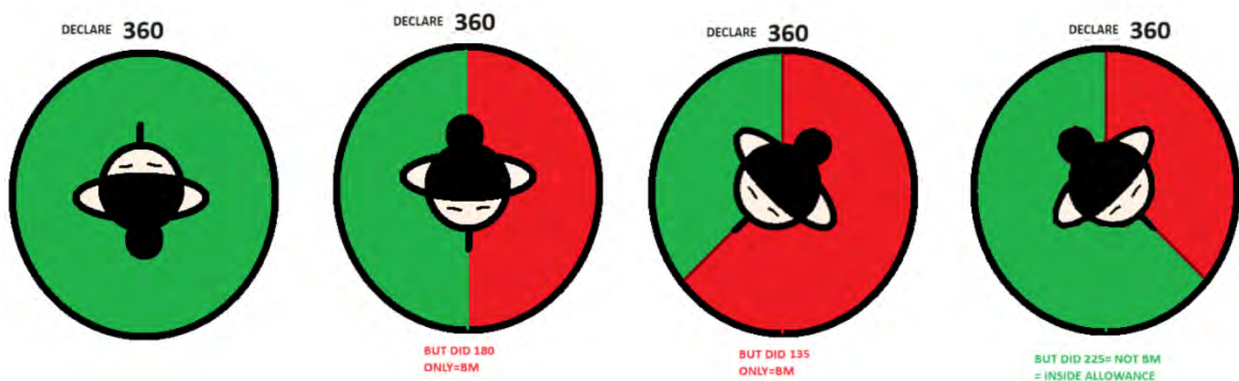
- The way the base-swimmers hold each other is optional.
- The way the base-swimmers support the featured-swimmer is optional.

**AREA OF SUPPORT/ TYPE CONNECTIONS (GROUPS B and P)**

- If you have 2 types of connections in your acrobatic movements, you **MUST** declare the first one shown above the surface. You are not allowed to skip the first one and declare the second one instead.
- In groups B and P, the base/support-swimmers cannot help the featured-swimmer achieving positions, but they can help/give additional support in platforms while performing the grip (type of connection).

**ROTATIONS - PLANE AND DEGREE (GROUPS A, C and bonuses in group P)**
**Twists (all, including bonuses)**

- The number of twists is calculated until the waist level of the featured-swimmer (visible/clear border for detecting rotations)
- Twist can start during a take-off phase (this applies especially to 2-axis rotations in the air)
- **In 2 axes rotations in the air (when acrobatic movement includes somersault and twist): the twist can happen at any time in the acrobatic movement (for example: after completing somersault; while rotating in the air; while taking-off etc.)**
- **Allowance for 360° Twists and more:**
  - 180° less than declared = Base Mark (note: swimmer can over rotate – you can do more than what is declared).
  - Example 1: Declared 720° twist, but only rotated 540° by the waist level (1 ½) = Base Mark
  - Example 2: Declared 720° twist, and rotated 630° by the waist level (1 ¾) = Ok
- **Allowance for 180° twists:**
  - There is no allowance – performing less than a 180° is a Base Mark.

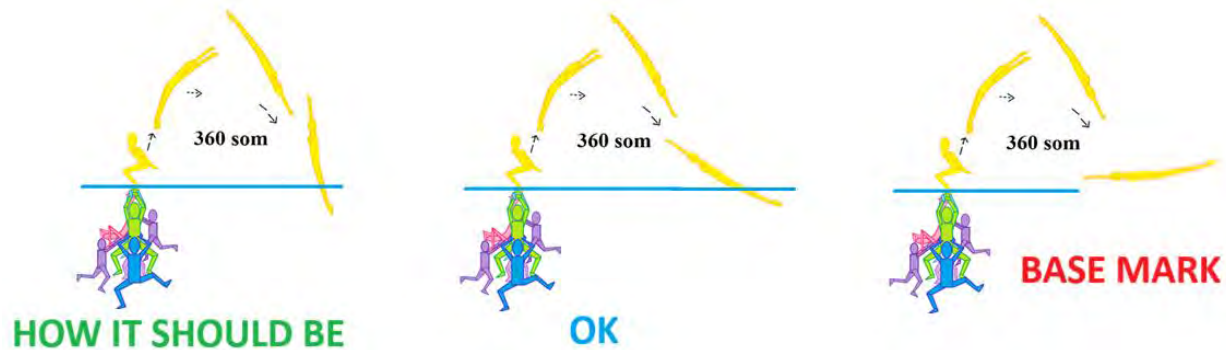
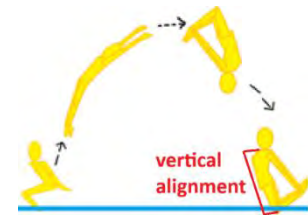


- Important: Twists can be started with legs together (after take-off) or with the fast kick forward action during the take-off phase (before twisting). We do not consider it as a position, regardless of the degree of the kicking leg (the degree of the “kicking leg” can be more than 90°)!

**Somersaults (all, including bonuses)**

- The number of somersaults is calculated until the beginning of the submergence of the featured-swimmer.
- **Beginning of submergence – means not “a slide of the body part” or “body part submerging and then coming back and appearing above the surface”, but when the body of the featured-swimmer goes directly into the water and never “rises-up again”. Beginning of submergence starts to be counted when a quarter of the body “disappears” underwater.**
- Allowance for **all somersaults** (regular/frontal/two axes, etc.) is **90° less** than declared before submergence = Base Mark (note: swimmer can over rotate – you can do more than was declared).
- Note: if you are trying a somersault backwards 360° in a flexibility position (for example: Ring), and the athlete can't complete a 360° somersault (with allowance) - you can instead declare “Jump-Dive” and stay inside “the rule of allowance” that you can over-rotate but at least “pass” the required rotation.

- Technical controller tips: when we speak about rotations in the air, about allowances and how to see if the featured-swimmer passed the “border line” and enters the “safe” zone, we look at part “from shoulders to knees” (this rule applies for positions: line/arch position; variations of kite and jay positions)



### Cartwheels and handsprings (all, including bonuses)

- In **Cartwheels and Handsprings** the same rule as somersaults applies: **90° less** than declared before submergence = Base Mark.

### ROTATIONS OF THE CONSTRUCTION (FOR GROUPS B AND C)

- The number of rotations of the construction is calculated until the **waist** level of the featured-swimmer (visible/clear border for detecting rotations). It must be a “visible” rotation: the support-swimmer turns with the featured-swimmer on top while submerging. It is not just a turn of the body of the featured-swimmer.
- The rotation may start during the ascent.
- **Allowances for 360° and more:**
  - 90° less than declared = Base Mark (note: swimmer can over rotate – you can do more than what is declared).
  - Example 1: Declared 720° rotation, but only rotated 540° by the waist level (1 ½) = Base Mark
  - Example 2: Declared 720° rotation, and rotated 675° by the waist level (1 ¾) = Ok
- **Allowance for 180°:**
  - There is no allowance – performing less than a 180° is a Base Mark.

### ROTATIONS OF THE CONSTRUCTION (FOR GROUP P)

- The rotation of the construction is calculated until the **knees** of the featured-swimmer (if the position is head-up) or **waist** (if the position of the featured-swimmer is head-down)
- Rotation will only begin to be counted once platform is at maximum height. If during the rotation the featured-swimmer significantly loses height (ie. knees of the featured-swimmer if position is head-up go under, or waist goes under if position of featured-swimmer is head-down) – it’s a base mark if the construction has not completed declared rotation (considering allowance) at this point.
- Rotation may start during the ascent, but the TC will start counting the degrees of rotation from the moment construction reaches its maximum height.
- **Allowances for 180° and more:** 45° less than declared = Base Mark (note: swimmer can over rotate – you can do more than was declared).
- **Allowance for 90°:** There is no allowance – performing less than 90° is a Base Mark. It must be done precisely (or more).

### **BONUS (ALL GROUPS)**

- Any bonus can be declared only **ONCE** per acrobatic movement, unless specified otherwise (ex: “C-Roll” can be declared twice)
- A maximum of **two (2) different bonuses** can be declared per acrobatic.
- Some bonuses cannot be declared with another bonus of the same “category”. If it is the case, it will be stated in the chart.
- When, fly above 2<sup>nd</sup> formation or fly above lift on heads is declared, it **MUST** be performed (the flying phase) when the featured-swimmer of the second formation (above which the featured-swimmer flies) is at the “positions allowance safe zone” or higher (Waist or Knees).

### **MINIMUM DECLARATION REQUIREMENTS**

- If you declare an acrobatic movement, you cannot “skip” some required parts of the acrobatic movements - the following components of each group **MUST** always be declared, while the other components (not listed below) are optional:
  - **GROUP A must have:** CONSTRUCTION + DIRECTION + POS 1
  - **GROUP B must have:** CONSTRUCTION + TYPE OF CONNECTION + POS 1
  - **GROUP P must have:** CONSTRUCTION + TYPE OF CONNECTION + POS 1
  - **GROUP C must have:** CONSTRUCTION + DIRECTION + POS 1

Not respecting the requirements will result in a Base Mark.

- Example 1: The coach declares group B, Stack. Palms/palms connection and bamboo as position 1. But the coach is not sure if the featured-swimmer will be able to complete 2<sup>nd</sup> position until waist level before submerging. So, the coach declares all “minimum required” components (ie. Construction+ type of connection+ pos 1). The featured-swimmer can still perform position 2 without risk to receive a base mark.
- Example 2: The same acro as above plus position 2 and rotation of the stack 180°. The coach is not sure if the featured-swimmer will be able to complete 180° rotation of the construction respecting the allowances. So, the coach declares all the “minimum required” components (ie. Construction+ type of connection+ position 1 also position 2 (if the coach is sure). The featured-swimmer can still perform the rotation of the construction without risk to receive a base mark.
- Example 3: same acro (group B, Stack. Palms/palms connection and bamboo as position 1, owl as position 2, and stack turning 180°) plus 3<sup>rd</sup> position (as bonus 1) and twirl (as bonus 2). The coach is still not sure if the swimmers are safe to perform the stack 180° rotation of the construction. So, the coach declares all components except the rotation of the construction, but swimmers are still allowed to attempt to do it.
- As you see, the “skeleton” (minimum requirement) is always there: construction + grip + position 1



**CLARIFICATION TO RULE IN APPENDIX 3, 4 and 5**

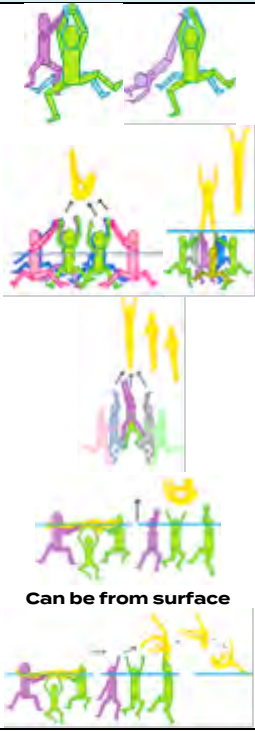
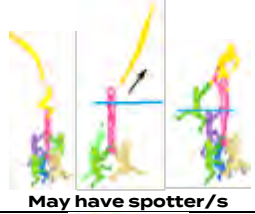

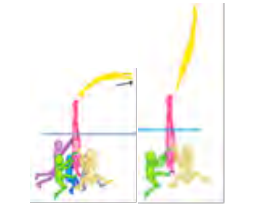
Acrobatics must not be repeated in the same routine. "Must not repeat the same acrobatic" is defined as:


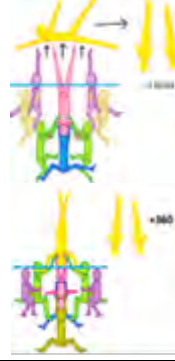

<b>For Group A:</b> Can't repeat same position/s (as P1 or as P2 with the exception of the third position bonus). Examples:
In one routine – <b>Not</b> allowed: A-Sq-Back-pk/2In-s1 ❌ A-Sq-Back-pk/2ja-s1 ❌
In one routine – this is OK: A-Sq-Back-pk/2In-s1 😊 A-Sq-Back-tk/2spl-s1 😊
Note: in group A, you must not repeat any of the positions declared in another acro from group A even if you change the construction, direction, bonuses or rotation in the air
<b>For Group B:</b> Can't repeat the same construction, can't repeat the same type of connection (grip). Examples:
In one routine – <b>Not</b> allowed: B-St-1P1P-bb/2ow ❌ B-St-PP-bb/2ow ❌
In one routine – this is OK: B-St-1P1P-bb/2ow 😊 B-StH-FF-sd 😊
Note: in group B, you must not repeat any of the constructions, type of connection (grip) declared in another acro of group B even if you change the position/s, bonuses or rotation of the construction
<b>For Group C:</b> Can't repeat the same construction. Examples:
In one routine – <b>Not</b> allowed: C-Thr>St-Bln-tk-Cs1 ❌ C-Thr>St-Forw-sd/2tk-Cd-Jump ❌
In one routine – this is OK: C-Thr>St-Bln-tk-Cs1 😊 C-Thr>F-Forw-sd/2tk-Cd-Jump> 😊
Note: in group C, you must not repeat any of the constructions declared in another acro of group C even if you change the position/s, direction, bonuses, rotation in the air or rotation of the construction
<b>For Group P:</b> Can't repeat the same construction, can't repeat the same type of connection (grip), can't repeat same position/s (as P1 or as P2 with the exception of the third position bonus). Examples:
In one routine – <b>Not</b> allowed: P-Knees-SP+K-bb/2ow ❌ P-Knees-3pA-ne ❌
In one routine – this is OK: P-Knees-SP+K-bb/2ow 😊 P-2S-FA+PF-ne/2ey 😊
Note: in group P, you must not repeat any of the positions, any of the constructions, type of connection (grip) declared in another acro of group P even if you change the bonuses, or rotation in the construction.

- Q&A Note: P1 and/or P2 limit is applicable to the specific group, but it can be done in others.
  - For example: In a Platform, the featured-swimmer performs an owl position, the featured-swimmer can repeat an owl position in another acro of group B.

## GROUP A

### COMPONENT C – CONSTRUCTION




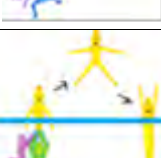
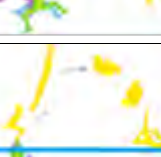
No.	Picture	Name and number of levels	Code	Difficulty of coordinating actions and number of formations	Support : Body position and level of sustainability	Air-borne weight	Size of construction/ water resistance	Tempo of acceleration and push (lift/ throw)	Area of support from which featured-swimmer jumps	Total
1	 <p>Can be from surface</p>	<b>Simple jump/throw</b>  <b>2 levels</b>  (Note: If in routine of 8 swimmers for example coach decides to do "double acro"- coach divides swimmers in 2 groups of 4 swimmers and declare Thr plus bonus for Double acro if the idea is to perform same/equal acrobatic movement in the same time)	Thr	Low	no	1	Type 1	fast	-	<b>0.60</b>
				0.1	0	0.1	0.1	0.3	0	
2	 <p>May have spotter/s</p>	<b>Jump/throw from shoulders (stack type)</b>  <b>3 levels</b>	Shou	Med	High level of sustainability+ low vestibular load	1+0.5	Type 2:	med	Med	<b>0.90</b>
				0.2	0	0.15	0.15	0.2	0.2	
3		<b>Jump/throw from hands</b>  <b>3 levels</b>	Hand	Med	High level of sustainability+ low vestibular load	1+0.5	Type 2:	slo-med	Extra-Small	<b>0.95</b>
				0.2	0	0.15	0.15	0.1	0.35	
4		<b>Jump/ throw from feet (stack type)</b>  <b>3 levels</b>	Feet	Med	Low level of sustainability+ high vestibular load+ blind connect	1+0.5	Type 2:	slo-med	Small	<b>1.00</b>
				0.2	0.1	0.15	0.15	0.1	0.3	

5	 <p><b>Must have at least 2 people doing basket +1 leg-pusher (support-swimmer) + at least 1 swimmer pushing "leg-pusher" + featured-swimmer = in total 1 featured-swimmer +4 base-swimmers who form Sq construction</b></p>	<p><b>Jump from square ("basket")</b></p> <p><b>3 levels</b></p>	Sq	Hard	Head-down swimmer counts as a support (0.2+0.1+0.1)	1+0.5+0.5+0.5	Type 2-3	fast	Big	1.15
				0.3	0.1	0.25	0.1	0.3	0.1	
6		<p><b>Jump/throw from two supports head-up, disconnection and enter the water</b></p> <p><b>3 levels</b></p> <p>(may have additional pusher head-down or head up)</p>	2Sup	Hard	High level of sustainability+ low vestibular load	1+0.5+0.5	Type 3	slow-medium	Med	1.00
				0.3	0	0.2	0.2	0.1	0.2	
7		<p><b>Jump/throw from two supports, from which at least one of them is head down</b></p> <p><b>3 levels</b></p> <p>(may have additional pusher head-down or head-up)</p>	2SupH	Hard	Low level of sustainability+ high vestibular load. doesn't matter how many support s+ blind connect	1+0.5+0.5	Type 3	slow-medium	Med	1.10
				0.3	0.1	0.2	0.2	0.1	0.2	

**Notes on Group A Constructions:**

- Constructions 6 and 7 can be done with or without a pusher in the middle of the 2 supports. The pusher can be head-up or head-down and may have additional swimmer(s) under for assistance.
- When both supports are head-down, they can provide support to the featured-swimmer as such: 1+1 foot, 2+2 feet, or a combination of 1 foot+2 feet
- If both supports are head-up (or only one of them), the way of pushing is optional. For example: push can be done with the palms of the support-swimmer, or featured-swimmer can jump from support's shoulders (unless specified).

**COMPONENT D – DIRECTION**
**Direction: Defined as the direction of the jump of the featured-swimmer**

Direction	Code	Diagram	Value
<b>Upwards</b> The featured-swimmer jumps up (or is thrown in the air by construction) and returns to the same spot they jumped from. The featured-swimmer can execute the entrance into the water or back on the construction.	<b>Up</b>		<b>0.05</b>
<b>Forwards</b> The featured-swimmer jumps forwards (or is thrown in the air in this direction by construction) and enters the water in front of the construction.	<b>Forw</b>		<b>0.05</b>
<b>Backwards</b> The featured-swimmer jumps backwards (or is thrown in the air in this direction by construction) and enters the water behind the construction.	<b>Back</b>		<b>0.10</b>
<b>Sideways</b> The featured-swimmer jumps sideways (or is thrown in the air in this direction by construction) and enters the water on the right/on the left the construction.	<b>Side</b>		<b>0.20</b>
<b>Reverse*</b> The featured-swimmer jumps forwards (or is thrown in the-air in this direction by construction) and then starts rotating backwards (facing the construction that the athlete jumps from) and enters the water in front of the construction.	<b>Rev</b>		<b>0.40</b>

**\*A Health and Safety consideration: due to the high risk involved in this type of movement, inwards direction (jumping backwards and turning forwards- so called “turning under yourself”) rotation in the air is not allowed and will not be granted a new code, even upon request.**

## HOW TO DETERMINE THE DIRECTION

### Head-up Jumps:

You must choose the direction the featured-swimmer demonstrates during the "take-off" phase (at the beginning of the acrobatic movement).

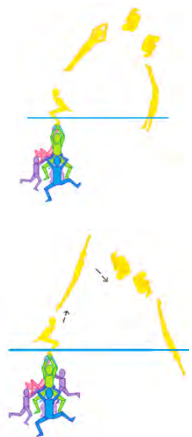
- Example 1: If the featured-swimmer starts a jump backwards then turns in the air around self (twisting action) and then starts somersaulting forwards = declare Backwards (Back)
- Example 2: If the featured-swimmer starts a jump forward and continues in the same direction executing a 360° somersault forwards = declare Forwards (Forw)

- Example 3: Jump from a square backwards, the featured-swimmer after take-off turns 180° and starts a 540° somersault forwards. After performing 360° somersault in tuck position, the featured-swimmer opens to a straight body position (ie. Line) while continuing with more 180° somersault and enters the water head-first.

The code should be: A-Sq-Back-tk/2In-s1,5tO,5fo

- Example 4: Jump from square forwards, the featured-swimmer after take-off starts 540° somersault forwards. After performing 360° somersault in tuck position, the featured-swimmer opens to a straight body position (ie. Line) while continuing with one more 180° somersault and enters the water head-first

The code should be: A-Sq-Forw-tk/2In-s1,5fo



### Head-Down Jumps (ie. Throws):

In throws, you must choose the direction where the featured-swimmer is thrown (where it moves). Exception: If there is a somersault, choose the direction of the rotation instead.

- Example 1: If the featured-swimmer is head-down and thrown backwards, and then starts somersaulting forwards = declare forwards (Forw)
- Example 2: If the featured-swimmer is head-down and is thrown backwards with no rotation= declare backwards. (Back)


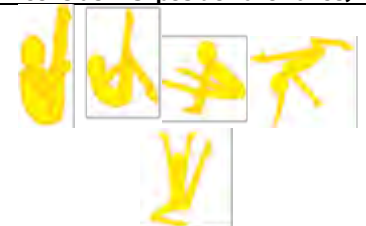
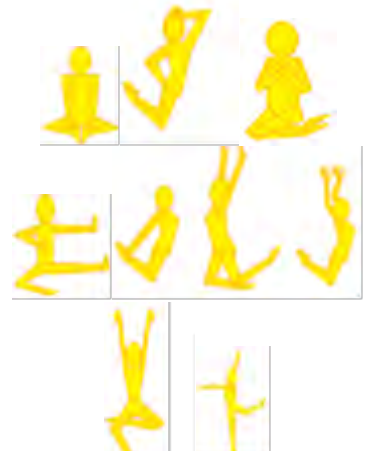

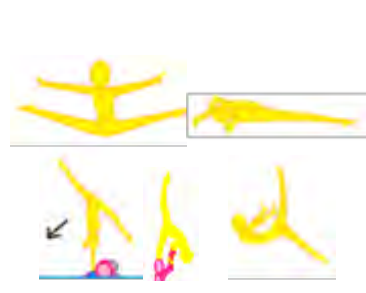
### Cartwheels:



The direction is Sideways (Side).

### Handsprings:

The direction is Forwards (Forw) or Backwards (Back).

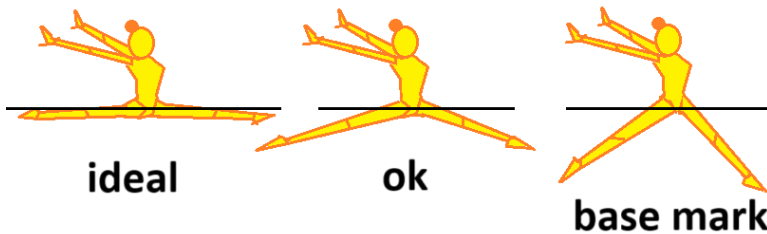
**COMPONENT P – POSITION**

No.	Picture	Name and code	Difficulty to balance	Presence or absence of a helping hand (capture)	Type and level of flexibility+ Deviation of torso from inner axis	Total	Value of Position 2 (half value of Pos 1)	Code for Position 2
<b>Forward flex stomach</b>								
1	 <p><b>Important: knees must be within 90 degrees of chest (plus always consider 45° position allowance)</b></p>	<b>Tuck tk</b>	No	Can be with or without hands	Stomach flex 1 (bent legs!)	<b>basic 0.10</b>	<b>0.05</b>	<b>2tk</b>
			O	O	O			
2	 <p><b>Important: flexion at hip level with one or two legs (straight) touch stomach and/or chest</b></p>	<b>Pike pk</b>	No	Can be with or without hands	Stomach flex 2	<b>0.20</b>	<b>0.10</b>	<b>2pk</b>
			O	O	0.2			
<b>Miscellaneous</b>								
3		<b>Kite kt</b>	No	Can be with or without hands	Free body position (different from straight or open body, tuck or line) with flexion at hip level of 90 degrees or less (one or two legs sideways or forwards or backwards) Knee(s) may be bent. May have a small arch in back	<b>basic 0.05</b>	<b>0.025</b>	<b>2kt</b>
			O	O	O			
4		<b>"Open body" Line/Arch Can have "open" leg variations or 1 significantly (90 degrees) bent leg In</b>	No	-	Misc (straight body, may have small arch in back). Legs can be straight and/or spread in 45 degrees out of vertical line diapason	<b>basic 0.10</b>	<b>0.05</b>	<b>2ln</b>
			O	O	O			
5		<b>Split sp</b>	No	Can be with or without hands	180 between legs can be different variations, however both legs should be straight (both legs must be in 45° cone from 180 line that is formed by legs)	<b>0.30</b>	<b>0.15</b>	<b>2sp</b>
			O	O	0.3			

Arched								
6		Jay ja	No	-	Arch in back+1 leg back straight 90 degrees and more	0.20	0.10	2ja
			O	O	0.2			
7	 <p>At least toes of one foot must touch head (or be within 45 degrees as per position allowance)</p>	Ring rg	No	Can be with or without hands	Arch (maximum flex in back).	0.30	0.15	2rg
			O	O	0.3			

**Regarding the 45 degree position allowance for Split:**

- For a “pass” both front and back legs need to be at 45 degrees or higher (ideal and Ok images below)
- If even one leg (front or back) drops lower than 45 degrees (may look more like Knight or Crane), or both legs are lower than of 45 degrees - it’s a BM (last image)


**COMPONENT S - AREA OF SUPPORT**

N/A for Group A (value already inside construction)



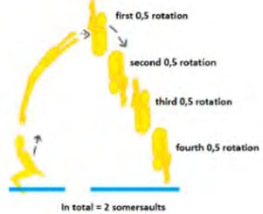
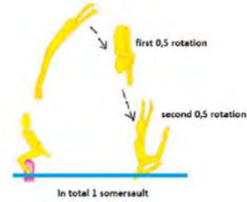
**COMPONENT R - ROTATION OF THE CONSTRUCTION BASE**

N/A for Group A

**COMPONENT T – PLANE AND DEGREE OF ROTATIONS**

- If there's a half somersault/dive (when the featured-swimmer jumps head-up forwards or backwards and after demonstrating a parabola in the air enters the water head-first, or after take-off performs a position or positions and enter the water head-first, it should be written in the code as the letter “d” with indicated number of twists (if there are any)
- Not entering water head-first in this situation would be counted just as a change of the position and will not be written as dive/half somersault.

**HOW TO CALCULATE SOMERSAULT ROTATIONS:**

<p>To get value for a “full somersault” the featured-swimmer who jumps head-first needs to enter the water feet-first (after “full” rotations ie 360°, 720°, 1080°). For example: tuck position, straight body positions.</p>	
<p>For “Open” positions or variations of arch positions (Jay, Kite, etc) – the featured-swimmer must enter the water demonstrating vertical alignment between shoulders and knees to get a full somersault.</p>	
<p>Pike somersault (without changing the body position throughout the rotation): We count somersaults in a pike position the same way that diving does. The first 180-degree movement of the legs after take-off is considered as the first half of the rotation and then count from there.</p>	
<p>If the somersault is performed using 2 positions – for example Pike and Jay: we count the number of somersaults in our regular method where we look how many times the torso with the head turns each 180.</p>	

**• Notes regarding codes:**

- When “**forwards**” is beside the degree of rotation, it means the direction in which the actual somersault in the air is happening.
- When “**straight body**” is beside the degree of rotation, it means that the featured-swimmer needs to keep a straight body position from the take-off until the end. A small arch in the back is allowed (as positions have a 45-degree allowance). It is possible to have a small kick action after take-off, which is not declared as a position.
- When “**open**” is beside the degree of rotation it means for example:
  - 540° somersault + open = 360° in position + 0.5 open to Line Position
  - 720° + open = 540° in position + 0.5 open to Line Position
  - To qualify for “open” the **Line** position **MUST** be declared as Position 2 or be performed as the 3<sup>rd</sup> position bonus AND it must be performed by the knees (head-up) or waist (head-down)

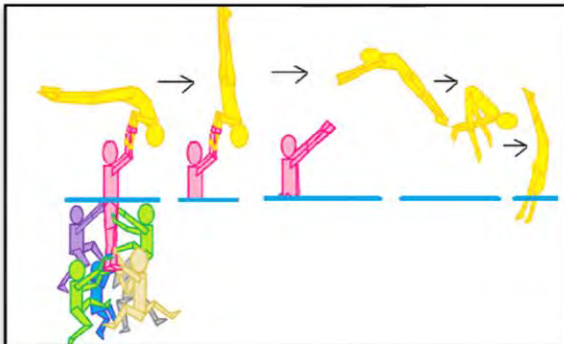


Horizontal plane (all twists: horizontal. head-up. head-down) - turns around self to the left or right (Performed in the air)							
Degree of rotation	Code	value	2nd axis	forw	straight body	open	total
180°	t0.5	0.025					0.025
360°	t1	0.05					0.05
540°	t1.5	0.10					0.10
720°	t2	0.20					0.20
900°	t2.5	0.25					0.25
1080°	t3	0.30					0.30

Sagittal plane (Example: forward somersault) - turns around self - forwards or (Performed in the air)									
Degree of rotation	Code	value	2nd axis	forw	straight body	open	bonus	total	
180° somersault /dive (any direction)	d	0.025	0.025				0.025	0.075	
180° somersault /Dive + 180° twist (any direction)	dt0.5	0.025	0.05				0.025	0.10	
180° somersault /Dive + 360° twist (any direction)	dt1	0.025	0.1				0.025	0.15	
180° somersault /Dive + 540° twist (any direction)	dt1.5	0.025	0.2				0.025	0.25	
180° somersault /Dive + 720° twist (any direction)	dt2	0.025	0.25				0.025	0.30	
360° somersault	s1	0.3						0.30	
360° somersault forwards	s1f	0.3		0.1				0.40	
360° straight body somersault	ss1	0.3			0.2			0.50	
360° straight body somersault forwards	ss1f	0.3		0.1	0.2			0.60	
540° somersault	s1.5	0.55						0.55	
540° somersault forwards	s1.5f	0.55		0.1				0.65	
540° somersault + open	s1.5o	0.55				0.3		0.85	
540° somersault forwards + open	s1.5fo	0.55		0.1		0.3		0.95	
720° somersault	s2	0.8						0.80	
720° somersault + open	s2o	0.8				0.5		1.30	
720° somersault forwards	s2f	0.8		0.1				0.90	
720° somersault forwards + open	s2fo	0.8		0.1		0.5		1.40	
900° somersault	s2.5	1						1.00	
900° somersault forwards	s2.5f	1		0.3				1.30	
1080° somersault	s3	1.5						1.50	

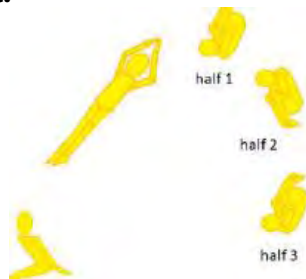
Frontal plane (Example: Side somersault) - turn to the left or to the right (sideways movements - Performed in the air)									
Degree of rotation	Code	value	2nd axis	forw	straight body	open	bonus	total	
360° side somersault	f1	0.3					0.1	0.40	
540° side somersault	f1.5	0.5					0.1	0.60	
720° side somersault	f2	0.7					0.1	0.80	

<b>Cartwheels and Handsprings</b>								
(part of rotation starts with connection to support) ANY DIRECTION Usually, starts on a support and partially performed on it. Then featured-swimmer becomes airborne, performs rotation in the air and enters the water (featured-swimmer may keep hand-connection with support until submergence)								
Degree of rotation	Code	value	2nd axis	forw	straight body	open	bonus	total
Cartwheel	c	0.1						<b>0.10</b>
Cartwheel + half twist	ct0.5	0.1	0.025				0.025	<b>0.15</b>
Cartwheel + 1 twist	ct1	0.1	0.05				0.025	<b>0.175</b>
Handspring	h	0.1						<b>0.10</b>
Handspring + 180° twist	ht0.5	0.1	0.025				0.025	<b>0.15</b>
Handspring + 360° twist	ht1	0.1	0.05				0.025	<b>0.175</b>
Handspring + half somersault (dive)	hd	0.1	0.025					<b>0.125</b>
Handspring + 1 somersault	hs1	0.1	0.3					<b>0.40</b>
Half-Handspring + 1.5 somersault (with or without opening)	h0.5s1.5	0.05	0.4					<b>0.45</b>
Half-Handspring + 1 somersault (with or without opening)	h0.5s1	0.05	0.3					<b>0.35</b>

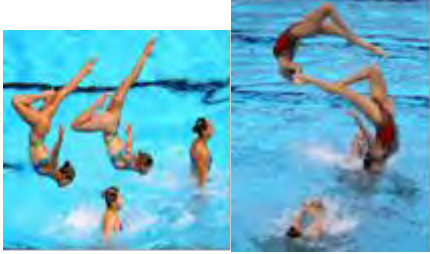
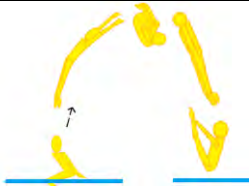


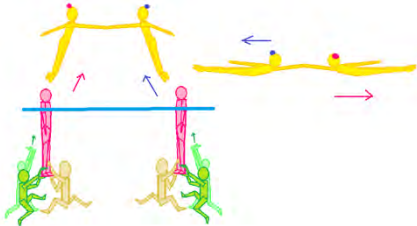
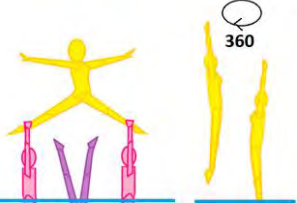
**Example: half handspring + 1 somersault**


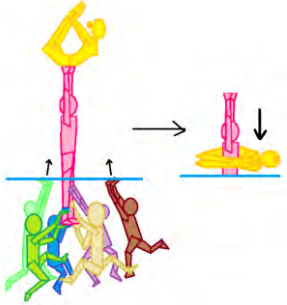
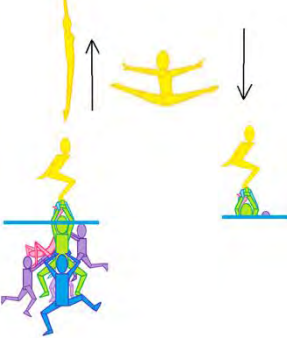
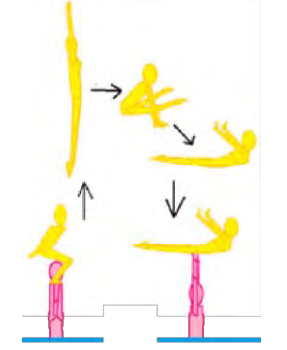
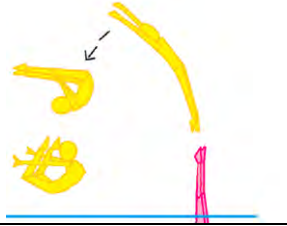
Two-axes somersaults (have additional bonus for using both axes O,O25) (Performed in the air)								
Degree of rotation	Code	value		forw	straight body	open	bonus	total
		som.	twist					
1 somersault + 0.5 twist	s1t0.5	0.3	0.05				0.1	<b>0.45</b>
1 somersault + 0.5 twist forwards	s1t0.5f	0.3	0.05	0.1			0.1	<b>0.55</b>
1 somersault + 1 twist	s1t1	0.3	0.1				0.1	<b>0.50</b>
1 somersault + 1 twist forwards	s1t1f	0.3	0.1	0.1			0.1	<b>0.60</b>
1 somersault + 1.5 twist	s1t1.5	0.3	0.15				0.1	<b>0.55</b>
1.5 somersault + 0.5 twist	s1.5t0.5	0.55	0.025				0.1	<b>0.675</b>
1.5 somersault + 0.5 twist forwards	s1.5t0.5f	0.55	0.025	0.1			0.1	<b>0.775</b>
1.5 somersault + 0.5 twist + open	s1.5t0.5o	0.55	0.025			0.3	0.1	<b>0.975</b>
1.5 somersault + 0.5 twist + open forwards	s1.5t0.5fo	0.55	0.025	0.1		0.3	0.1	<b>1.075</b>
1.5 somersault + 1 twist	s1.5t1	0.55	0.05				0.1	<b>0.70</b>
1.5 somersault and 1.5 twist	s1.5t1.5	0.55	0.125				0.1	<b>0.775</b>
2 somersaults + 0.5 twist	s2t0.5	0.8	0.025				0.1	<b>0.925</b>
2 somersaults + 0.5 twist forwards	s2t0.5f	0.8	0.025	0.1			0.1	<b>1.025</b>
2 somersaults + 0.5 twist + open	s2t0.5o	0.8	0.025			0.5	0.1	<b>1.425</b>
2 somersaults + 0.5 twist + open forwards	s2t0.5fo	0.8	0.025	0.1		0.5	0.1	<b>1.525</b>
2 somersaults + 1 twist	s2t1	0.8	0.075				0.1	<b>0.975</b>
2 somersaults + 1 twist +open	s2t1o	0.8	0.075			0.5	0.1	<b>1.475</b>
2 somersaults + 1 twist forwards + open	s2t1fo	0.8	0.075	0.1		0.5	0.1	<b>1.575</b>
Straight somersault 1 + 0.5 twist	ss1t0.5	0.3	0.025		0.275			<b>0.60</b>
Straight somersault 1 + 0.5 twist forwards	ss1t0.5f	0.3	0.025	0.1	0.275			<b>0.70</b>
Straight somersault 1 + 1 twist	ss1t1	0.3	0.05		0.275			<b>0.625</b>
Straight somersault 1 + 1 twist forwards	ss1t1f	0.3	0.075	0.1	0.275			<b>0.75</b>
Straight somersault 1 + 1.5 twist	ss1t1.5	0.3	0.125		0.3		0.075	<b>0.80</b>
Straight somersault 1 + 2 twists	ss1t2	0.3	0.2		0.3		0.1	<b>0.90</b>
Straight somersault 1 + 2.5 twists	ss1t2.5	0.3	0.25		0.3		0.175	<b>1.025</b>
Straight somersault 1 + 3 twists	ss1t3	0.3	0.3		0.3		0.225	<b>1.125</b>

**Example: 1.5 somersault+ 1.5 twist:**



**COMPONENT B – BONUS**

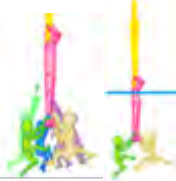



List of additions, bonuses, and risk-elements in Group A				
Code	For Group A:		Value	
<b>Dbl</b>	<p><b>Synchronized actions for double acrobatic movements</b></p> <p>Where swimmers are divided into two groups (separate small constructions, usually, 3 swimmers underwater + 1 featured-swimmer) and who perform identical (equal/same) simultaneous acrobatic movements.</p> <p>Note 1: "Mirror action" is possible – ie constructions face each other and featured-swimmers both jump backwards or to each-other</p> <p>Note 2: The two featured-swimmers may be connected with each other</p>		<b>0.20</b>	
<b>Pos3</b>	<p><b>Third position</b></p> <p>This bonus should be declared only once no matter how many positions featured-swimmer will perform after the first and second declared positions.</p>		<b>0.05</b>	
Can't be in the same acro! You need to choose 1 of these!	<b>Grip</b>	<p><b>Connection between 2 featured-swimmers from the beginning of the acrobatic movement and remain connected until submergence</b></p>		<b>0.10</b>
	<b>Conn</b>	<p><b>Connection between support and featured-swimmer (may disconnect before water entrance)</b></p> <p>NOTE: use this code if you have a handspring/ cartwheel in your acro</p>		<b>0.10</b>
	<b>Catch</b>	<p><b>Connection between 2 featured-swimmers during airborne phase and remain connected until submergence (connection occurs after take-off)</b></p> <p>Can only be declared with other bonus Dbl</p>		<b>0.15</b>
<b>Split</b>	<p><b>Jump/Throw from split (head-up) position</b></p> <p>Note: as position 1 coach should indicate line or kite or tuck (depending on how the acro is performed), because split is considered as "take-off" phase</p>		<b>0.15</b>	






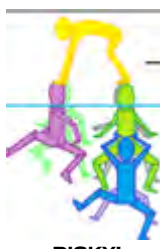
<p>Can't be in the same acro! You need to choose one of these!</p>	<p><b>Hula</b></p> <p><b>"Hulahoop" action</b></p> <p>Featured-swimmer in ring/jay position enters water with support-swimmer inside the circle (which is made from legs/hands connection of featured-swimmer)</p>		<p><b>0.30</b></p>
	<p><b>RetSq</b></p> <p><b>"Return" on the "Square" construction (Sq) after the airborne phase</b></p>		<p><b>0.60</b></p>
	<p><b>RetPa</b></p> <p><b>"Return" on support's hands after the airborne phase, before submergence.</b></p> <p>Featured-swimmer needs to clearly land on hands of the support. Support needs to be not lower than waist level</p>		<p><b>0.50</b></p>
<p><b>Feet</b></p> <p><b>Jump from feet (feet/feet connect between support and featured-swimmer)</b></p>		<p><b>0.025</b></p>	


## GROUP B

### COMPONENT C – CONSTRUCTION

**Note: Unless specified otherwise - (the featured-swimmer remains from beginning to the end on support/s or base-swimmers)**

No.	Picture	Name and number of levels	Code	Difficulty of coordinating actions and number formations	Support: Body position and level of sustainability	Support: Type and level of flexibility or maintain position	Air-borne weight	Area of full construction, Proximity between swimmers	Tempo of acceleration and push (lift/throw)	Total
1		<b>Stack (classic) OR Stack + spotter/s (1 or 2 or 3 or 4 or more)</b>	<b>St</b>	Med-Hard	High level of sustainability+ low vestibular load	Free body position	1+1	Type 2	Med-fast	<b>1.00</b>
				0.25	0	0.1	0.2	0.2	0.25	
2		<b>Stack head-down Support in any position also can have spotters (from 1 to 4)</b>	<b>StH</b>	Med-Hard	Low level of sustainability+ high vestibular load	Free body position	1+1	Type 2	Med-fast	<b>1.10</b>
				0.25	0.1	0	0.2	0.3	0.25	
3		<b>Stack 2 head-up supports (f-swimmer remains from beginning to the end on support-swimmers)</b>	<b>2SupU</b>	Hard	High level of sustainability+ low vestibular load (0.1+0.1)	straight body 1+1	1+0.5+0.5	Type 2	big-med	<b>1.05</b>
				0.3	0	0.2	0.2	0.2	0.15	
4		<b>Stack 2 head-down supports</b>	<b>2SupD</b>	Hard	Low level of sustainability+ high vestibular load 1+1	straight body 1+1	1+0.5+0.5	Type 2	med	<b>1.30</b>
				0.3	0.2	0.2	0.2	0.2	0.2	

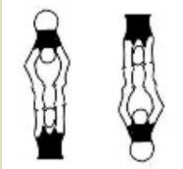

5		<b>Stack 2 supports (one of them head-down)</b>	<b>2SupM</b>	Hard	Combine d (1 head-up+1 head-down)	straight body 1+1	1+0.5+0.5	Type 2	big-med	<b>1.15</b>
				0.3	0.1	0.2	0.2	0.2	0.15	
6		<b>Stack 2 head-down supports+2 featured-swimmers</b>	<b>2SupD2F</b>	Hard	Low level of sustainability+ high vestibular load 1+1	straight body 1+1	1+1+0.5+0.5	Type 2	med	<b>1.60</b> (+0.2 bonus for connection between 2 f.swimmers)
				0.3	0.2	0.2	0.3	0.2	0.2	
7	 <b>Can be done from surface</b>	<b>Simple Lift</b>	<b>L</b>	Low	no	no	1+ bonus	Type 1	fast	<b>0.70</b>  The way base-swimmers hold each-other and/or featured-swimmers-is optional (can be as combo. of supporting on heads and shoulders of the base-swimmers etc)
				0.1	0	0	0.2	0.1	0.3	
8		<b>Lift two featured-swimmers or more (they must form 1 construction) and must be connected!</b>	<b>L2F+</b>	Medium	no	no	2	Type 1	slow-med	<b>0.80</b> (+0.2 bonus for connection between 2 or more f.swimmers)
				0.2	0	0	0.2	0.1	0.1	
9		<b>"Transitional Stack"</b>  (Any 2-stack formation #3-2SupU, #4-2SupD, #5-2SupM, #6-2SupD2F) with disconnection	<b>St&gt;</b>	Hard	Optional	Free body position	1+0.5+0.5	Other	small+bonus 0.025 FOR TRANS DISCONNECT AND BALANCE	<b>1.025</b>
				0.3	0.1	0.1	0.2	0	0.3+0.025	
10	 <b>RISKY!</b>	<b>Lift on heads</b>  (only on heads. No options as: on 2 head+on 2 shoulders etc. ON HEADS ONLY!)	<b>LH</b>  +0.3 bonus for head connection	Hard	no	No	1	type1	med (+0.3 bonus for head connection)	<b>1.00</b>
				0.3	0	0	0.1	0.1	0.2+0.3	

11	 <b>RISKY!</b>	<b>Lift on heads +2 f-swimmers</b> (the same "heads rule as in number 10)	<b>Lh2F</b> +0.3 bonus for head connection +0.1 for connect between 2 f-swim	Hard	no	No	2	type1	slow-med (+0.3 bonus for head connection)+connect between 2 f.swimmers	1.10
				0.3	o	o	0.2	0.1	0.1 +0.3 +0.1	

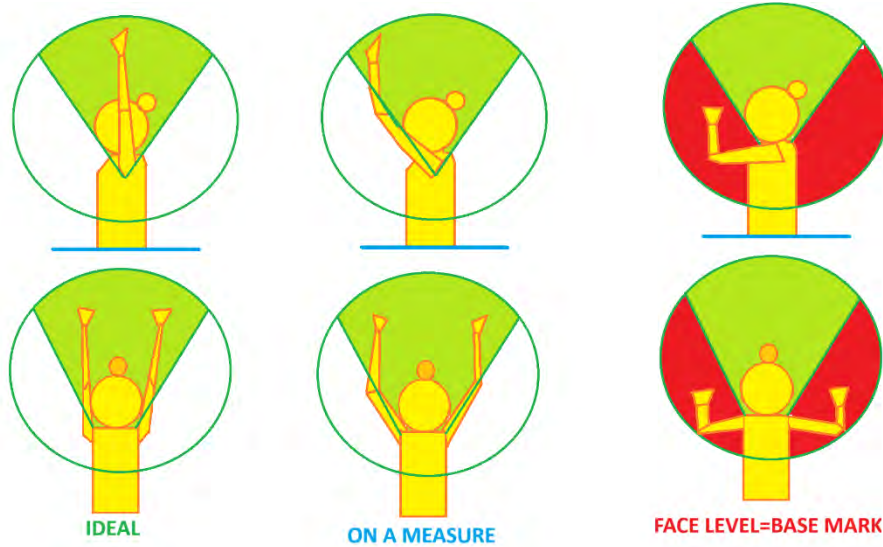
**COMPONENT D – DIRECTION**  
 N/A for GROUP B

**COMPONENT S - Area of support/Type of connection**

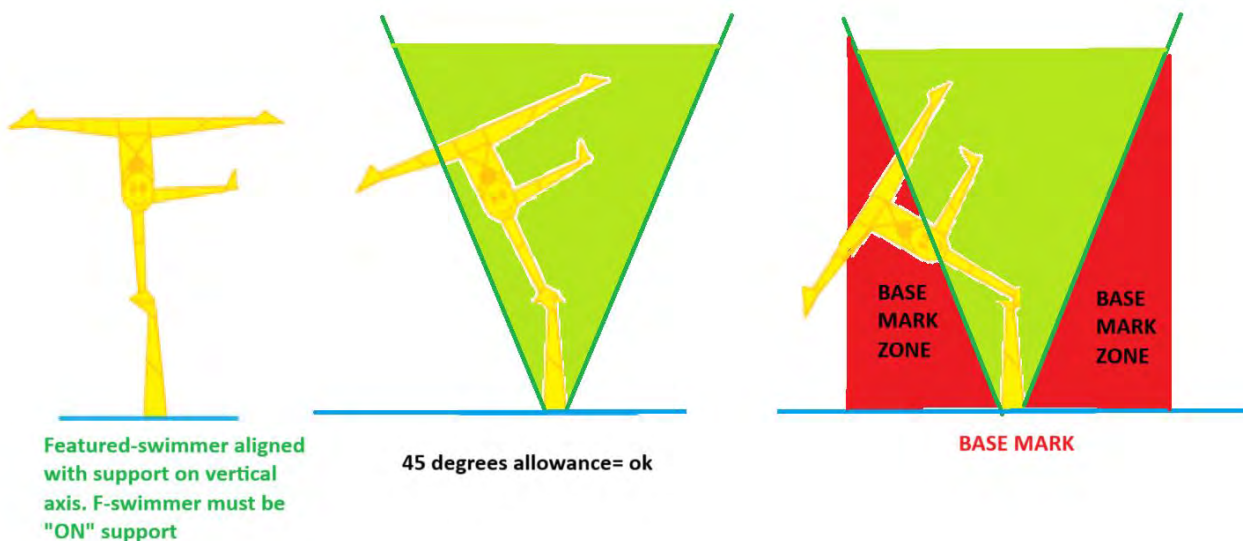
- Every handstand type of connection (PP,1P1P, Px1P, PF, 1P1F, PF\*) must be performed with **straight arms from beginning to the end (submergence of the support swimmer)** of the acrobatic movement unless otherwise specified in the description of the grip.
- This applies for **both** the featured-swimmer and the support-swimmer, with the limit of the **head** (specifically defined as the "face") as the allowance for any slight bending of the arms. **The arms are not allowed to be bent with palms lower than the face (face = from top of the head-until chin level).**
- \*In case of PF – the support swimmer has straight legs and any bending of the legs of the support swimmer is an execution issue
- Arm/s of the support-swimmer must remain within vertical cone ie. 45 degrees (the same rule applies for group C). The same rules for support-swimmers' arms positioning also applies to types of connection: FP, FPx, 1F1P

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BM	

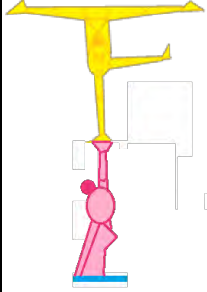

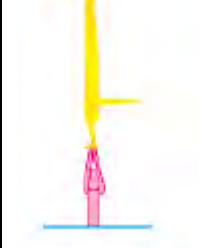
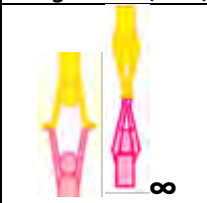


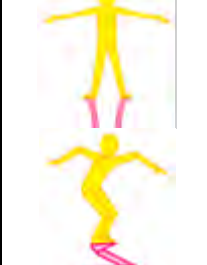



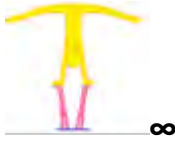

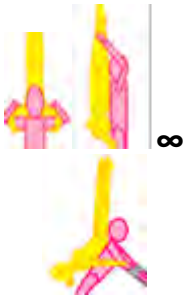









- A **handstand** is the act of supporting the body in a stable, inverted vertical position by balancing on the **hands**. In a basic handstand, the body is held straight with the arms (close to the ears) with legs fully extended and together, and the hands spaced approximately shoulder-width apart. There are many variations of handstands, all of which require the performer to possess adequate balance and upper body strength.
- When the featured-swimmer with support-swimmer perform 2 types of connection/grips (for example: PP and then Px1P) – you must declare the first one (in our example below it will be PP).
- In **handstands** in groups **B** and **C** when there's a balance in handstand on both or one arm, the featured-swimmer needs to be aligned with the support-swimmer on the vertical axis until submergence with an allowance of 45 degrees from the vertical axis (invisible vertical line that runs through the middle of the bodies of the support and featured-swimmer). The 45-degree cone has a start point at the water's surface from the support-swimmer (and also while the construction is turning). The featured-swimmer must always remain "on" the support.
- Note: this rule regarding handstands also applies for Group C bonuses "**Jump**" and "**On1Foot**"












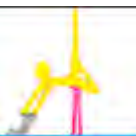
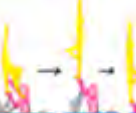

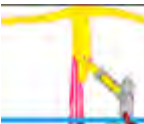




- If you see a symbol  $\infty$  near the picture of the grip – it may be used for the acrobatic movement with the construction "Transitional Stack" (St>) with specified types of connections in group B.

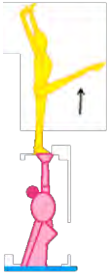
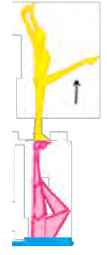
Area of support - Group B									
No.	Picture	Type of Connection	Area of both Supports	Support	Featured-Swimmer	Average	Capture	Bonus/Deduction	Total
1	 straight arms (both)	1 palm on 1 palm  Extra small + Extra small  1P1P	Extra small + Extra small	1.2 (average for both)			Capture	0.3 - Vertical body on palm -0.2 for stabilization catch un support arm	<b>1.30</b>
2		Featured swimmer stand by foot on 1 palm of the support swimmer  1P1F	Extra small+ small	1.2	0.5	0.85	yes	+0.2 ALL BODY ON 1 PALM	<b>1.05</b>
3	 straight arms (both)	Featured swimmer balances on 1 palm on the "XS" type of grip of the support swimmer  Px1P	Extra small + Extra small	0.6	1.2	0.9	Capture	0.2 Vertical body on palms!	<b>1.10</b>
4	 straight arms (both)	Palms / palms  pp	Extra small + Extra small	0.6	0.6	0.6	Capture	0.2 Vertical body on palms	<b>0.80</b>
5	 straight arms (support)	Feet (featured-swimmer) on palms (support) XS  FPx	Extra small + small	0.6	0.5	0.55	Capture	+0.15 for power press	<b>0.70</b>
6	 straight arms (support)	Feet (featured-swimmer) on palms (support)  FP	Extra small + small	0.6	0.5	0.55	Capture	+0.15 for power press	
7		Feet (featured-swimmer) on feet (support)  FF	Small + small	0.5	0.5	0.5	No capture!	+0.1 no hand connection between supporters and featured-swimmer (if in construction there is no «spotters»)	<b>0.6</b>

8		<b>Feet (featured-swimmer) on feet (support) with spotter/s</b>  <b>FF/</b>	Small + small	0.5	0.5	0.5	No capture!	-0.15 for additional spotters help on side	<b>0.35</b>
9		<b>Palms (featured-swimmer) on feet (support)</b>  <b>PF</b>	Extra small + small	0.6	0.5	0.55	Capture	- 0.1 for capture with support	<b>0.45</b>
10		<b>Lower back touch shoulder blades OF THE SUPPORT (blind connection)</b>  <b>Sisb</b>	Small + medium	0.5	0.3	0.4	Capture	Minus 0.1 for capture and minus 0.1 for close to support but +0.2 (for blind connection) Touch (not "sit") +0.1	<b>0.5</b>
11		<b>"Backpack" grip: Back-to-back blind connection</b>  <b>Bp</b>	Big + Big	0.1	0.1	0.1	Capture	0.2 (for blind connection) - 0.15 for strong "double" hand connection between 2	<b>0.15</b>
12		<b>Shoulders (featured-swimmer) on feet</b>  <b>ShF</b>	Small + medium	0.5	0.3	0.4	Capture		<b>0.40</b>
13		<b>"Eiffel" grip: Palms on shoulders/ palms on shoulders (it's not a handstand!)</b>  <b>E</b>	Medium/Small +Medium/ small	0.5 0.3	0.5 0.3	0.4	Capture	-0.05 close to center of mass	<b>0.35</b>
14		<b>Palm (featured swimmer) on head (support) + palm / palm</b>  <b>PH/</b>	Extra small + extra small + help	0.6	0.60	0.6	Capture	Plus connection head 0.15 0.3- all body on palms	<b>1.05</b>


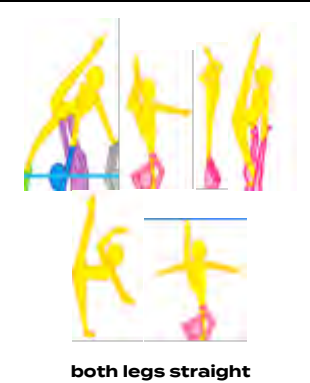

15		<p><b>Lift on 2-4 heads of base-swimmers</b></p> <p><b>LiH</b></p>	<p>4 medium supports = big sustainability</p>	0.1	0.1	0.1	Capture	0.2 bonus for head connection	<b>0.30</b>
16		<p><b>All featured-swimmer's body on palms (lay or sit)</b></p> <p>May have additional connection to support</p> <p>Note: support-swimmer's arms ABOVE or on a same level with head!</p> <p><b>AP</b></p>	<p>Extra small + big</p>	0.6	0.1	0.35	Capture (close to support center of mass)	Bonus 0.1 all body on palms; (close to support center of mass) (-0.1)	<b>0.35</b>
17		<p><b>Sit or lay on shoulders</b></p> <p><b>Sis</b></p>	<p>Medium + big</p>	0.3	0.1	0.2		(close to support center of mass) (-0.1)	<b>0.10</b>
18		<p><b>Feet (featured-swimmer) on shoulders (support)</b></p> <p><b>FS</b></p>	<p>Medium + small</p>	0.3	0.5	0.4	Capture by support	-0.3 (for 2 hand capture by support) -0.15 for Stable, not risk connect-stabilization balance (divide by 2)	<b>0.025</b>

19		<p><b>Foot on a shoulder + can have connection with support athlete</b></p> <p><b>F1S</b></p>	Medium + Small	0.3	0.5	0.4	Extra help from support	minus 0.3 for extra support (2 hands+leg sometimes)	<b>0.10</b>
20		<p><b>“Lemur” grip</b></p> <p>Construction 2 support athletes with at least 1 head-up. Featured-swimmer lays, stands, hangs, sits on their hands or in a head-down position (or featured swimmer holds the shoulders of one of the supports)</p> <p><b>Le</b></p>	Big + small	0.1	0.5	0.3	Capture	Minus 0.15 for 2 supports	<b>0.15</b>
21		<p><b>“Tower” grip</b></p> <p>Construction 2 support athletes head-down, f-swimmer lay, stand, hang, sit on their hands or in a head-down position</p> <p><b>Tow</b></p>	medium + medium	0.3	0.3	0.3		Minus 0.2 for capture +0.025 for feet connect	<b>0.125</b>
22		<p><b>Simple lift</b> (base athletes hold featured-swimmer) <b>Or</b> <b>“Full body” Lift on hands</b></p> <p>Note: featured-swimmer may support on head/s of the base-swimmers/spotters</p> <p><b>Li</b></p>	Small + big	0.5	0.1	0.3	Capture	-0.2 (for 3 or more hands capture by base-swimmers; stable)	<b>0.10</b>
23		<p><b>“Chameleon” grip</b></p> <p>Construction 2 supports, one of them h-down; featured-swimmer connects to them by stomach, hands and legs (3points)</p> <p><b>Ch</b></p>	Medium+medium+Small+Small all = average	0.3 0.3	0.5 0.5	0.4	Capture	Minus 0.2 for 2 supports	<b>0.30</b>






24		<p><b>Twins</b></p> <p>Featured-swimmer holds the stomach of support and support holds the pelvis of featured-swimmer</p> <p>Or</p> <p>Featured-swimmer holds the shoulders of the spotter and support holds the pelvis of featured-swimmer</p> <p><b>Tw</b></p>	Big + big	0.1	0.1	0.1	Capture		<b>0.10</b>
25		<p><b>Lay/Hang on Feet</b></p> <p><b>LayF</b></p>	Small+ Big	0.5	0.1	0.3		-0.15 close to the support (center of mass lays exactly on support)	<b>0.15</b>
26		<p><b>Sit on feet or 1 foot of the support-swimmer</b></p> <p><b>SiF</b></p>	Extra small	Med	0.35			-0.1 for center of mass close to support -0.05 for stability catch	<b>0.20</b>
			0.5	0.2					
27		<p><b>Construction 2 support athletes head-up, featured-swimmer 1 leg stays on a head of first support and 2<sup>nd</sup> leg on palms (near head)</b></p> <p><b>1FH+1FP</b></p>	Small+ extra small + Extra small + Small+ help	0.5	0.6	0.55	Capture	Plus connection head 0.2 Minus -0.2 for 2 supports	<b>0.55</b>
28		<p><b>Sit, stand or lay on Stack or Stack head-down+ spotter/s</b></p> <p><b>S+</b></p>	Small+ Big	0.5	0.1	0.3		-0.25 for spotters	<b>0.05</b>
									

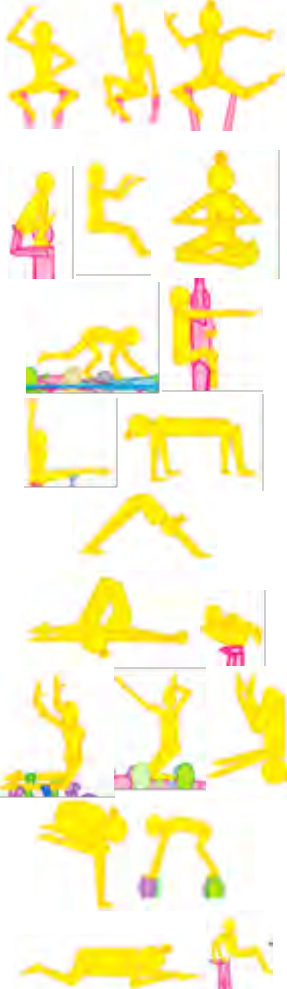

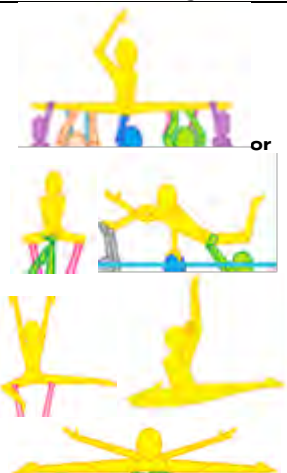
29		<b>1 foot on 1 palm</b>  <b>1F1P</b>	Small+ extra small	1.2	0.6	0.85	yes	+0.4 ALL BODY ON 1 PALM	<b>1.25</b>
30		<b>1 foot on 1 foot</b> <b>1F1F</b> Leg of the support-swimmer on which featured-swimmer balances must be straight. The leg on which featured-swimmer stands must be straight.	Small+small	0.5	0.5	0.5		Bonus for no connect 0.1 1 body part multiply on 2	<b>1.10</b>


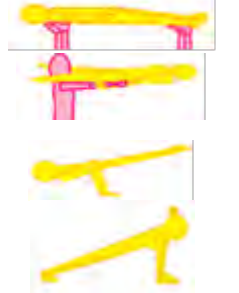

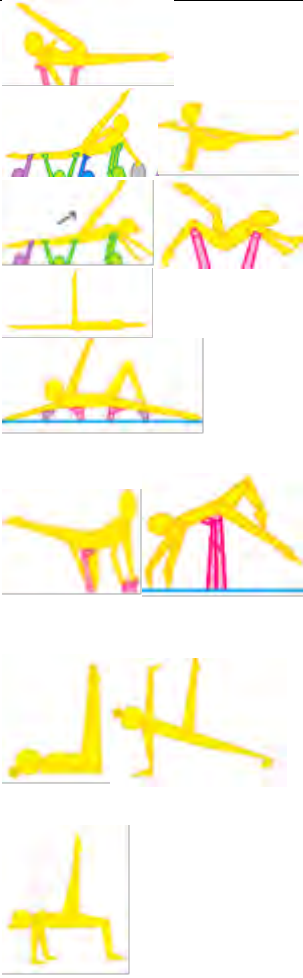
**COMPONENT P – POSITION**

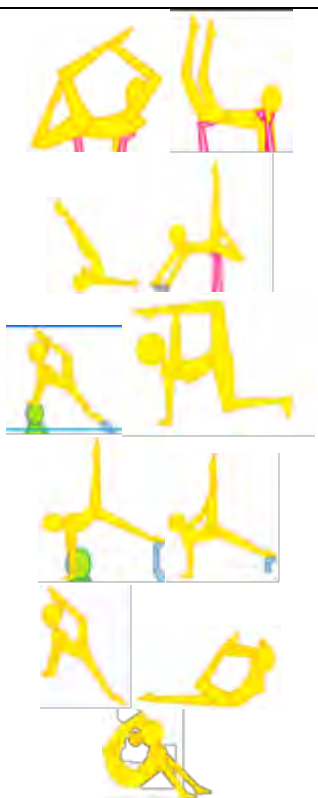
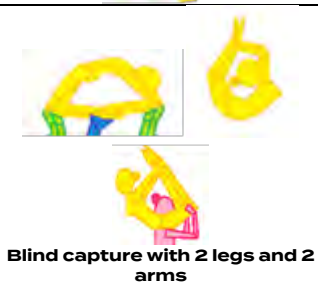
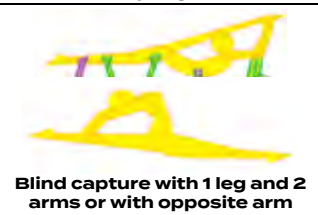

Group B Positions								
No.	Picture	Name and code	Vesti- bular load/ Difficulty to balance	Presence or absence of a helping hand (capture)	Type and level of flexibility+ Deviation of torso from inner axis	Total	Value If Position 2	Code for position 2 (level)
<b>Stand on 1 Leg</b>								
<b>Forwards/Sideways</b>								
1		<b>Heron he</b>  can be with arch in back	Stand on 1 leg	Can be with or without capture	Leg (thigh) 90	<b>0.10</b>	<b>0.05</b>	<b>2he</b>
			0.075	0	0.025			
2	 <p style="text-align: center;"><b>both legs straight</b></p>	<b>Vertical Split  vs</b>	Stand on 1 leg	Can be with or without capture	Fold (leg forwards or sideways 180)	<b>0.30</b>	<b>0.10</b>	<b>2vs</b>
			0.075	0	0.225			
3	 <p style="text-align: center;"><b>Must see capture (not just touch) with both arms and opposite arm behind the head OR just 1 opposite arm, also behind the head</b></p>	<b>Glass  gl</b>	Stand on 1 leg	Yes (opposite arm behind head!) or 2 hands one of them behind head or in line with head	Misc (side 180)	<b>0.40</b>	<b>0.20</b>	<b>2gl</b>
			0.075	0.025	0.3			

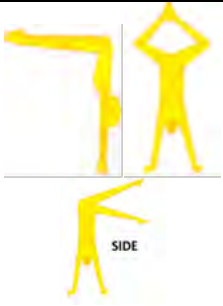
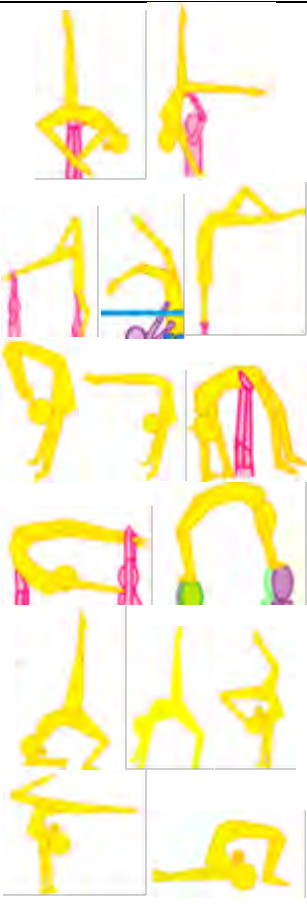





Backwards (Positions in this subgroup must differentiate from positions "sideways". We need to see hips square, and leg moves backwards!)								
4		<b>Ballerina</b>  ba  can lean forward	Stand on 1 leg	Can be with or without capture	Arch (leg back 90 degrees and more) May have torso forwards	0.10	0.05	2ba
			0.075	0	0.025			
5	 <p>Must have leg capture (any arm)</p>	<b>Sail</b>  sa	Stand on 1 leg	Must have leg capture (any arm)	Arch (leg back 90 degrees and more) must have torso forward 90 degrees	0.25	0.10	2sa
			0.075	0.025	0.15			
6		<b>Needle</b>  ne	Stand on 1 leg	Can be with or without capture (needle special)	Arch (torso forward 90 or more+180 degrees between legs (both straight))	0.40	0.20	2ne
			0.075	0.1	0.225			
7	 <p>Blind capture required or opposite arm capture (elbow/look forward - not a "side" capture!) Leg can be on a shoulder</p>	<b>Eye</b>  ey	Stand on 1 leg	Yes + blind grip moving leg or opposite arm capture	Leg backward 135 (0.25) + torso forward 45 (0.1)	0.50	0.25	2ey
			0.075	0.2	0.225			
Stand on 2 Legs								
8		<b>Stand</b>  sd	no	-	Can have an arch in back	basic 0.05	0.025	2sd
			0	0	0.05			

Sit or Lay or Stand (on all 4 or 3)								
9		<b>Monkey</b>  <b>mo</b>	Sit/Lay/s tand	Can be with or without capture	Basic. Free positions where legs are close to centre of mass (ie. Tuck variations, sit positions etc)	0.10	0.05	2mo
			0.05	0	0.05			
10	 <p>Legs straight and torso touches legs</p>	<b>Shrimp</b>  <b>sh</b>	Sit/Lay/s stand	Can be with or without capture	Both legs straight can be together or spread. Torso touch legs (legs are within 45 degrees of the torso incl. the allow-ance)	0.125	0.0625	2sh
			0.05	0	0.075			
11	 <p>or</p> <p>(can be lay on stomach or back)</p>	<b>Split</b>  <b>spl</b>	Sit/Lay/s tand	Can be with or without capture	(90 side + 90 side or Front split) 0.05. must have from knee-to knee alignment of 180 degrees with 45 degrees allowance Leg/s might be bent.	0.30	0.15	2spl
			0.05	0	0.25			

12	 <p><b>Blind capture required</b></p>	<b>Harp</b>  <b>hp</b>	Sit/Lay/s tand	Must have blind or opposite arm capture	Must be an extension between thighs *from knee to knee* 180. Leg/s might be bent.	<b>0.50</b>	<b>0.25</b>	<b>2hp</b>
			0.05	0.1	0.35			
13	 <p><b>Can be also on stomach or on the side</b></p>	<b>Scissors</b>  <b>sc</b>	Sit/Lay/s tand	-	Straight aligned body	<b>0.1</b>	<b>0.05</b>	<b>2sc</b>
			0.05	0	0.05			
14		<b>Cobra</b>  <b>co</b>	Sit/Lay/s tand	-	Straight body +arching up-to 90 degrees	<b>0.15</b>	<b>0.075</b>	<b>2co</b>
			0.05	0	0.1			
15		<b>Flamingo</b>  <b>fl</b>	Sit/Lay/s tand	Can be with or without capture	Str body +90 (1 or 2 legs bent or straight) and more sideway or forward	<b>0.25</b>	<b>0.125</b>	<b>2fl</b>
			<b>0.05</b>	<b>0</b>	<b>0.2</b>			

16		<b>Scorpiso</b>	Lay/sit HEAD-UP or head in line with torso/ stand	Can be with or without capture	Str body +leg/s Arch backward, 90+	0.25	0.125	2so	
			0.05	0	0.2				
17	 <p>Blind capture with 2 legs and 2 arms</p>	<b>Turtle</b>  <b>tu</b>	Lay	Yes (Blind capture with 2 legs and 2 arms)	Arch In back	0.35	0.175	2tu	
			0.05	0.15	0.15				
18	 <p>Blind capture with 1 leg and 2 arms or with opposite arm</p>	<b>Pin</b>  <b>pi</b>	Lay	Yes 2 arms blind capture or opposite arm	180 between straight legs+ arch in back	0.6	0.3	2pi	
			0.05	0.20	0.35				
<b>Head-Down</b>									
19		<b>Bamboo</b>  <b>bb</b>  Can be on 1 hand	Head- down	-	Basic (straight) Allowed: small arch or variation of the legs in 45 degrees from vertical =inside/within vertical cone	0.15	0.075	2bb	
			0.1	0	0.05				

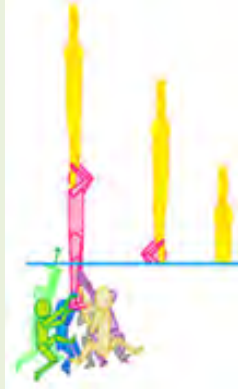
20		<b>Box</b>  <b>Bo</b>  Can be on 1 hand	Head-down  0.1	-  0	Legs forwards or sideways. Everything between split and 45 degrees from vertical line. Legs can be straight, bent or both.  0.15	<b>0.25</b>	<b>0.125</b>	<b>2bo</b>
21		<b>Willow</b>  <b>wi</b>  Can be on 1 hand	Laying/Head-down  0.15	May have capture  0	90 degrees back arch  0.125	<b>0.275</b>	<b>0.1375</b>	<b>2wi</b>
22	 <p><b>Must have from knee-to-knee alignment of 180 degrees with 45-degree allowance</b></p>	<b>Owl</b>  <b>Ow</b>  (Any split head-down)  Can be on 1 hand	Head-down  0.15	May have hand capture  0	Leg forward 90+back 90 or both legs 90 degrees sideways  0.15	<b>0.3</b>	<b>0.175</b>	<b>2ow</b>

Extreme Flexibility (For Advanced Level) Warning/Caution - very risky - May cause injury!								
23	 Blind capture with 2 arms	<b>Drop</b>  <b>dr</b>	Head-down Stand on 2 legs!	Yes (blind capture with 2 arms)	Arch (back almost 180)	0.55	0.275	2dr
			0.15	0.2	0.2			
24	 Blind capture with 2 arms or opposite arm	<b>Queen</b>  <b>qu</b>	Head-down+ Stand on 1 leg	Yes (blind capture with 2 arms or opposite arm)	Arch (back almost 180)+1 must have from knee-to knee alignment of 180 degrees with. Legs straight	1.00	0.50	2qu
			0.25	0.2	0.55			

**COMPONENT R - ROTATION OF THE CONSTRUCTION BASE**


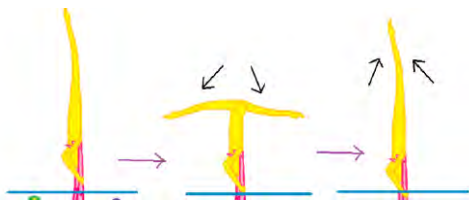
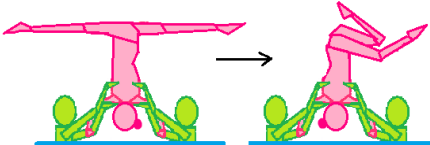
We start counting the rotation of the support-swimmer (ie. Stack or Stack head-down) when the support-swimmer starts turning. Sometimes you can see that the turning starts from underwater while rising and the featured-swimmer lifts her/his leg while the turn is already happening – it's not BM.

Values of the Construction Base in group B						
Type	Degree of rotation					
	90°	180°	360°	540°	720°	To be used with these type of connections
<p><b>Value* for Stack where:</b></p> <p>The support-swimmer is head up and the legs of the featured-swimmer are not at 135-180 degrees throughout the rotation.</p> <p>*Support-swimmer with featured-swimmer on top rotates on the vertical axis.</p> <p><b>OR</b></p> <p>In 2 Support construction (# 3 ie.2SupU), one of the supports twirls (or turns more than 180) and featured-swimmer remains connected to both support-swimmers while one of them is rotating.</p>	-	r0.5	r1	r1.5	-	#5 - FPx #6 - FP #10 - SiSb #11 - Bp #13 - E #16 - AP #17 - SiS #19 - FiS #24 - Tw #28 - S+ And possible: #29 (1F1P) and #30 (1F1F)
<p><b>Value* for Stack where the featured-swimmer stands on 2 feet on the shoulders of the support-swimmer.</b></p> <p>*Support-swimmer with featured-swimmer on top rotates on the vertical axis.</p>		r0.5/ 0.05	r1/ 0.10	r1.5/ 0.15	-	FS connection (#18)
<p><b>Value* for Stack head-up where featured-swimmer stands on 1 leg and other one is at 135 to 180 degrees.</b></p> <p>Note: the position must be maintained through the whole rotation of the construction (or position 2 must be with equal "leg-position" degree (135-180) to first position (ie Eye, Needle, Sail, Vertical Split to Glass etc).</p> <p>*Support-swimmer with featured-swimmer on top rotates on the vertical axis.</p>	-	r0.5+ 0.125	r1+ 0.225	r1.5+ 0.325	r2+ 0.425	To be used with connections: #19 - FiS #5 - FPx #6 - FP Possible: #29 (1F1P) and 30 (1F1F) only if the leg remains through rotation in 135-180-degree for all 2 or more positions
<p><b>Value* for Stack where featured-swimmer is in "Handstand" connections categories.</b></p> <p><b>OR</b></p> <p><b>Value for Stack when Support-swimmer is head-down</b></p> <p>*Support-swimmer with featured-swimmer on top rotates on the vertical axis.</p>	-	r0.5! 0.15	r1! 0.25	r1.5! 0.35	r2! 0.45	Handstands connections: #1 - 1P1P #2 - 1P1F #3 - Px1P #4 - PP #9 - PF #14 - PH/ OR When support-swimmer is head-down in construction #2 (1P1F), and possibly #9 (PF). It will be automatically used for connections: #7 - FF #8 - FF/ #12 - ShF #25 - LayF #26 - SiF #28 (S+) if support-swimmer is head-down #30 - 1F1F
<p><b>Value for Lift</b></p> <p><b>Big water resistance for base athletes while all construction rotates including base-swimmers.</b></p> <p><b>Rotation starts from the surface, not from underwater.</b></p> <p>Note: the same rotation of the construction is possible to happen in group C, while main featured-swimmer fly above rotating lift. In this case TC must see arms of base-swimmers and identify a turn (TC must that the whole formation turns)</p>	r/L 0.40	r0.5L 0.50	r1L 0.80	-	-	To be used with connections: #15 - LiH #22 - Li



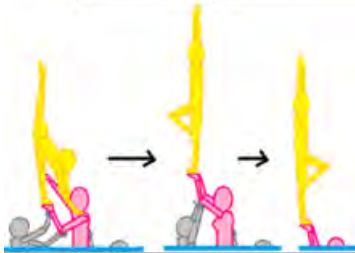
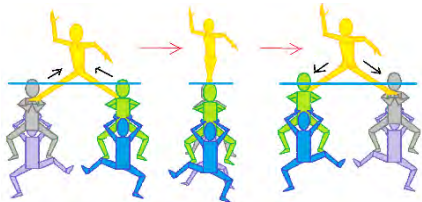
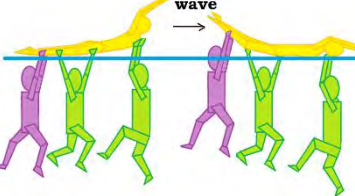
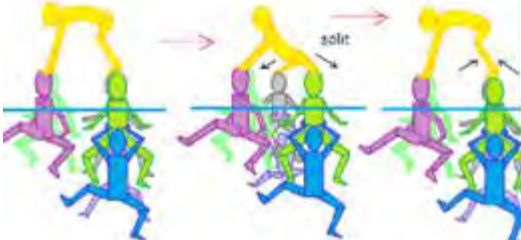
<p><b>Notes:</b></p> <p>The direction (left or right) of the construction's base rotation does not influence the value.</p> <p>For the moment, for the grips 20 (Le), 21 (Tow), 23 (Ch) there's no rotation of the construction. In the case where only featured-swimmer rotates without the support-swimmer (for example around self while submerging) you can declare a twirl bonus ie. "Twirl"</p> <p><b>Notes for the TC:</b></p> <p>*When rotation of the Stack or Stack head-down is declared TCs should look at the turning of the support-swimmer to ensure it is a rotation of the construction base, in addition to the featured swimmer completing the declared rotation until the allowance</p> <p>*If the support-swimmer is submerged, but you can clearly see that the turning continues – look at the featured-swimmer and make sure the required number of rotations are completed until the allowance (it must not look like a turn of only the featured-swimmer on their own – not connected to the support)</p> <p>*If the ability of execution is low in height and TCs can't see the support swimmer, TCs should look at the featured-swimmer as per above.</p>	
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**COMPONENT T – PLANE AND DEGREE OF THE ROTATION**  
N/A for GROUP B

**COMPONENT B – BONUS**

List of additions, bonuses, and risk-elements in Group B				
Code	For Group B		Value	
<b>Dbl</b>	<b>Synchronized actions for double acrobatic movements</b>		<b>0.20</b>	
<b>Pos3</b>	<p style="text-align: center;"><b>Third position</b></p> <p>Example: at the end of acrobatic movement closing legs from split to vertical or tucking (any additional position 3rd, 4th, 5th etc.).</p> <p>This bonus should be declared only once no matter how many positions featured-swimmer will perform after the first 2 declared ones.</p>		<b>0.05</b>	
<b>Can't be in same acro!</b>	<b>Twirl</b>	<p><b>"Twirl" of featured-swimmer in group B 180-360 (head-up or head-down).</b></p> <p><u>Support-swimmer does not move.</u> Featured-swimmer turns to opposite direction (like in 2-direction twist) if head-down) or rotates on feet or palms of the support (if head-up). <u>Only the featured-swimmer rotates,</u> all other/s (support or base-swimmer/s ) stay <u>static</u> (movement is like a ballet dancer on their "pointe shoe")</p>	<p style="text-align: center;">twirl of the body 180</p> 	<b>0.10</b>











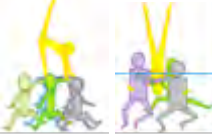

	<p style="text-align: center;"><b>RotF</b></p>	<p><b>Featured-swimmer rotates on feet of support 180-360°</b></p> <p>The support-swimmer remains in their position (Support remains static) but the featured-swimmer rotates on their feet without leaving the support in horizontal plane.</p> <p>It is <b>NOT</b> rotation of the construction. Featured-swimmer can be on stomach or on a back.</p>		<p style="text-align: center;"><b>0.10</b></p>
	<p style="text-align: center;"><b>Hold</b></p>	<p><b>Long holding lift (3 seconds and more)</b></p> <p>Time starts when featured-swimmer achieves maximum height and ends when featured-swimmer starts submerging</p> <p>When you have rotation of the construction or bonus for moving base lift you can't declare Hold bonus unless it happens separately – ie you complete Hold and then do a rotation or "Mov"</p> <p>Can't be declared at the same time with "Mov" or "Moon" bonus</p>		<p style="text-align: center;"><b>0.50</b></p>
	<p style="text-align: center;"><b>SdUp</b></p>	<p><b>Stand-up (lifting torso) from head-down position</b></p> <p>Example: Needle to Heron</p>		<p style="text-align: center;"><b>0.10</b></p>
	<p style="text-align: center;"><b>Moon</b></p>	<p><b>"Moonwalk": Lift-up from split, legs sliding and changing place and opening back to the split on surface</b></p> <p>Base-swimmers hold legs of featured-swimmer and move underwater to change position of the featured-swimmer. It can either be move of 1 leg, other remains static or moving both legs at the same time. Legs move forwards/backwards.</p>		<p style="text-align: center;"><b>0.25</b></p>
	<p style="text-align: center;"><b>Wave</b></p>	<p><b>"Wave" movements</b></p> <p>(featured-swimmer/s must be lifted away from surface)</p>		<p style="text-align: center;"><b>0.10</b></p>
	<p style="text-align: center;"><b>Mov</b></p>	<p><b>Moving base lift (base-swimmers move backward and then return)</b></p> <p style="text-align: center;"><b>OR</b></p> <p><b>Moving base lift (base-swimmers pass through each-other (under featured-swimmer))</b></p>		<p style="text-align: center;"><b>0.30</b></p>

## GROUP P

### COMPONENT C – CONSTRUCTION

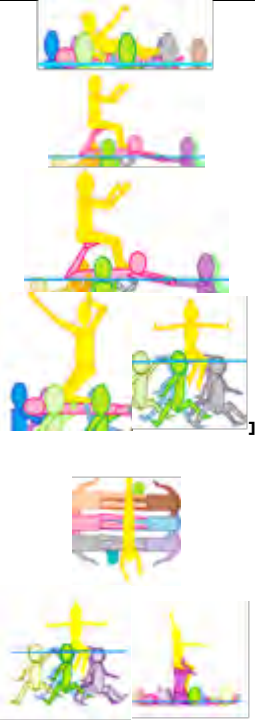
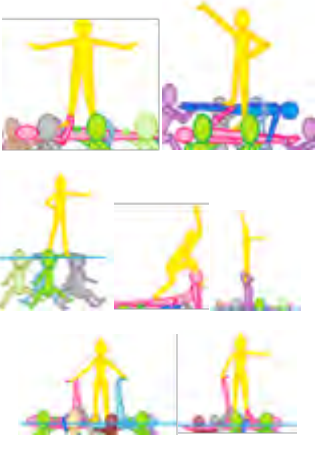

Any construction in group P can be lifted from underwater or starts at the surface. The ending of a platform can be done with the descent of the construction or as a “regroup” action on a surface (for example featured-swimmer dives away from platform and support-swimmer make a kick while base-swimmers stop holding him/her and continue the routine).



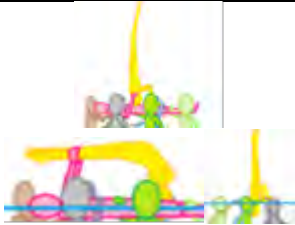


No.	Picture	Name and number of levels	Difficulty of coordinating actions and number formations	Support: Body position and level of sustainability	Support: Type and level of flexibility or maintain position	Air-borne weight	Area of full construction, Proximity between swimmers	Tempo of acceleration and push (lift/throw)	TOTAL
1		<b>Platform (Support straight body) Or with bent knees Or Box construction</b>	Hard	High level of sustainability + low vestibular load (laying)	straight body	2+ may have bent knees	Type 2	slow-med	1.00
		P	0.3	0.1	0.1	0.2	0.2	0.1	
2A		<b>Straight body with bent knees</b>	Hard	High level of sustainability + low vestibular load (laying)	straight body	2+ may have bent knees	Type 2	slow-med	1.05
		Knees	0.3	0.1	0.1	0.25	0.2	0.1	
2		<b>Platform (Support Ballet Leg)</b>	Hard	High level of sustainability + low vestibular load (laying)	leg forward 90 degrees	2+leg straight	Type 2:	slow-med	1.20
		B	0.3	0.1	0.2	0.3	0.2	0.1	
3		<b>Platform (Support Double Ballet Leg)</b>	Hard	High level of sustainability + low vestibular load (laying)	leg forward 90 degrees	2+two legs straight	Type 2:	slow-med	1.30
		DB	0.3	0.1	0.2	0.4	0.2	0.1	

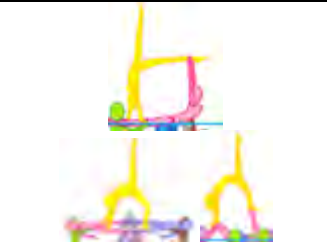

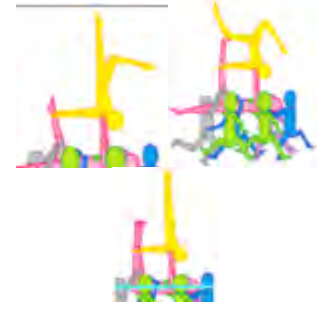



4		<b>Platform (Support on stomach with bent knees) or in arch "Chariot"</b>	Hard	High level of sustainability + low vestibular load (laying o)	straight body+ bent knees or arch	2	Type 2	med	1.15
		<b>Chariot</b>	0.3	0.1	0.15	0.2	0.2	0.2	
5	 <p>Important: there <b>MUST</b> be base-swimmers under <b>both</b> support-swimmers.</p>	<b>Platform from 2 supports (any variations: straight bodies, 1 or 2 Double or Single Ballet Leg or any combination of above</b> <b>2S</b>	Hard	High level of sustainability + low vestibular load (laying) 1	static straight body or ballet legs?	3	Type 2	slow-med	1.10
			0.3	0.1	0.1	0.3	0.2	0.1	
 <p>Can be 2 supports in Double Ballet leg</p>									
6		<b>Platform "Flower" (3-7 swimmers form a support from legs) + Others are base-swimmers</b>  <b>Flower</b>	Med	no	static straight body	4-8	Type 3	-	1.00
		Minimum requirement for this acro: 1 base-swimmer+ 3 support-swimmers+ 1 featured-swimmer= total 5 athletes	0.1	0	0.1	0.8	0	0	
7	 <p>may or may have not base-swimmers</p>	<b>Platform made from hands</b>  <b>Hand</b>	Hard	no	no	1	Type 2	med	0.80
		Important may or may have not base-swimmers	0.3	0	0	0.1	0.2	0.2	
8		<b>Platform 4 levels</b>  <b>P4 (4 levels!)</b>	Very-Hard	High level of sustainability + low vestibular load (laying)	straight body	3	Type 2	slow-med	1.20
			0.4	0.1	0.1	0.3	0.2	0.1	



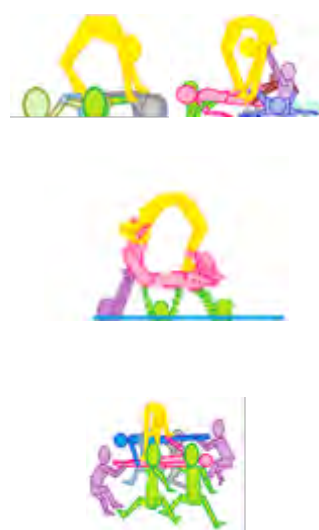


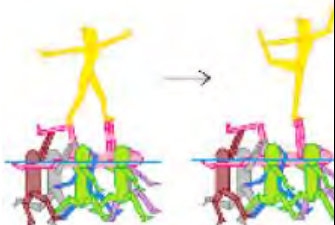
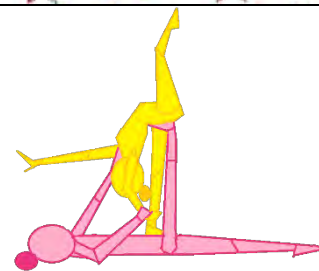
**COMPONENT D – DIRECTION**  
 N/A for GROUP P

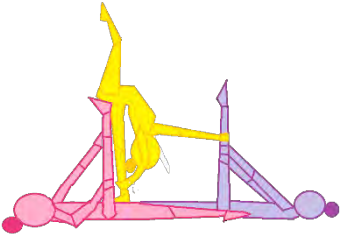



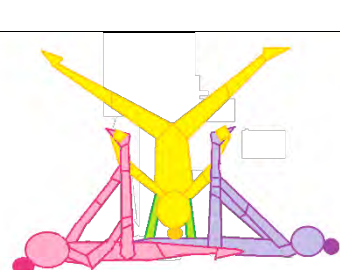
**COMPONENT S – AREA OF SUPPORT/TYPE OF CONNECTION**

Area of support – Group P								
No.	Picture	Type of Connection	Support	Featured Swimmer	Average	Capture (support/base holds f.swimmer)	Bonus/Deduction	Total
1		Sit or Lay on straight body also apply: (Sit, Lay, Head-down or stand) on Flower construction  SiA	Big	Big (legs)		Doesn't matter (can be)	-0.05 to close to support	0.05
			0.1	0.1	0.1			
2		Stand (two legs, feet) on straight or arched body or hands or ballet leg/s  F2A	Big	Medium (2 feet)		Doesn't matter (can be)		0.20
			0.1	0.3	0.2			
3		Stand (two legs, or 1 foot) on straight or arched body or hands or ballet leg/s+ blind connect to support  FAb	Big	Medium (2 feet)		Yes	+blind	0.30
			0.10	0.30	0.20	-0.10	0.2	

4		<b>3 POINTS (Stand 1 leg + 2 hands) on straight body/s Or (Stand on 1 leg+ palms/palms connection)</b>  <b>3pA</b>  (can have additional help from base-swimmers)	Big	Extra small + small (1 foot)		Doesn't matter (can be)	-0,15 connect to sup	0.15
			0.1	0.4	0.3			
5		<b>Stand 1 leg on straight body or hands or shoulder</b>  <b>1FA</b>	Big	Extra small (1 foot)		Doesn't matter (can be)		0.40
			0.1	0.7	0.4			
6		<b>Headstand on straight body or Head between legs or Head between hands</b>  <b>HA</b>	Big	Small (head)		Doesn't matter (can be)	Centre of mass close to support	0.10
			0.1	0.5	0.3		- 0.2	
7		<b>Shoulders on palms + connect or touch (lay) on bent knees</b>  <b>SP+K</b>	Small + extra small	Medium (shoulders)		Yes		0.25
			0.4	0.3	0.35		- 0.1	
8		<b>Any 3-point connection with straight body bent knees</b>  <b>3pK</b>	Small	Extra small + small (1 leg/knee)		Yes		0.35
			0.5	0.4	0.45		- 0.1	

9		<b>3 points of support blind connect</b>  <b>3pb</b>	Big	Extra small+big		Doesn't matter (can be)	+blind	<b>0.40</b>
			0.1	0.6	0.3		+0.1	
10		<b>Foot on a ballet leg body + palm/foot (can have additional support with another Ballet.leg/s)</b>  <b>FA+PF</b>	medium	small (1 foot and 1 palm)		Yes	-0.05 for stability	<b>0.25</b>
			0.3	0.5	0.4	-0.1		
11		<b>Shoulders on palms + connect with leg or 2 legs</b>  <b>SP+L</b>	Extra small	Medium (shoul- ders)		Yes	-0.05 for stability	<b>0.35</b>
			0.7	0.3	0.5	- 0.1		
12		<b>Sit on feet or 1 foot+ blind palms/palms</b>  <b>SiF+Pb</b>	Medium	Medium			+ blind +0.05 for connec- tion	<b>0.35</b>
			0.3	0.3	0.3		+0.05	
13		<b>Shoulders on feet+ connect to palms</b>  <b>ShF+P</b>	Medium	Small		Yes		<b>0.30</b>
			0.3	0.5	0.4	- 0.1		
14		<b>Sit or Lay on feet (or foot) + palms/palms or sit/lay on feet/foot +shoulders/ palms connection</b>  <b>L/SiF+P</b>	Small	Medium (bottom or lower stomach)		Yes		<b>0.30</b>
			0.5	0.3	0.4	-0.1		

15		<b>4 points of connection</b>  <b>4p</b>	Medium	Medium (shins)		Yes (double)		<b>0.10</b>	
			0.3	0.3	0.3	-0.2			
16		<b>Handstand on a big area/s of support (2 palms)</b> Have additional help from base-swimmers  <b>2pA</b>	Small	Big				-0.025 for base-swimmers help	<b>0.275</b>
			0.5	0.1	0.3				
16		<b>Bridge or any 4 "blind" points of support on straight/arched bodies or legs or hand platform</b> (can have extra help from base-swimmers)  <b>4pAb</b>	Big	Small		Doesn't matter (can be)		<b>0.30</b>	
			0.1	0.5	0.3				
17		<b>Bridge on a double ballet leg.</b> Featured-swimmer can be facing any way.  <b>Bb</b>	Small	Small		Yes	blind	<b>0.40</b>	
			0.5	0.5	0.5	-0.1	+0.1		
18		<b>2 points of support on Knees+ palms</b>  <b>2pK</b>	Small	Medium		Yes (double help)	-	<b>0.20</b>	
			0.5	0.3	0.4	-0.2			
19		<b>Onto 1 foot on Palms</b>  <b>&gt;FIP</b>	Extra*2	Small		Yes		-0.15 for transit	<b>0.60</b>
			1.2	0.5	0.85	-0.1			
20		<b>3 blind point support on 2S</b>  Can be used for construction B  <b>3pBb</b>	Small	Small/ Medium		Yes	+blind arch capture	<b>0.65</b>	
			0.5	0.4	0.45	-0.1	+0.3		

21		<b>3 point support on 2S (construction #5) +connect to ballet leg</b>  <b>3pB+b</b>	Small	Small/ Medium		Yes	blind	<b>0.45</b>
			0.5	0.4	0.45	-0.1	+ 0.1	
22		<b>Featured-swimmer performs 1 arm handstand on a palm of platform with additional connection to support-swimmer (leg)</b>  <b>&gt;1P1P/</b>	Extra*2			Yes	-0.15 for transit	<b>0.65</b>
			1.2		0.9	-0.1		
23		<b>Platform holds a featured-swimmer standing on 1 leg on X-small support - palm to foot</b>  <b>1Fxs/</b>	Extra*2	Small		Yes	Minus for connect to leg	<b>0.55</b>
			1.2	0.5	0.85	-0.1	-0.2	
24		<b>Sit on 2 feet (ballet legs) +extra connect to leg of the support with disconnection</b>  <b>On2b</b>	big	3 feet (small) in average		+dis-connect	Minus for connection to leg in beginning and plus for balance on 2 small areas	<b>0.40</b>
			0.1	0.3	0.2	0.1	-0.1 +0.2	
25		<b>Hanging on 2 ballet legs +help from base</b>  <b>2b/</b>	Extra small	small		Yes	+0.1 for hanging	<b>0.55</b>
			0.6	0.5	0.55	-0.1		



**COMPONENT P - POSITION**

Please use the Position Charts from GROUP B


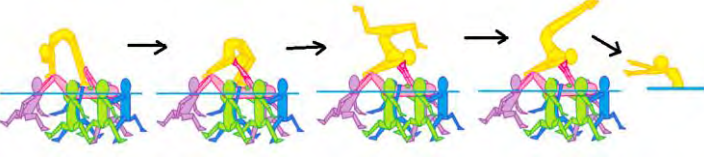

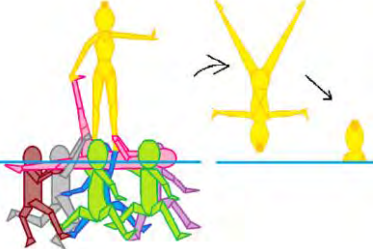
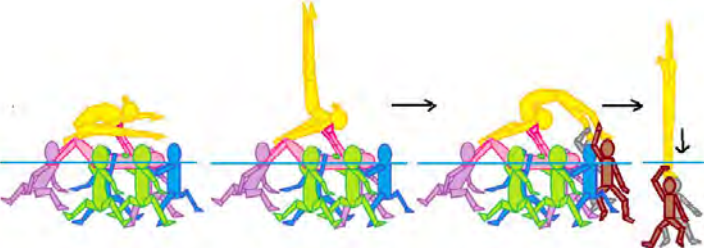
**COMPONENT T - PLANE AND DEGREE OF THE ROTATION**

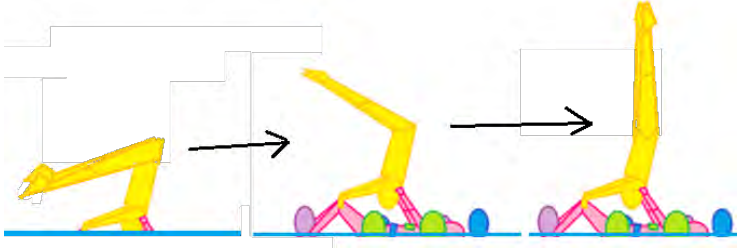
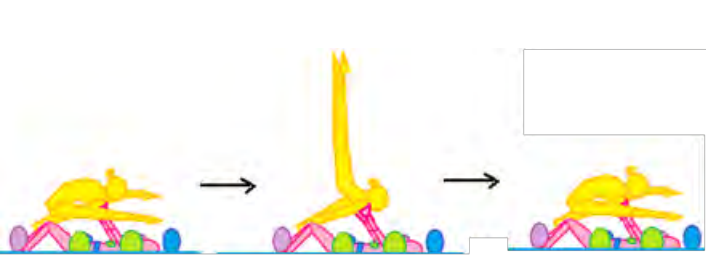


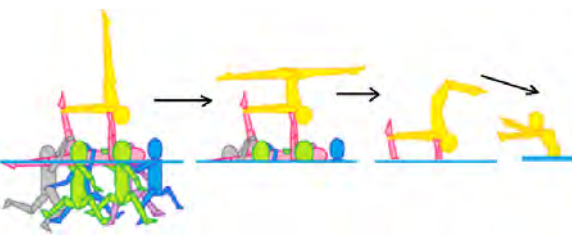

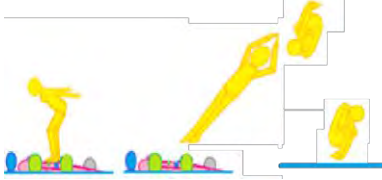
N/A for GROUP P


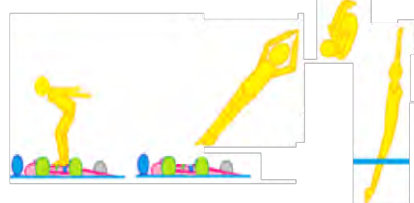



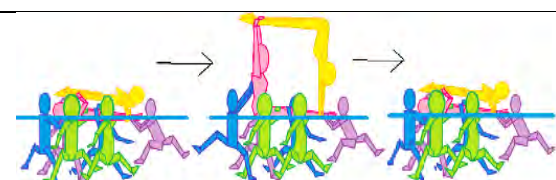
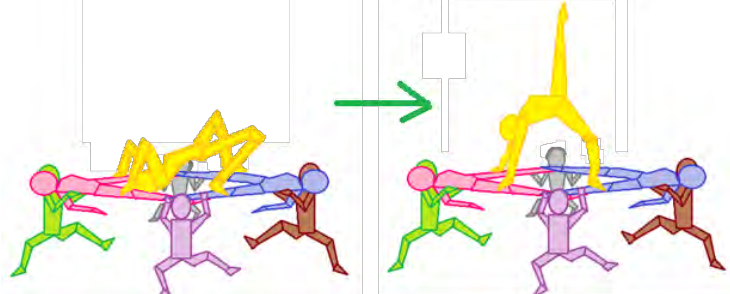
**COMPONENT R - ROTATION OF THE CONSTRUCTION BASE**

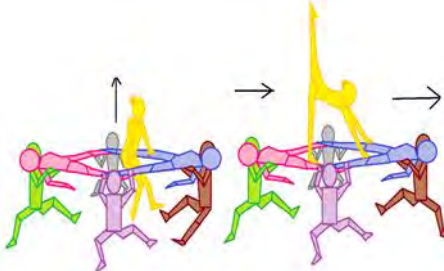
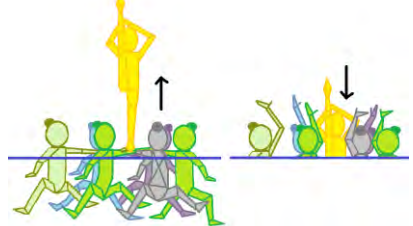
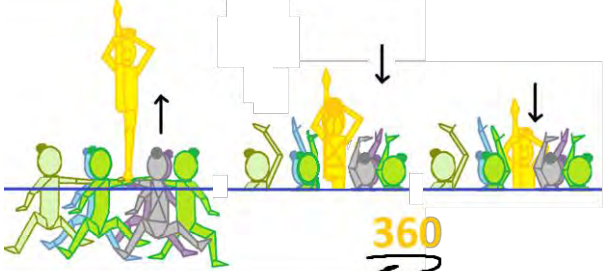
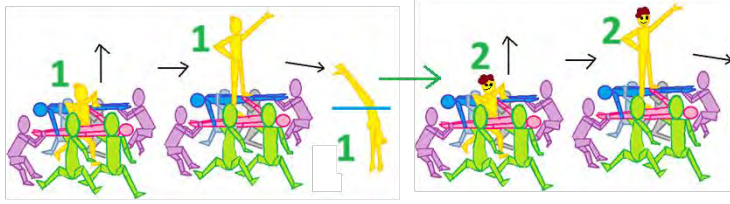

Values for Rotation of the construction base in Group P			
Type	Degree of rotation		
	90°	180°	360°
Value for platform (all construction rotates including base-swimmers) where the featured-swimmer <u>does not</u> sit or lay on construction  The platform is made with a horizontal support-swimmer(s)	Pr	Pr0.5	Pr1
	0.20	0.30	0.40
Value for Platform (all construction rotates including base-swimmers) where the featured-swimmer <u>sits/lays on construction</u>	Pr/	Pr0.5/	Pr1/
	0.05	0.10	0.15
Value for construction made from hands (#7 - Hand)	-	P0.5h	P1h
	-	0.25	0.30
Value for platform made from legs with 2 support-swimmers or more (constructions #5 - 2S, #6 - Flower)	Pr//	Pr0.5//	Pr1//
	0.30	0.40	0.50

**COMPONENT B - BONUS**

List of additions, bonuses, and risk-elements in group P:			
Code	For Group P		Value
<b>Dbl</b>	<p><b>Synchronized actions for double acrobatic movements</b></p> <p>Can be facing different directions, but must be at the same time and done the same</p>		<b>0.20</b>
<b>Pos3</b>	<p><b>Third position</b></p> <p>Example: at the end of acrobatic movement closing legs from split to vertical or tucking (any additional position 3rd, 4th, 5<sup>th</sup> etc.)</p> <p>This bonus can be declared only once no matter how many positions featured-swimmer will perform after the first 2 declared ones.</p>		<b>0.05</b>
<b>UP</b>	<p><b>Platform made from hands, which are "out of the water" (not on the surface).</b></p> <p>Must hold 3 seconds or more + the whole arm (from shoulder to fingers) = dry</p>		<b>0.30</b>
<b>CH</b>	<p><b>Cartwheel or Handspring ending action after performing actions on a platform and entering the water</b></p>		<b>0.15</b>
<b>MovHead</b>	<p><b>Move from Platform on to 1 or 2 spotter's heads for finishing acrobatic movement as a Lift</b></p>		<b>0.30</b>

Cant be in same acro!	<p><b>Porp</b></p> <p>“Porpoise” start-action for featured-swimmer at the beginning of the acrobatic movement to get to the main (first) position.</p> 	<p>0.15</p> <p>Porpoise must start in pike position (on a surface or under the water) and finish in Bamboo position to be considered as Bonus. Note: if coach want to do other position as Position 1: featured-swimmer needs to start in this position or go to it “not through Vertical Position (ie. Bamboo)”, If coach wants to declare “Box” as position 1: bonus for Porpoise can’t be declared, as porpoise require Bamboo to be position 1</p>
	<p><b>Spich</b></p> <p>“Spichag” power press-up from Shrimp to Bamboo/or in opposite direction: power-lowering from Bamboo to Shrimp.</p> <p>Can be both variants - declare once! Can happen in any phase of acrobatic movement</p> 	<p>0.50</p>
<b>Trav</b>	<p><b>Travelling construction</b></p> <p>It must be an obvious movement from one spot to another.</p> <p>May start moving from underwater while ascending</p> 	<p>0.20</p>
<b>Stand</b>	<p><b>After handstand/head-down position/s featured-swimmer lowers legs on a platform and stands-up.</b></p> <p>(For example: from Needle to Stand position, or from owl to Stand position)</p> 	<p>0.10</p>
Can't be declared in the same acro!  Same allowance rules for somersaults and twists apply in these bonuses	<p><b>Dive</b></p> <p><b>Dive, Dismount or Half Somersault at the end of the platform</b></p> <p>Featured-swimmer performs a dive, dismount or half somersault (may have twist around self while diving) to enter the water</p> 	<p>0.05</p>
	<p><b>Ps1</b></p> <p><b>At the end of the platform, the featured-swimmer performs 360° somersault to enter the water</b></p> 	<p>0.10</p>
	<p><b>Ps1t0.5</b></p> <p><b>At the end of the platform, the featured-swimmer performs 360° somersault + half twist to enter the water</b></p> 	<p>0.15</p>

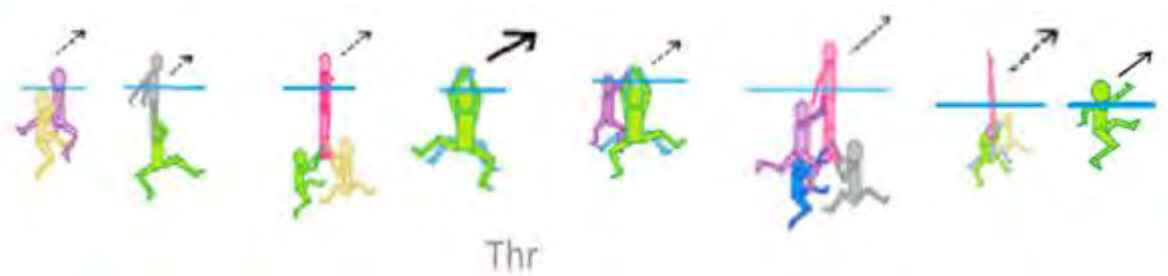
	<b>Ps1op</b>	At the end of the platform, the featured-swimmer performs 360° somersault and open to a straight body position to enter the water		<b>0.30</b>
	<b>Ps1t0.5o</b>	At the end of the platform, the featured-swimmer performs 360° somersault + half twist and open to a straight body position to enter the water		<b>0.40</b>
	<b>Ps1t1</b>	At the end of the platform, the featured-swimmer performs 360° somersault + 1 twist to enter the water		<b>0.25</b>
	<b>CH+</b>	<b>Handspring with connection</b>		<b>0.20</b>
<b>Roll</b>		<p>“Roll” on the construction and/or “rolling” (connected arching- action of platform construction, when featured-swimmer submerges after 90° and support-swimmer follows showing 180° arch-action above surface) entrance in the water</p> <p>Can't be declared twice! It is a beginning and/or ending action</p>		<b>0.20</b>
<b>Box</b>		<b>Lifting in a “Box” and lowering back</b>		<b>0.20</b>
<b>Can't be in same acro</b>	<b>Spider</b>	<p>“Spider” action</p> <p>Platform, 2 support formation: featured-swimmer twists in the shoulder and thigh joints and appears from underwater on a construction. This action has flexibility risk factor</p>		<b>0.075</b>

	<b>Climb</b>	<b>Climb onto the platform from under the water (inside the construction)</b>		<b>0.05</b>
<b>Can't be in same acro</b>	<b>Fall</b>	<b>Fast fall down inside construction</b>		<b>0.05</b>
	<b>FTurn</b>	<b>Fast fall down inside platform construction with 360°+ turn (must be completed by waist respecting the allowances)</b>		<b>0.10</b>
<b>Swim</b>	<b>Change of Featured-swimmer</b> Coach declares position/s and type of connection of a second featured-swimmer		<b>0.20</b>	
<b>Arch</b>	<b>From underwater, non-stop transition to a Position 1 Queen (demonstrating a 2<sup>nd</sup> position head-down is optional) and stand-up back on 2 feet (may have help from base-swimmer)</b>		<b>0.30</b>	

## GROUP C

### COMPONENT C - CONSTRUCTION

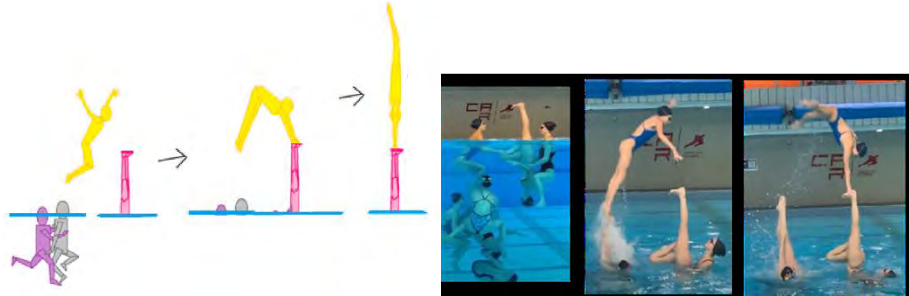
- When in the Code we see **“Thr”** – that means a “pusher” formation. Any way of pushing or jumping will be written as Throw (ie. Thr). Some examples of **Thr** in Group C:



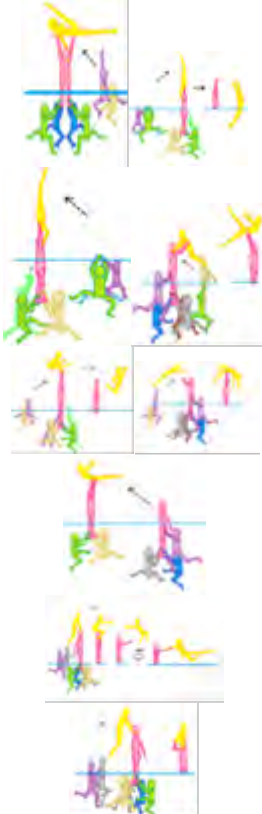
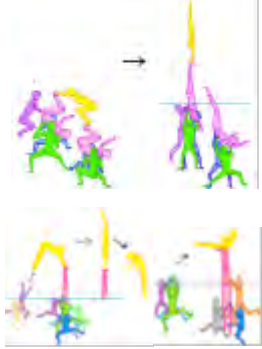

- Transit** – is a term used when the featured-swimmer is held/supported by the support-swimmer of second formation from the beginning. The support-swimmer “pulls/helps” the featured-swimmer to its own formation. The featured-swimmer may continue their movement and enter the water or remain on the support-swimmer (bonus).
- Jump (in group C)** – is a term used when the featured-swimmer is **not** connected at the beginning with the second formation. There’s a **clear jump** from one formation to another (that is a bonus) and a connection after a flying phase. The featured-swimmer may remain on the support-swimmer (bonus) or continue their movement until entering the water. Declaration is **“Jump”** bonus (onto support) OR if there’s a continuing movement into the water (through support) they should declare **“Jump >”**.
- Example:** Thr>StH (Transit or jump onto Stack head-down from any kind of throw).  
The coach wants to perform the first phase as a clear Jump. So, the coach adds a bonus **“Jump”** to the acro code. They have to make sure that the featured-swimmer remains on 2nd formation (stack head-down) until submergence. If the coach wants in an acrobatic movement to have an action where the featured-swimmer jumps on the 2nd formation and continues moving into the water (for example it is a handspring), they declare **“Jump >”**. In the case when the coach is not sure if the swimmer will be able to execute the requirements of the bonus Jump or Jump>, the coach can still declare this as Thr>StH but leave the bonus off and be safe of not receiving a Base Mark while still performing the acrobatic as planned.
- Note:** when **Jump** is declared in group C, make sure that the featured-swimmer does not perform it as **“climbing on”**. Technical Controllers must see a jump onto the 2nd formation (shoulders and upper chest of the “jumping” featured-swimmer must pass the horizontal invisible line that is on a same level with the feet of the 2nd formation’s featured-swimmer and only then connect).
- Note:** if the 2nd formation is head-up: the crotch of the “jumping” featured-swimmer must pass the horizontal invisible line that is on a same level with the top of the head of the 2nd formation’s featured-swimmer and only then connect.
- Example of climbing on (Transit) -> Not a Jump:




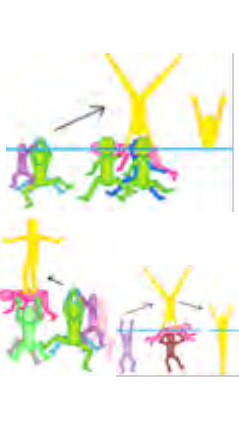
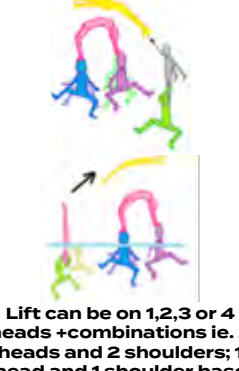
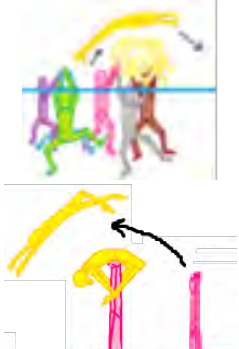
- Example of desirable execution:

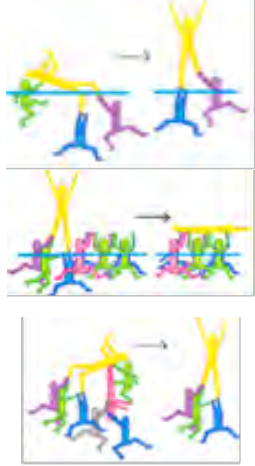
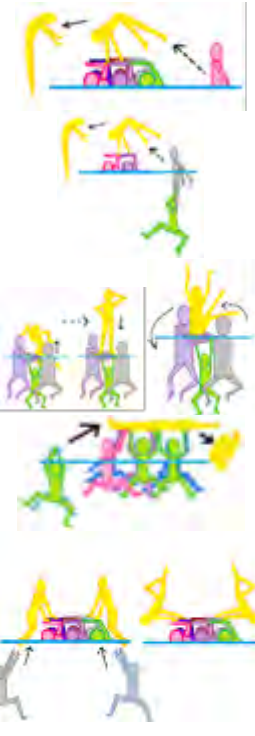




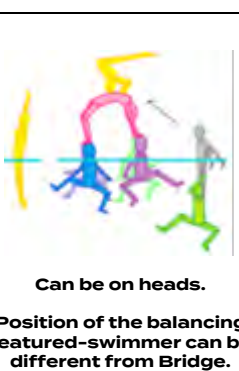

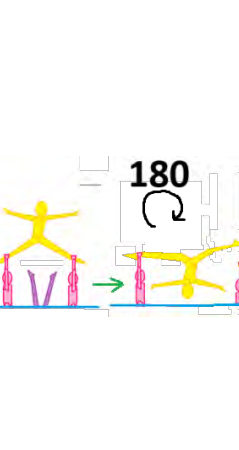
- If the bonus **Jump** is declared: After landing on the second formation, if the featured-swimmer falls from it (any time: immediately after landing, after some time or before submerging) or never lands on 2<sup>nd</sup> formation (ie. the connection is lost) = Base Mark
- Connections can be “broken” before submergence if not clearly stated that it should remain connected throughout.
- Inside construction code: > means a transit or a jump from one formation to another or from one formation to the water
- **Piked arrow** ^ inside construction code: means jump from one formation and fly above another without touching, and entering the water beyond.
- If there is no > at the end of the construction code, it means that you can remain on the 2<sup>nd</sup> formation or pass through the 2<sup>nd</sup> formation before entering water.
- If there is a > at the end of the construction code, we **MUST** see a pass through of the 2<sup>nd</sup> formation and continue to enter the water.
- In group C, constructions have a special number +0.275, which is an “increaser” assigned to have a balance between Main Groups.
- To be considered as part of construction (the part of the whole acrobatic movement, not as hybrid or pair acro), one of the formations (Main Formation) In Group C must:
  - **When Stack or Stack head-down is declared:**
    - It must contain at least: 1 base-swimmer+ 1 support-swimmer+ 1 featured-swimmer.
  - **When a Lift is declared:**
    - It must consist of at least: 1 base-swimmer+ 1 featured-swimmer.
  - **When platform/s or float/s (1 or more support-swimmers):**
    - It must have at least 1 base-swimmer under support/s
- **For flying over constructions** (fly above 2<sup>nd</sup> formation or fly above lift on heads is declared), it **MUST** be performed (the flying phase) when the featured-swimmer of the second formation (above which the featured-swimmer flies) is at the “positions allowance safe zone” or higher (Waist or Knees).

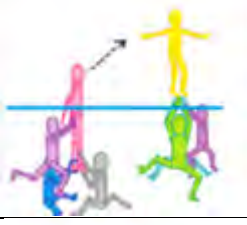

Group C Construction									
#	Picture	Name and number of levels	Difficulty of coordinating actions and number formations	Support: Body position and level of sustainability	Airborne weight	Tempo of acceleration and push (lift/throw)	Area of support	Bonus	Total
1		Transit or Jump on Stack from any kind of throw  Thr>St	Med	High level of sustainability + low vestibular load	1+0.5	Fast/med (0.3/0.2)	Small-med (possible grips: E, PP....)	+0.275 increase	1.125
			0.2	0	0.15	0.25	0.25	+0.275 increase	
2		Transit or jump onto Stack head-down from any kind of throw  Thr>StH	Med	Low level of sustainability + high vestibular load and 1 support is head-up	1+0.5	Slo/med (0.2/0.1)	Small-med	+0.275 increase	1.20
			0.2	0.2	0.15	0.15	0.225		
3		Through: 2 pair (One of them can be head-down) +featured-swimmer  Can be transit  Thr>Pair	Basic	-	1	Med	Med		0.675
			0	0	0.1	0.2	0.1	+0.275 increase	



4		<p><b>To 2-3 or more floats (swimmers floating on a surface connected to each other) from any kind of throw</b></p> <p>Can be as transit</p> <p>May remain on platforms</p> <p><b>Thr&gt;FF</b></p>	Med	High level of sustainability + low vestibular load (laying) two	1+1+1	Climb/no	big	+0.275 increaser	1.125
			0.2	0.2	0.3	0.05	0.1		
5		<p><b>Any kind of throw on a float (1 support-swimmer is floating on a surface)</b></p> <p>Featured-swimmer may continue to move and enter the water.</p> <p>Can be as transit. Can continue movement.</p> <p><b>Thr&gt;F</b></p>	Easy	High level of sustainability + low vestibular load (laying)	1+1	Fast/no	Med-big	+0.275 increaser	0.875
			0.1	0	0.2	0.15	0.15		
6	 <p>Lift can be on 1,2,3 or 4 heads + combinations ie. 2 heads and 2 shoulders; 1 head and 1 shoulder base</p>	<p><b>Fly above Lift on heads from any kind of throw</b></p> <p><b>Thr^Lh</b></p>	Hard	-	1+1	Fast/slow-med (0.3/0.1)	Big	+0.3 fly above formation on heads +0.2 lift on head	1.575
			0.3	0	0.2	0.2	0.1		
7		<p><b>Fly above Second formation (lift, pair acro, stack-head-down, stack) from any kind of throw</b></p> <p><b>Thr^2F</b></p>	Med	May be	1+1	Fast/slow-med (0.3/0.1)	Big	+0.2 fly above formation	1.175
			0.2	0	0.2	0.2	0.1		

8		<p><b>Simple lift + «spotter/s»</b></p> <p><b>2 formations of base-swimmers gather under 1 f.swimmer and</b></p> <p><b>Option 1:</b> f.swimmer is laying on a surface, one of the base-swimmers' formation push part of the f.swimmers body and they stand-up on a 2nd formation. May remain on this 2nd formation until submergence or continue moving/disconnect and enter the water</p> <p><b>Option 2:</b> f.swimmer stands-up as regular lift on the 1st formation with 2nd formation waiting. F.swimmer falls on the 2nd formations' base-swimmer who catch them before submergence. F.swimmer may continue moving/disconnect and enter the water.</p> <p><b>L+spot &gt;</b></p>	Low	-	1	Med/no (0.2/O)	Medium	+0.275 increaser	<b>0.775</b>
			0.1	0	0.1	0.1	0.2		
9		<p><b>Through formation from hands from any kind of throw/push</b></p> <p>Can be as transit.</p> <p>Arms might be on the surface</p> <p><b>Thr &gt;hand&gt;</b></p>	Low	no	1	Fast/no	Medium	+0.275 increaser	<b>0.875</b>
			0.1	0	0.1	0.15	0.25		

10		<b>2 Jumps from throws (2 featured-swimmers in connection with each other)</b>  <b>Thr+Thr</b>	Hard	High level of sustainability+ low vestibular load	1+1	med	Medium	+0.1 for connect between 2 featured-swimmers	1.275
			0.3	0	0.2	0.2	0.2	+0.275 increaser	
11		<b>Snake-type</b> (1 featured-swimmer after showing balance stack becomes airborne in connection/ together with support-swimmer, after showing arc-dive both of them enter water one-by-one while still keeping the connection)  <b>Sn</b>	Med	Optional	1+1	Med	Med	+0.275 increaser	1.175
			0.2	0.1	0.2	0.2	0.2		
12	 <p>Can be on heads. Position of the balancing featured-swimmer can be different from Bridge.</p>	<b>On lift from any kind of throw with connection!</b> (means there <u>must</u> be a connection between f.swimmer and lift after take-off phase)  Can be transit f-swimmer may remain on the 2nd/main formation  <b>Thr&gt;L</b>	Hard	-	1+1	Fast/slow-med (0.3/0.1)	Big	+0.275 increaser	1.075
			0.3	0	0.2	0.2	0.1		
13		<b>Through 1, 2 or 3 heads from any kind of throw</b>  Can be as transit  <b>Thr&gt;head&gt;</b>	Med	no	1	(0.3/0) Med/no	Medium	+0.2 (bonus for head-connection)	1.075
			0.2	0	0.1	0.1	0.2	+0.275 increaser	
14		<b>2 mini-Stack (head-up) +spotter (head-up or head-down).</b>  Starts as 2 support Stack, after reaching max height f.swimmer is pushed by one of the supports and disconnects to perform actions in the air while keeping connection with 2nd support-swimmer)  <b>2Sup+</b>	Med	no	1+0.5 +0.5	Med	Med	+0.275 increaser	1.075
			0.2	0	0.2	0.2	0.2		


15		<b>Throw onto Small-Square formation</b>	Hard	NO	1	Fast/slow-med (0.3/0.1)	Extra-hard Small	+0.275 increaser	1.375
		<b>Thr&gt;Sq</b>	0.3	0	0.1	0.2	0.5		
16		<b>Transit or jump on 2-Stacks from any kind of throw</b>	Med	High level of sustainability + low vestibular load	1+1+0.5	Fast/med (0.3/0.2)	Small-med	+0.275 increaser	1.225
		<b>Thr&gt;St2</b>	0.2	0	0.25	0.25	0.25		

**Note:** In the acro below, the coach declares **Thr>St** (Transit or Jump on Stack from any kind of throw). The additional formation between the 2 formations (pushing and main ones) that doesn't take part in acro and does not influence the DD is considered in AI and cannot be declared as bonus!



**COMPONENT D - DIRECTION**

The same as in group A, plus on additional special direction for group C:

Direction	Code	Diagram	Value
<b>Blind back jump</b> No connection between featured-swimmer and main construction before jump	BIn		0.2

**COMPONENT P - POSITION**

Use the Position Charts from GROUP A and GROUP B

- If in an acrobatic movement, the featured-swimmer after getting on a “main” formation remains on it - use table from group B. Considering as Position 1 – first position in the order after take-off when featured-swimmer gets on support-swimmer/s.
- If a coach uses a Group A position when they should have used a Group B position or vice-versa = Base Mark
- If in an acrobatic movement the featured-swimmer after getting on a “main” formation continues their movement and becomes airborne and later enters the water, use a position from group A. Considering as Position 1 – first position in the order after take-off that is happening in the air (for example: if it’s a handspring or somersault use positions from group A)
- **Notes for 2 Featured-swimmers:** In a Combined acrobatic movement (which consists of 2 formations) where 1 featured-swimmer executes and maintains a position (ie lift or stack, stack head-down) it should be calculated in as Position 1 declaration. If the second featured-swimmer jumps above the first formation demonstrating a position, it should be declared as Position 2. All other positions (no matter which featured-swimmer does it) will be considered as a 3rd Position bonus.
- **Note for Construction of the “snake” type:** The rule for 2 featured-swimmers applies. If featured-swimmers perform the same position it is declared once as Position 1. If it is 2 different positions, the position of the first featured-swimmer that appears above the water surface will be declared as Position 1. The second featured-swimmer that originally is the support-swimmer that disconnects and appears after the first featured-swimmer – their position will be declared as Position 2. Group A positions must be used for this type of acrobatic movement.

**COMPONENT S – AREA OF SUPPORT**

N/A for GROUP C (Value already inside construction)

**COMPONENT R - ROTATION OF THE CONSTRUCTION BASE**

- Must happen with support and featured-swimmer together (for example: after the featured-swimmers lands on a second formation), unless otherwise specified.
- In group C, in a Stack or Stack-head-down formation we need to see the support-swimmer turning with the featured-swimmer on top (Ariana turn may happen and will be acceptable if TC will recognise that support-swimmer is also turning)


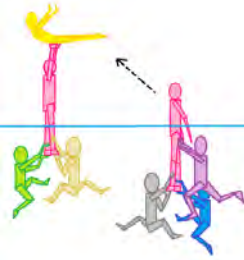
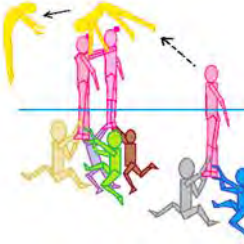
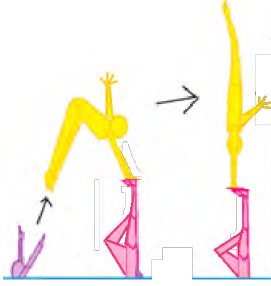
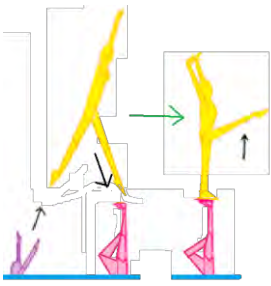
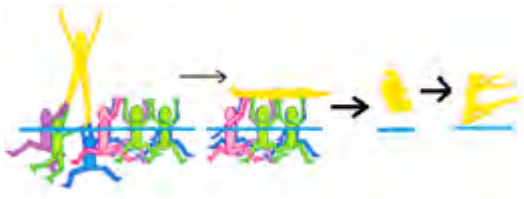
Values for the rotation of the construction base in group C:				
Type	Degree of rotation			
	90°	180°	360°	540°
<b>Value* for Stack</b> <b>If the featured-swimmer AND the Support-Swimmer are NOT in head-down position (constructions #1, possible #12)</b>  <i>*Support-swimmer with featured-swimmer on top rotates around self after landing or reaching max height stop-point</i>	-	Cr0.5	Cr1	Cr1.5
	-	0.2	0.3	0.4
<b>Value* for Stack</b> <b>If the featured-swimmer AND/OR the Support-Swimmer is in head-down position (constructions #2, possible #12)</b>  <i>*Support-swimmer with featured-swimmer on top rotates around self after landing or reaching max height stop-point</i>	-	Cr0.5!	Cr1!	Cr1.5!
	-	0.3	0.4	0.5
<b>Value for Lift on heads while featured-swimmer flies above it</b>  Note: the same rule as in group B (where in Lift construction)- the whole construction rotates. This applies to group C too, where in Lift-formation base-swimmers move to another spot in the water with featured-swimmer on top. (NOT ARIANA turn!!!!!!) (constructions #6)	-	Cr0.5L	-	-
	-	0.4	-	-
<b>Value for the platform (formation) after featured-swimmer lands on it (constructions #4, 5)</b>	-	CP0.5	-	-
	-	0.4	-	-
<b>Special rotation for the second formation in Thr^2F construction</b> (TC look at the rotation of the featured-swimmer) (constructions #7)	-	2FO.5	2F1	-
	-	0.25	0.35	-

**COMPONENT T - PLANE AND DEGREE OF THE ROTATION**

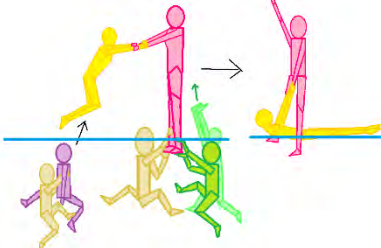



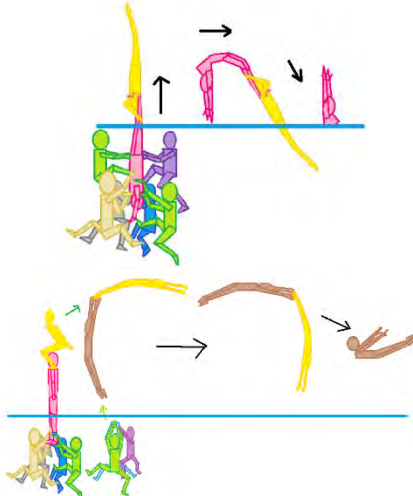

Values for featured-swimmer's rotations in the air			
#	Description	code	value
1	1/2 twist (group C)	Ct0.5	0.025
2	1 twist (group C)	Ct1	0.05
3	1.5 twist (group C)	Ct1.5	0.10
4	2 twists (group C)	Ct2	0.20
5	2.5 twist (group C)	Ct2.5	0.25
6	3 twists (group C)	Ct3	0.35
7	Dive/180 somersault (group C)	Cd	0.025
8	1/2 twist + dive (group C)	Cdt0.5	0.05
9	1 twist + dive (group C)	Cdt1	0.10
10	1.5 twist + dive (group C)	Cdt1.5	0.15
11	1 somersault (group C)	Cs1	0.20
12	1 straight somersault (group C)	Css1	0.30
13	1.5 somersault (group C)	Cs1.5	0.40
14	1.5 somersault + open (group C)	Cs1.5o	0.60
15	1 frontal somersault (group C)	Cf1	0.30
16	1.5 frontal somersault (group C)	Cf1.5	0.50
17	2 frontal somersaults (group C)	Cf2	0.60
18	Cartwheel (group C)	Cc	0.05
19	Cartwheel + 1/2 twist (group C)	Cct0.5	0.10
20	Cartwheel + 1 twist (group C)	Cct1	0.15
21	Handspring (group C)	Ch	0.05
22	Handspring + 1/2 twist (group C)	Ch0.5	0.10
23	Handspring + 1 twist (group C)	Ch1	0.15
24	1/2 somersault + 1/2 twist (group C)	Cs0.5t0.5	0.125
25	1 somersault + 1/2 twist (group C)	Cs1t0.5	0.35
26	1 somersault + 1 twist (group C)	Cs1t1	0.40
27	1 somersault + 1.5 twist (group C)	Cs1t1.5	0.45
28	1 somersault + 2 twists (group C)	Cs1t2	0.50
29	1 straight somersault + 1/2 twist (group C)	Css1t0.5	0.45
30	1 straight somersault + 1 twist (group C)	Css1t1	0.50
31	1 straight somersault + 1.5 twist (group C)	Css1t1.5	0.60
32	1 straight somersault + 2 twists (group C)	Css1t2	0.65
33	1 straight somersault + 2.5 twists (group C)	Css1t2.5	0.70
34	1 somersault + 1 twist + open (group C)	Cs1t1o	0.55
35	1 somersault + 1.5 twist + open (group C)	Cs1t1.5o	0.65
36	1 somersault + 2 twists + open (group C)	Cs1t2o	0.75
37	Handspring + 1 somersault (group C)	Chs1	0.25

- For Thr+Thr Construction coach declares only one type of rotation in the air of the “second” featured swimmer (not the one that appears from underwater first and leads the jump). TC looks at the one who is “finishing the jump”. For example: first featured-swimmer performs a dive, second featured-swimmer follows them and performs one somersault before entering the water. Coach declares only 1 somersault (Cs1).
- In group C, Thr >StH, if featured-swimmer jump head up and lands on the second formation performing handstand position (such as Bamboo etc.) -it is not considered as Dive

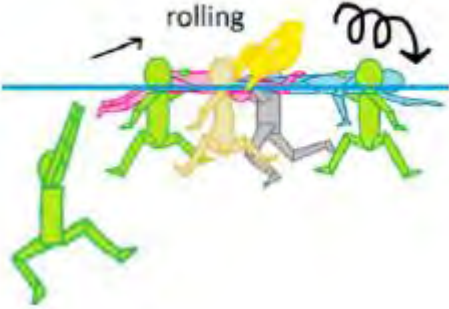
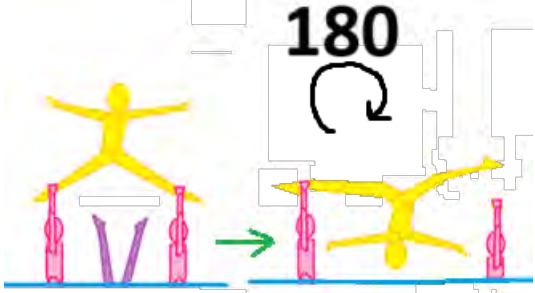
**COMPONENT B – BONUS**

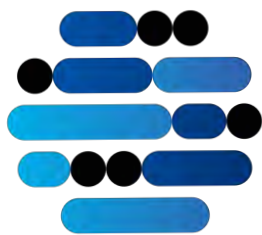
List of additions, bonuses, and risk-elements in group C				
	Code	For GROUP C		Value
	<b>Dbl</b>	<b>Synchronized actions for double acrobatic movements</b> (from beginning to the end. May have connection between 2 featured-swimmers).		<b>0.20</b>
Can't be in same acro	<b>Jump</b>	<b>Jump on Stack and remain on it until submergence</b>		<b>0.20</b>
	<b>Jump&gt;</b>	<b>Jump and pass through the 2<sup>nd</sup> formation (no connection between f.swimmer and support/s of 2<sup>nd</sup> formation in the beginning. Connection happens after flying phase (minimal requirement))</b>		<b>0.10</b>
	<b>On1Foot</b>	<b>Jump from any kind of Throw, onto 1 foot of support-swimmer (2nd formation) and balance on 1 palm while performing actions.</b>		<b>0.40</b>
	<b>1F&gt;1F</b>	<b>Jump of featured swimming landing with 1 foot onto 1 foot of the support-swimmer (2nd formation) and balancing on the 1 foot while performing actions.</b>  <b>Safety note: forbidden for 12 and under, 13-15 and juniors category! Only for experienced and prepared swimmers!</b>		<b>1.50</b>
	<b>Pos3</b>	<b>Third position.</b>  <b>Example: at the end of an acrobatic movement closing legs from split to vertical or tucking (any additional position 3rd, 4th, 5<sup>th</sup> etc.). This bonus should be declared only once no matter how many positions f.swimmer will perform after the first 2 declared ones.</b>		<b>0.05</b>



	Slip	<p>Featured-swimmer "Slips through" after jump between support's legs (support is head-up) or hands (can have connection between f.swimmer and support/s of 2<sup>nd</sup> formation)</p>		0.10
	Bey	<p>"Beyonce fall" (from lift - blind fall backwards on the other formation made from hands)</p>		0.10
Can't be in same acro	Run	<p>Running on the 2+ backs (torso of featured- swimmer=vertical)  Note: featured- swimmer must step back on each declared back (in construction)</p>		0.20
	BRun	<p>"Blind run" on the backs  Featured-swimmer jumps backwards, or jumps turns and then runs backwards, stepping on each of declared backs (in construction)</p>		0.40
	Cx	<p>Connection between 2 featured-swimmers (may be broken in the end of acrobatic movement before entering water)</p>		0.20
	Twirl	<p>Twirl of a featured- swimmer  Rotation of the featured-swimmer around self to the left or to the right on longitudinal axis (that is done not in the air like twist or somersault)</p>		0.05



	<p>C-Roll</p>	<p>“Rolling” on top of the construction</p> <p>*Can be declared twice during 1 acro (Rolling- the featured-swimmer, climbs on the support-swimmer, crouches down, places their hands shoulder width apart and hands facing forward. Featured-swimmer tucks their chin to their chest and places the back of their head onto support-swimmer. They then push off the spotter with their legs and rotate over their head onto their back)</p>		<p>0.10</p>
	<p>Turn</p>	<p>Lift up from split (head-up) + featured-swimmer disconnects with one of the supports, makes a rotation 180 in sagittal plane (still in connection with second support).</p>		<p>0.25</p>



**WORLD  
AQUATICS**

# **CATALOGO delle PAIR ACROBATICS**

**Appendix VII delle Regole AS**

**Catalogo 2 Versione 1.3**

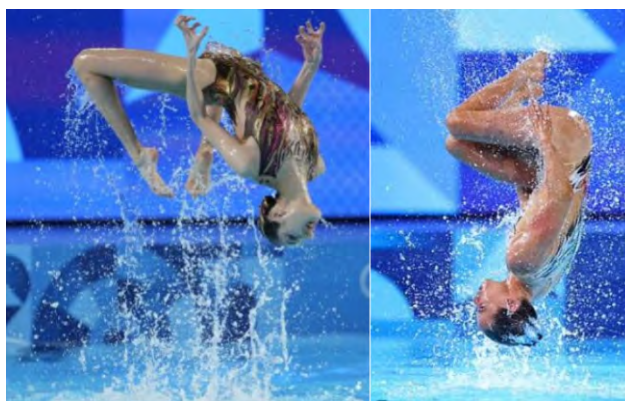
**In vigore dall' 1 Settembre 2024**



**MOVIMENTI ACROBATICI a COPPIE (solo per duo e duo misto).**

## Principi generali:

1. Un movimento acrobatico a coppie è considerato come un **sollevamento o lancio** solo se l'atleta che spinge "dal basso" (base) è sott'acqua e solleva o lancia in aria la compagna/o, lontano dalla superficie. L'atleta che fa da base può sollevare/lanciare la compagna/o spingendolo sia dalle gambe che.
2. Un movimento acrobatico a coppie è considerato come un **salto** se l'atleta di base si trova sott'acqua e l'altra atleta salta in aria dall'atleta di base.
3. La rotazione su se stessa (giro, torsione, avvitemento) può essere eseguita in qualsiasi direzione. La direzione della rotazione non influenza il DD del movimento acrobatico a coppie.
4. Il modo di collegamento tra l'atleta che spinge e quello sollevato è facoltativo, non viene giudicato e non influenza il DD del movimento acrobatico a coppie.
5. I valori dei Movimenti Acrobatici a Coppie non devono essere confrontati con i valori dei Movimenti Acrobatici di Squadra. Il loro valore è in relazione diretta con gli eventi di Duo e Duo Misto.
6. Il **Base Mark** per tutti i tipi di Movimenti Acrobatici a Coppie sarà **0,10**.
7. Quando nel codice e nella descrizione è indicato "**lo spostamento**", significa che deve essere visibile uno spostamento dell'atleta di base (spinta/supporto/sott'acqua) che sostiene l'atleta in primo piano da un punto all'altro. Deve essere ovvio e "visibile" che l'atleta in evidenza si sposti sulla superficie dell'acqua!
8. Quando si verifica "**una sbattuta**" **sull'acqua** ma non è indicata nel codice e nella descrizione del movimento acrobatico, viene assegnato il **Base Mark**.
9. Quando nella descrizione del movimento acrobatico a coppie viene indicato "**sospeso in aria**", significa che l'atleta in primo piano deve essere scollegato dall'atleta di base ed essere completamente fuori dall'acqua (airborne - sospeso in aria) dalle dita dei piedi alla parte superiore della testa contemporaneamente.



. Se c'è una discrepanza tra le immagini e le tabelle scritte:

- . La "descrizione scritta" prevale sempre.
- . Le immagini sono lì per mostrare alcuni esempi.
- . Altre variazioni potrebbero essere possibili purché rispettino la "descrizione scritta".

**. Per verificare chiaramente un movimento acrobatico a coppie dai TCs:**

- Si raccomanda vivamente di tenere un movimento di sollevamento, **LIFT** "L o L!", per 1-2 secondi. È consigliato di sollevare l'Atleta in primo piano con le braccia.
- Se si tratta di un **lancio, THROW "W"** o di un **salto, JUMP "J"**, deve essere chiaramente visibile una disconnessione. L'atleta in primo piano deve essere completamente in ARIA (la parte superiore della testa e delle dita dei piedi devono essere al di sopra della superficie allo stesso tempo). È consigliato di spingere l'Atleta in primo piano con i piedi.
- Se non si riesce a ottenere una disconnessione chiaramente visibile, con l'atleta in evidenza completamente in aria, la dichiarazione deve essere un Sollevamento (Lift, "L" o "L!") e NON un Lancio (Throw, "W") o un Salto (Jump, "J").
- Si deve vedere una chiara differenza tra un Acro a coppie dinamico (Throw or Jump) ed uno di equilibrio (Lift, Lift!).

**Per esempio:** se si tratta di un Lift legs-up con rotazione di 360° ("L!r1"): l'atleta di base deve sostenere l'atleta in evidenza per 1-2 secondi e poi far ruotare l'atleta in evidenza di 360° (sostenendolo e aiutandolo a non scendere molto velocemente) oppure si disconnetterà e il partner si immergerà con la rotazione.

**Al contrario:** se si tratta di un Throw legs-up con rotazione di 180° ("W!r0,5"): l'atleta di base deve accelerare e spingere in aria l'atleta in evidenza, deve essere evidente il distacco fra gli atleti. Si deve vedere l'atleta in primo piano completamente fuori dall'acqua (dalla testa alle dita dei piedi), poi ruotare di 180° prima del livello delle ginocchia durante l'immersione.

Secondo le regole, nei Doppi e nei Doppi Misti che hanno 2 elementi acrobatici o più, **i codici acrobatici non possono essere ripetuti.**

Esempio 1: un Duo potrebbe eseguire L!fr1 e L!fr0.5

Esempio 2: un Duo duetto potrebbe eseguire Jd, W!d e L!f

Esempio 3: un Duo duetto potrebbe eseguire Jfs1B e Js1B+f

Esempio 4: un Duo duetto **NON PUÓ** eseguire Jfs1B e Jfs1B

Esempio 5: un Duo duetto **NON PUÓ** eseguire W!fr1 e W!fr1.

**Tolleranze:**

### **Per le capovolte (salti mortali):**

- **90° in meno di quelli dichiarati = Base Mark**
- Se si dichiara una capovolta di 360° ma si ruota di 260°, questo è Base Mark, ma se la rotazione arriva a 300° allora si è a posto.

### **Note per la dichiarazione di una capovolta di 360° e più:**

. La rotazione deve essere visibile completamente al di sopra della superficie dell'acqua, e, per l'entrata, è consentito che metà del corpo sia immerso.

. Ciò significa che se l'allenatore dichiara una capovolta indietro di 360° in posizione di flessibilità (in arco) e durante la rotazione in aria la testa dell'atleta in evidenza scivola in acqua, ma l'atleta ruota così velocemente da completare la capovolta prima di entrare in acqua, all'interno dei gradi di tolleranza, diventa un errore di esecuzione e **non é Base Mark**. Ma se dopo aver eseguito metà capovolta, metà (o più) del corpo dell'atleta in evidenza è immerso, e poi l'atleta solleva appena la testa e le spalle, allora viene assegnato il **Base Mark**.

- **L'atleta in evidenza può eseguire una rotazione eccessiva è possibile effettuare una rotazione superiore a quanto dichiarato.**
- **Esempio:** l'allenatore dichiara una capovolta di 360° ma l'atleta in evidenza ne esegue 400° o addirittura 540° - questo va bene.
- **Altro Esempio:** se l'atleta in evidenza esegue un salto in direzione della testa con capovolta di 270°, non é un salto completo di 360°, e non può essere dichiarato un "Js1B" (90° di meno è Base Mark), si può invece dichiarare un Jump-Dive "Jd" e rimanere all'interno della "regola della Tolleranza", perché si può ruotare di più e superare il numero richiesto di rotazioni.

### **Per le rotazioni (intorno a se stessi / avvitamenti e torsioni):**

#### **Per sollevamenti o lanci a testa in giù (head down):**

. Calcoliamo il numero di rotazioni fino **al di sopra delle ginocchia** dell'atleta in evidenza (le ginocchiere devono essere visibili). L'atleta in primo piano non deve avere le rotule immerse.

#### **Per sollevamenti e salti a testa in sù (head-up):**

. Calcoliamo il numero di rotazioni fino **al livello della vita** dell'atleta in primo piano.

#### **Per dichiarazioni di rotazioni da 360° e più :**

. **180° meno** di quanto dichiarato = **Base Mark**

. Significa che se vengono dichiarati 360° di rotazione, ma l'atleta in primo piano ruota 170° al livello della vita (testa in sù) o a livello del ginocchio (testa in giù), verrà applicato il **Base Mark**, se invece ruota 200°, va bene perché rientra nella tolleranza.

### **Per la dichiarazione di rotazioni da 180°:**

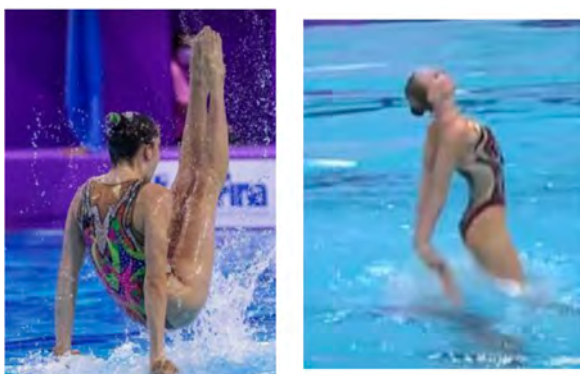
. **NON c'è Tolleranza** - Eseguire meno di 180° è un **Base Mark**. I 180° (o di più) devono essere eseguiti con precisione.

. L'atleta in primo piano può ruotare oltre i 180°. È consentito ruotare di più prima del punto di riferimento di altezza minima(vita/ginocchio), ma non di meno!

### **Chiarimenti sui Sollevamenti a testa in su (lifts head-up)**

. Movimenti acrobatici come questi sono considerati Lift head-up (L):

Ad esempio, nell'immagine a sinistra l'atleta in primo piano esce a testa in su, solleva le gambe e poi cade sulla superficie, oppure, come nell'immagine a destra si solleva direttamente e poi si immerge:



Invece, questi tipi di movimenti illustrati di seguito sono considerati Azioni assistite a coppie e non Acrobatiche a coppie (quindi sono transizioni).



### **Posizioni di flessibilità:**

. Le posizioni di flessibilità consentite sono:

. Spaccate e oltre la posizione di spaccata (o variazione in cui la gamba posteriore è flessa in modo che le dita dei piedi tocchino l'acqua. È possibile flettere leggermente la gamba avanti, ma ci deve essere una chiara flessibilità dimostrata (si desiderano i 180° tra le ginocchia)

. Le seguenti posizioni (come definite nel Gruppo A/B del catalogo dell' acrobatica):

. Le posizioni di Vertical Split / Glass / Eye (Fare riferimento al Gruppo B nel Catalogo delle acrobatiche di squadra).

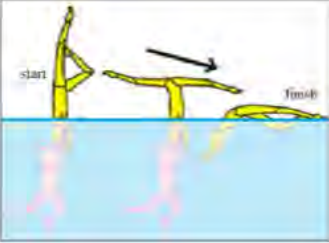
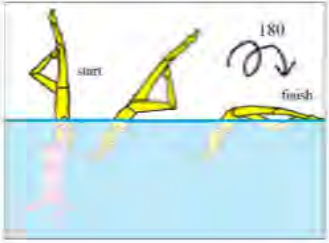
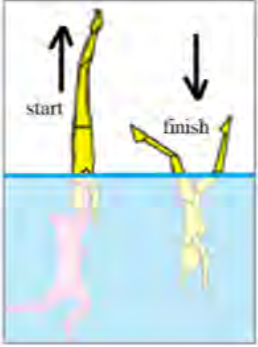
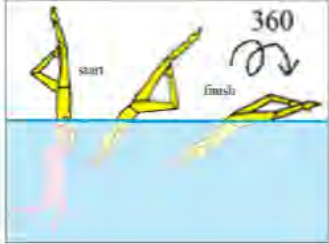
. Cavaliere come negli obbligatori ((dove la coscia è a 90° indietro e la gamba è flessa in modo che le dita del piede tocchino l'acqua), qualsiasi variazione della posizione "Willow" del Gruppo B nel Catalogo dell'Acrobatica.

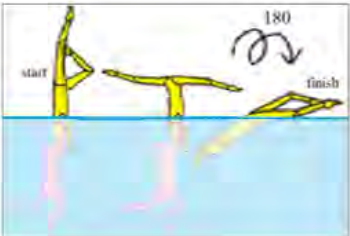

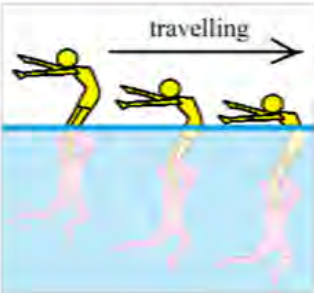
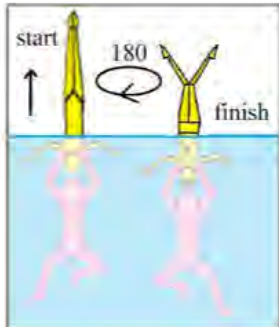
. Ring (arco con dita dei piedi che toccano la testa o quasi).


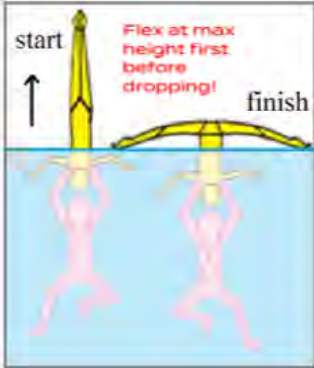
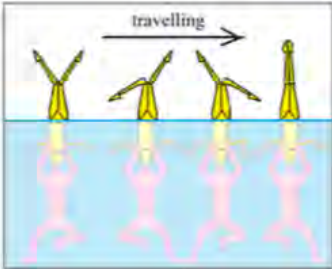
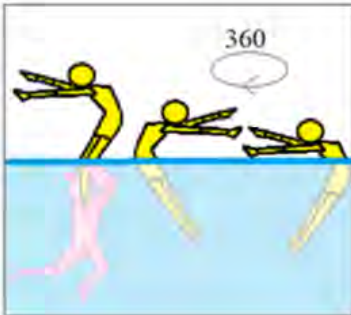
### Pair Acrobatics Table:

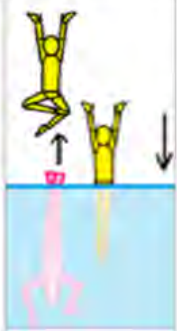
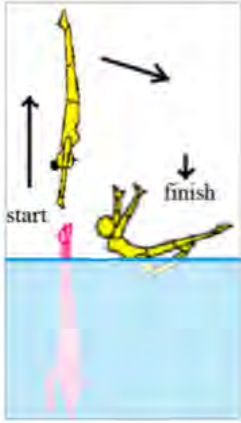
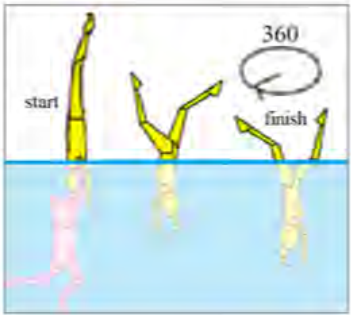
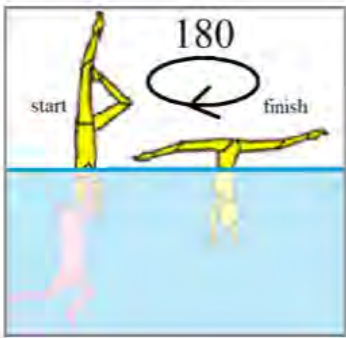
#	Name and code	Diagram	Description	DD of the Pair Acro	Total DD (with Base Mark)
1	Lift head-up with crashing  L»		One swimmer remains under the water and lifts another swimmer who performs actions above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer "crashes" (falls) on the surface. <b>Crashing</b> - means that after the main phase of the lift the upper (visible) swimmer does not submerge, but instead falls on the water's surface.	0.10	0.20
2	Lift legs-up with crashing  L!»		One swimmer remains under the water and lifts another swimmer (position head-down) who performs actions above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer "crashes" (falls) on the water's surface.	0.20	0.30
3	Lift head-up  L		One swimmer remains under the water and lifts another swimmer who performs actions above the water at maximum height. When the bottom swimmer releases support the upper swimmer submerges under the surface of the water.	0.40	0.50
4	Lift head-up with flexibility and crashing  Lf»		One swimmer remains under the water and lifts another swimmer, who demonstrates flexibility position/s (split variations, ring, etc.) above the water at maximum height. When the bottom swimmer releases support the upper swimmer submerges under the water.	0.40	0.50



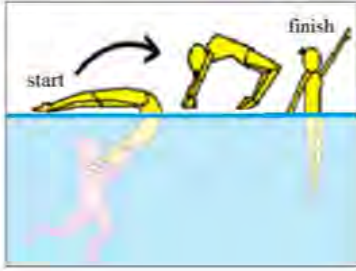
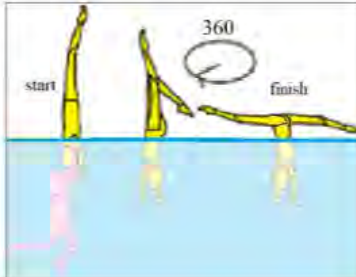
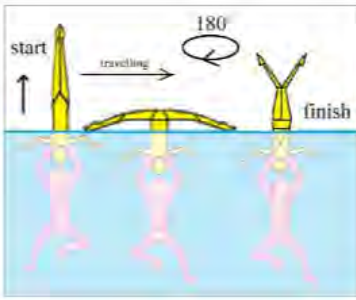
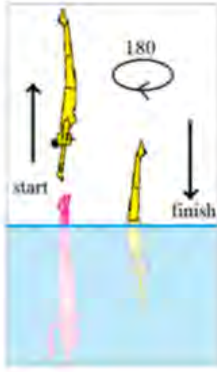
<p>5</p>	<p><b>Lift legs-up with flexibility and crashing</b></p> <p>L!f»</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), who demonstrates flexibility position/s (split variations etc.) above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer "crashes" (falls) on the water's surface.</p>	<p>0.40</p>	<p>0.50</p>
<p>6</p>	<p><b>Lift legs-up with crashing and rotation 180°</b></p> <p>L!r0.5»</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer simultaneously "crashes" (falls) on the water's surface while rotating 180 around themselves.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p>0.40</p>	<p>0.50</p>
<p>7</p>	<p><b>Lift legs-up</b></p> <p>L!</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down) who performs some actions above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer submerges under the water.</p>	<p>0.60</p>	<p>0.70</p>
<p>8</p>	<p><b>Lift legs-up with crashing and rotation 360°</b></p> <p>L!r1»</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down) above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer simultaneously "crashes" (falls) on the water's surface while rotating 360° around themselves.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p>0.60</p>	<p>0.70</p>

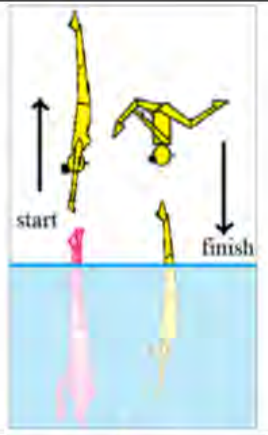

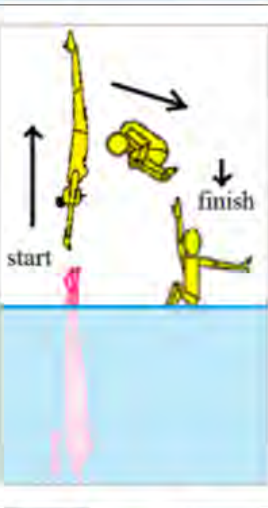
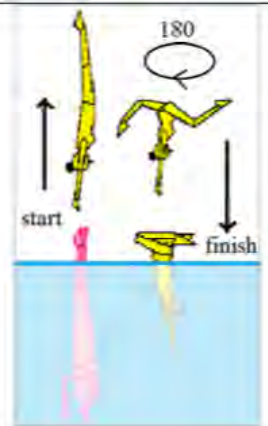
<p>9</p>	<p>Lift legs-up with crashing, flexibility and rotation 180° (turn)</p> <p>L!fr0.5»</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down) who demonstrates flexibility position/s (split variations etc.) above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer simultaneously "crashes" (falls) on the water's surface while rotating 180° around themselves.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p>0.60</p>	<p>0.70</p>
<p>10</p>	<p>Lift head-up with 180° rotation</p> <p>Lr0.5</p>		<p>One swimmer remains under the water and lifts another swimmer who performs actions above the water at maximum height. When the bottom swimmer releases support the upper swimmer simultaneously submerges under the water while rotating 180°.</p> <p>Note: the rotation may occur during the "maximum height" phase or while ascending.</p>	<p>0.60</p>	<p>0.70</p>
<p>11</p>	<p>Sustained lift head-up with travelling</p> <p>SL&gt;</p>		<p>One swimmer remains under the water and lifts another swimmer <u>sustaining the lift for 3 seconds or more while travelling</u>. The upper swimmer performs some actions above the water at maximum height and when the bottom swimmer pushes and releases support the upper swimmer submerges under the water.</p>	<p>0.80</p>	<p>0.90</p>
<p>12</p>	<p>Lift legs-up with 180° rotation</p> <p>L!r0.5</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down) who performs actions above the water at maximum height. When the bottom swimmer pushes and releases support (or helps to rotate) the upper swimmer submerges with a simultaneous rotation of 180°.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p>0.80</p>	<p>0.90</p>

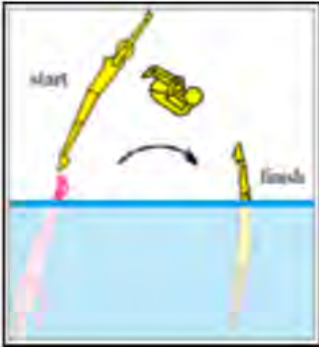
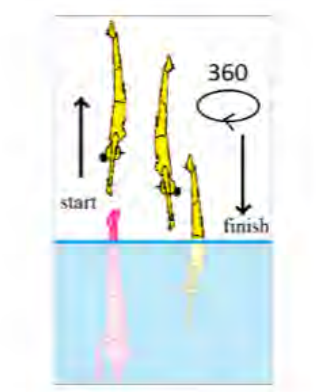
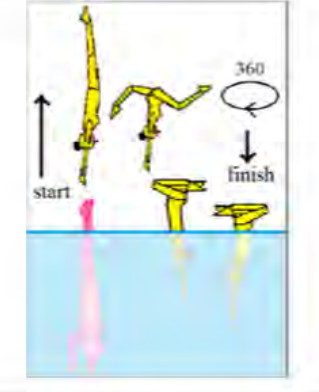

<p>13</p>	<p>Lift head-up with flexibility and rotation 180°</p> <p>Lfr0.5</p>		<p>One swimmer remains under the water and lifts another swimmer who demonstrates flexibility position/s (split variations, ring etc.) above the water at maximum height. When the bottom swimmer releases support (or helps to rotate) the upper swimmer submerges under the water with a simultaneous rotation of 180°.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p>0.80</p>	<p>0.90</p>
<p>14</p>	<p>Lift legs-up with flexibility</p> <p>L!f</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down) who demonstrates flexibility position/s (split variations etc.) above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer submerges under the water.</p>	<p>0.80</p>	<p>0.90</p>
<p>15</p>	<p>Sustained lift legs-up with travelling</p> <p>SL!&gt;</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down) and <u>sustains the lift for 3 seconds or more while travelling</u>. The upper swimmer performs some actions above the water at maximum height and when the bottom swimmer pushes and releases support the upper swimmer submerges under the water.</p>	<p>0.80</p>	<p>0.90</p>
<p>16</p>	<p>Lift head-up with rotation 360°</p> <p>Lr1</p>		<p>One swimmer remains under the water and lifts another swimmer, who performs actions above the water at maximum height. When the bottom swimmer releases support the upper swimmer simultaneously submerges under the water while rotating 360°.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p>0.80</p>	<p>0.90</p>

<p>17</p>	<p><b>Jump head-up</b></p> <p>J</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. This upper (visible) swimmer performs some actions in the air before entering the water.</p>	<p><b>0.80</b></p>	<p><b>0.90</b></p>
<p>18</p>	<p><b>Throw legs-up with crashing</b></p> <p>W!&gt;&gt;</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. This upper (visible) swimmer starts their action feet-first and after demonstrating maximum height "crashes" (falls) on the surface.</p>	<p><b>0.80</b></p>	<p><b>0.90</b></p>
<p>19</p>	<p><b>Lift legs-up with rotation 360°</b></p> <p>L!r1</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), who performs some actions above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer simultaneously submerges under the water while rotating 360°.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p><b>1.00</b></p>	<p><b>1.10</b></p>
<p>20</p>	<p><b>Lift legs-up with flexibility and rotation 180°</b></p> <p>L!fr0.5</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), who demonstrates flexibility position/s (split variations etc.) above the water at maximum height. When the bottom swimmer pushes and releases the upper swimmer simultaneously submerges under the water while rotating 180°.</p> <p>Note: the rotation may also occur during the "maximum height" phase or while ascending.</p>	<p><b>1.00</b></p>	<p><b>1.10</b></p>


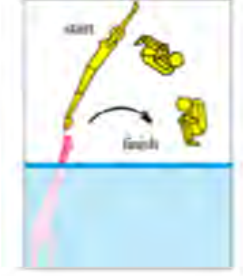
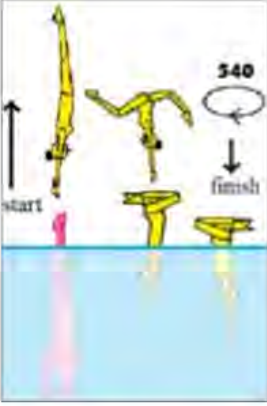
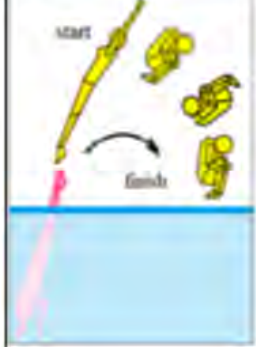
21	<p><b>Sustained lift legs-up with flexibility and travelling</b></p> <p>SL!f&gt;</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), <u>sustaining the lift for 3 seconds or more while travelling.</u> The upper swimmer demonstrates flexibility position/s above the water at maximum height and when bottom swimmer pushes and releases, the upper swimmer submerges under the water.</p>	1.00	1.10
22	<p><b>Sustained lift legs-up with travelling and rotation of 180°-360°</b></p> <p>SL!r0.5&gt; or SL!r1&gt;</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), <u>holding for 3 seconds or more while traveling.</u> The upper swimmer performs some actions while rotating 180°-360° above the water at maximum height. When the bottom swimmer pushes and releases support the upper swimmer submerges.</p> <p>Note: the rotation may also occur while ascending.</p>	1.00	1.10
23	<p><b>Jump head-up with 180° rotation</b></p> <p>Jr0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer performs some actions in the air with a 180° rotation, before entering the water.</p> <p>Note: rotation may also occur while the upper-swimmer submerges.</p>	1.00	1.10
24	<p><b>Jump head-up with flexibility</b></p> <p>Jf</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer demonstrates flexibility position/s (such as split etc.) in the air before entering the water or falling/crashing.</p>	1.00	1.10


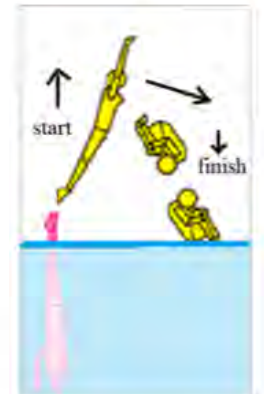


25	<p><b>Legs-Up Throw-Dive</b></p> <p>W!d</p>		<p>From a Pike Position the upper swimmer is pushed/thrown by the bottom swimmer (<b>disconnects/becomes airborne</b>). The upper swimmer's legs are lifted in an arc over the surface of the water to meet the surface of the water again. The upper swimmer enters the water feet-first and lifting their upper body to a vertical position before submerging.</p>	1.00	1.10
26	<p><b>Lift legs-up with flexibility and rotation 360°</b></p> <p>L!fr1</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down). The upper swimmer demonstrates flexibility position/s above the water at maximum height with 180°-360° rotation. When the bottom swimmer pushes and releases support the upper swimmer submerges under the water.</p> <p>Note: rotation may occur while the upper-swimmer submerges or while ascending.</p>	1.20	1.30
27	<p><b>Sustained lift legs-up with flexibility, travelling and rotation 180°-360°</b></p> <p>SL!fr0.5&gt; or SL!fr1&gt;</p>		<p>One swimmer remains under the water and lifts another swimmer (position is head-down), <u>sustaining the lift for 3 seconds or more while travelling</u>. The upper swimmer demonstrates flexibility position/s above the water at maximum height with 180°-360° rotation. When the bottom swimmer pushes and releases support the upper swimmer submerges under the water.</p> <p>Note: rotation may occur while the upper-swimmer submerges or while ascending.</p>	1.20	1.30
28	<p><b>Throw legs-up with 180° rotation</b></p> <p>W!r0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer starts their action feet-first and after demonstrating maximum height submerges with a simultaneous rotation of 180°.</p> <p>Note: rotation may also occur during "pushing"/ ascending phase.</p>	1.20	1.30

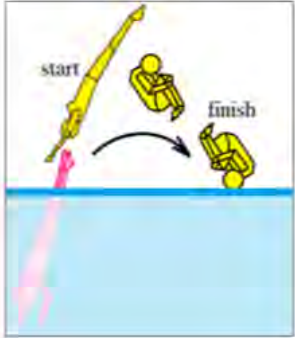

29	<p>Throw legs-up with flexibility</p> <p>W!f</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer starts their action feet-first and demonstrates flexibility position/s during maximum height and then submerges.</p>	1.20	1.30
30	<p>Jump-Dive</p> <p>Jd</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. This upper (visible) swimmer demonstrates an arc over the surface before entering the water in a head-first vertical position.</p>	1.20	1.30
31	<p>Throw legs-up with 180° somersault</p> <p>W!s0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. This upper (visible) swimmer starts their action feet-first and by lifting their body and tucking, performs 0.5 (half) somersault (180° rotation) <b>in the air</b> before entering the water.</p> <p>Note: the body of the upper (visible) swimmer should be fully out of the water (above the surface) before entering the water.</p>	1.40	1.50
32	<p>Thow legs-up with flexibility and rotation 180°</p> <p>W!fr0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer starts their action feet-first and demonstrates flexibility position/s during maximum height. The upper (visible) swimmer then submerges while simultaneously rotating 180°.</p>	1.40	1.50

33	<p><b>Jump-Tuck/Change position – Dive</b></p> <p>Jpd</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer performs 180° (half) somersault backwards with 1 change of the position in the air before entering the water headfirst.</p> <p>Note: any “non-flexibility” position is allowed to be demonstrated in the air.</p>	1.40	1.50
34	<p><b>Throw legs-up with rotation 360°</b></p> <p>W!r1</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer starts their action feet-first and after demonstrating maximum height submerges with a simultaneous rotation of 360°.</p> <p>Note: rotation may also occur during “pushing”/ascending phase.”</p>	1.40	1.50
35	<p><b>Throw-legs up with flexibility and rotation 360° or more</b></p> <p>W!fr1</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer starts their action feet-first and demonstrating flexibility position/s during maximum height. The upper (visible) swimmer then submerges while simultaneously rotating 360° degrees or more.</p>	1.60	1.70
36	<p><b>Jump head-up with half twist and 180 somersault</b></p> <p>Js0.5t0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer jumps backwards, twists 180° in the air, and then enters the water.</p>	1.60	1.70



<p>37</p>	<p><b>Throw legs-up with 180 somersault and half twist</b></p> <p>W!s0.5t0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) the upper (visible) swimmer who becomes <b>airborne</b>. This upper (visible) swimmer starts their action feet-first and by lifting their body and tucking, performs 0.5 (half) somersault with simultaneous turn on 180° in the air before entering the water.</p>	<p><b>1.60</b></p>	<p><b>1.70</b></p>
<p>38</p>	<p><b>Jump head-up with 1 somersault backwards</b></p> <p>Js1B</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer performs 1 backwards somersault (360°) in the air demonstrating "tuck" position before entering the water</p>	<p><b>1.80</b></p>	<p><b>1.90</b></p>
<p>39</p>	<p><b>Throw legs up with flexibility and rotation 540°</b></p> <p>W!fr1.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) and upper (visible) swimmer who becomes <b>airborne</b>. The upper visible swimmer starts their action feet first and demonstrating flexibility position/s during maximum height. The upper (visible) swimmer then submerges while simultaneously rotating 540 degrees or more.</p>	<p><b>1.80</b></p>	<p><b>1.90</b></p>
<p>40</p>	<p><b>Jump - Tuck - 1 somersault half twist</b></p> <p>JBs1t0.5</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer performs 1 backwards somersault (360°) and half twist (180°) around themselves in the air demonstrating "tuck" position before entering the water.</p>	<p><b>2.00</b></p>	<p><b>2.10</b></p>




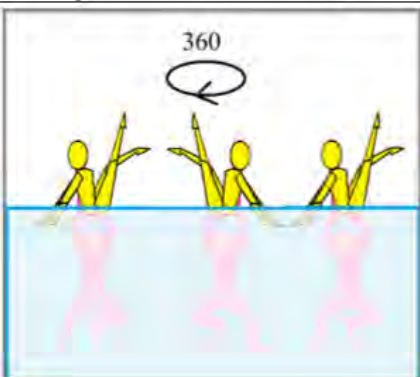
41	<p><b>Jump head-up with 1 somersault backwards and flexibility</b></p> <p><b>Jfs1B</b></p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer performs 1 backwards somersault in the air demonstrating flexibility of their body (ring position and variations) before entering the water.</p>	2.00	2.10
42	<p><b>Jump head-up with 1 somersault forwards</b></p> <p><b>Js1F</b></p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer performs 1 forwards somersault in the air before entering the water.</p>	2.00	2.10
43	<p><b>Jump head-up with 1 somersault backwards and open in Jay (flexibility)</b></p> <p><b>Js1B+f</b></p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer jumps backwards, tucking and rotating 180° in the air, then turning another 180° while opening to a Jay (flexibility) position before entering the water.</p>	2.10	2.20
44	<p><b>Jump head-up with 1 somersault backwards +Pike + open in Jay (flexibility)</b></p> <p><b>Js1B+pf</b></p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer jumps backwards, piking, rotating 180° in the air and then rotates another 180° while opening into a Jay (flexibility) position before entering the water</p>	2.15	2.25



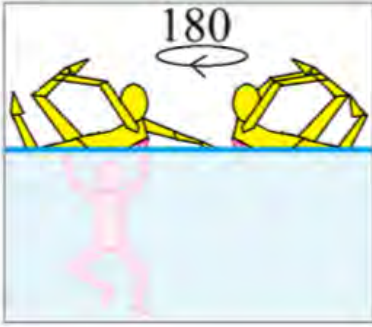
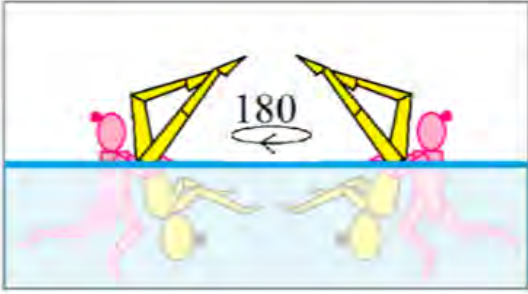

<p>45</p>	<p><b>Throw legs-up with 1 somersault forwards</b></p> <p>W!s1F</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. This upper (visible) swimmer starts their action feet-first and by lifting their torso forwards performs 1 somersault forwards (360°) in the air before entering the water.</p> <p>Note: the somersault is usually performed in a tuck position.</p>	<p>2.20</p>	<p>2.30</p>
<p>46</p>	<p><b>Jump head-up-Backwards -Frontal 360 somersault</b></p> <p>JsF1B</p>		<p>From under the water one swimmer pushes and throws (disconnects with) an upper (visible) swimmer who becomes <b>airborne</b>. The upper (visible) swimmer jumps backwards, turns 90 degrees in the air and performs 1 side (frontal) somersault (360°) in the air demonstrating "tuck", "pike" or "variant of pike" position before entering the water.</p>	<p>2.20</p>	<p>2.30</p>

## AZIONI ASSISTITE A COPPIE

PER INFORMAZIONE GENERALE, QUESTO È UN ELENCO DI AZIONI ASSISTITE A COPPIE CHE NON SONO CONSIDERATE COME MOVIMENTI ACROBATICI A COPPIE. QUESTA TIPOLOGIA DI MOVIMENTI ASSISTITI SONO CONSIDERATI FRA LE TRANSIZIONI (IMPRESSIONI ARTISTICA ) IN DOPPI O NELLE SQUADRE.

Nelle azioni assistite a coppie l'atleta che spinge o assiste (base) può essere sotto la superficie dell'acqua o rimanere in superficie, ma l'atleta che viene spinto o supportato rimane sempre in superficie (non sollevato dall'acqua). Anche i movimenti assistiti "tipo boost" sono considerati azioni assistite a coppie.

Name	Diagram	Description
<p><b>Pair assisted action "boost type"</b></p>		<p>One swimmer remains under the water and lifts another swimmer who performs actions above the surface of the water. This action should demonstrate a boost of a "visible" swimmer to maximum height (crotch level) with assistance of the "underwater" swimmer.</p>
<p><b>Pair assisted action on the surface ("float")</b></p>		<p>One swimmer remains under the water and holds another swimmer who remains on the surface and performs actions.</p>
<p><b>Pair assisted action on the surface ("float") with flexibility</b></p>		<p>One swimmer remains under the water and holds another swimmer who remains on the surface and performs movements with a range of flexibility (such as: Split, Ariana, Ring etc.)</p>
<p><b>Pair assisted action on the surface with rotation 180°-360°</b></p>		<p>One swimmer remains under the water and holds and rotates another swimmer (upper visible swimmer) 180-360 degrees who remains on the surface of the water.</p>

<p><b>Sustained assisted action head-up</b></p>		<p>One swimmer remains under the water and lifts another swimmer who performs actions above the surface of the water sustained for 3 seconds or more.</p>
<p><b>Sustained assisted action legs-up</b></p>		<p>One swimmer holds another swimmer whose position is head-down and sustained for 3 seconds or more.</p>
<p><b>Pair assisted action on surface with flexibility and rotation 180°-360°</b></p>		<p>One swimmer remains under the water and holds and rotates another swimmer (upper visible swimmer) 180°-360° who remains at the surface and performs movements with a range of flexibility (such as: split, Ariana, ring etc.).</p>
<p><b>Sustained assisted action legs-up with rotation 180°-360°</b></p>		<p>One swimmer holds another swimmer, whose position is head-down for 3 seconds or more with a simultaneous rotation of 180°-360°. Note: both swimmers rotate in connection one with another.</p>
<p><b>Sustained assisted action head-up with travelling and rotation 180°-360°</b></p>		<p>One swimmer remains under the water and lifts another swimmer holding for 3 seconds or more while travelling. The upper swimmer performs some actions above the water at maximum height with a rotation of 180°. When the bottom swimmer pushes and releases support the upper swimmer submerges under the water. Note: the rotation must happen during "maximum height" phase.</p>





## HOW TO CODE GROUP A (AIRBORNE)

### ACRO A CODE ORDER :

**Group/Subgroup – Construction – Direction - Position 1/Position 2 - Rotation - Bonus**

1. In a code, first add the letter indicating the **group/subgroup**:

<b>AJ</b>	Group A (airborne) – Subgroup Jump
<b>AW</b>	Group A (airborne) – Subgroup Throw





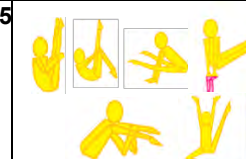
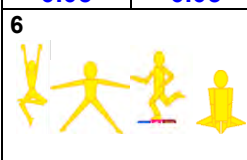
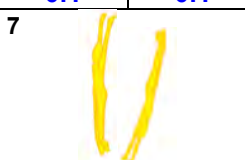
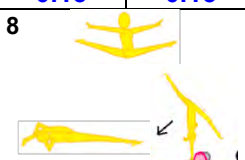
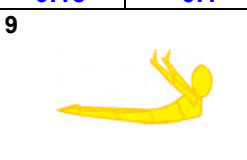

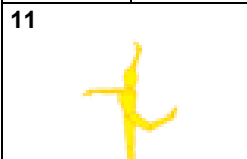


2. The second part of the code is for **Construction**:

1 	2 	3 	4 	5 
Throw from surface	Simple throw	Simple throw (6-9 base swimmers)	Jump from shoulders (stack type)	Jump from shoulders (small type)
<b>Surf</b> <b>0.5</b>	<b>Thr</b> <b>0.9</b>	<b>Thr</b> <b>0.9</b>	<b>Shou</b> <b>1.25</b>	<b>Sho</b> <b>1.0</b>
6 	7 	8 	9 	10 
Jump from hands	Jump from feet (stack type/6-9 base)	Jump from square ("basket")	Jump from 2 formations	Jump from two supports + "spotter"
<b>Hand</b> <b>1.35</b>	<b>Feet</b> <b>1.35</b>	<b>Sq</b> <b>1.35</b>	<b>2Form</b> <b>1.3</b>	<b>2Sup</b> <b>1.3</b>
11 	12 	13 	14 	15 
"triple" throw	Jump from 3 pairs	Stack + spotter	Throw from surface (small)	Jump from feet (stack type/small)
<b>Tripl</b> <b>1.35</b>	<b>3Pair</b> <b>1.0</b>	<b>St'</b> <b>1.3</b>	<b>surf</b> <b>0.5</b>	<b>feet</b> <b>1.1</b>

3. The next part of a Group A code is the **Direction** of the airborne action:

Upwards	Forwards (no som/tw - just twist 180° or som 0,5, handspring or cartwheel)	Backwards	Forwards (with 1+ somersault or 1+ twist or both)	Sideways	Reverse
<b>Up</b> <b>0.05</b>	<b>Forw</b> <b>0.05</b>	<b>Back</b> <b>0.1</b>	<b>FORW</b> <b>0.15</b>	<b>Side</b> <b>0.2</b>	<b>Rev</b> <b>0.2</b>

4. The next part of the Group A code indicates the **Positions** demonstrated:

1 		2 		3 		4 		5 	
Kick		Tuck		Parrot		Ninja		Pike	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>ki</b>	<b>2ki</b>	<b>tk</b>	<b>2tk</b>	<b>pa</b>	<b>2pa</b>	<b>nj</b>	<b>2nj</b>	<b>pk</b>	<b>2pk</b>
<b>0.05</b>	<b>0.05</b>	<b>0.1</b>	<b>0.1</b>	<b>0.15</b>	<b>0.15</b>	<b>0.15</b>	<b>0.1</b>	<b>0.2</b>	<b>0.2</b>
6 		7 		8 		9 		10 	
Mantis		Line		Split		Arch		Kite	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>mn</b>	<b>2mn</b>	<b>ln / lnł</b>	<b>2ln / 2lnł</b>	<b>sp</b>	<b>2sp</b>	<b>ar</b>	<b>2ar</b>	<b>kt</b>	<b>2kt</b>
<b>0.05</b>	<b>0.05</b>	<b>0.1</b>	<b>0.1</b>	<b>0.3</b>	<b>0.15</b>	<b>0.1</b>	<b>0.1</b>	<b>0.1</b>	<b>0.1</b>
11 		12 		13 					
Martin		Jay		Ring					
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>				
<b>ma</b>	<b>2ma</b>	<b>ja</b>	<b>2ja</b>	<b>rg</b>	<b>2rg</b>				
<b>0.15</b>	<b>0.1</b>	<b>0.2</b>	<b>0.15</b>	<b>0.25</b>	<b>0.2</b>				

5. Area of support – N/A for Group A (value already inside construction)

6. Rotation of the construction base – N/A for Group A (not yet)

7. The next code in a Group A acrobatic (after the Position) is indicating if there is a **Rotation**:

- **The number of twists is calculated until the chest (lower ribs) level of the featured-swimmer (visible/clear border for detecting rotations). See catalogue p.18.**
- **To get value for a "full somersault" featured-swimmer, who jumps head-first needs to enter the water feet-first. For "Open" or variations of arch positions the featured swimmer enters the water demonstrating vertical alignment between shoulders and knees. See catalogue p.19.**

GROUP A				
	Plane of rotation	Degree of Rotation	Code	Value
1	Horizontal plane (twist) For "head-up" positions	180°	<b>T0,5</b>	<b>0.1</b>
		360°	<b>T1</b>	<b>0.15</b>
		540°	<b>T1,5</b>	<b>0.2</b>
		720°	<b>T2</b>	<b>0.25</b>
2	Horizontal plane (twist) When twist executed in the same time with somersault and other "not head-up" twists (example: horizontal twist aka sausage)	180°	<b>t0,5</b>	<b>0.1</b>
		360°	<b>t1</b>	<b>0.2</b>
		540°	<b>t1,5</b>	<b>0.3</b>
		720°	<b>t2</b>	<b>0.4</b>
3	Sagittal plane (Example: forward somersault)	180°	<b>s0,5</b>	<b>0.05</b>
		180° (for "small" jumps)	<b>S0,5</b>	<b>0.2</b>
		360°	<b>s1</b>	<b>0.3</b>
		540°	<b>s1,5</b>	<b>0.5</b>
		720°	<b>s2</b>	<b>0.6</b>
		900°	<b>s2,5</b>	<b>0.8</b>



		1080°	<b>s3</b>	<b>1.4</b>
		Handspring	<b>h</b>	<b>0.1</b>
4	Frontal plane (Example: Side somersault)	360°	<b>f1</b>	<b>0.4</b>
		540°	<b>f1,5</b>	<b>0.6</b>
		720°	<b>f2</b>	<b>0.7</b>
		Cartwheel or handspring	<b>c or h</b>	<b>0.1</b>
5	Dive (depends from parabola)	Not 180° somersault!	<b>d</b>	<b>0.025</b>
		Dive + 180° twist	<b>dt0,5</b>	<b>0.125</b>
		Dive + 360° twist	<b>dt1,0</b>	<b>0.175</b>
		Dive + 540° twist	<b>dt1,5</b>	<b>0.225</b>
6	Two Axis Airborne Rotations	Half somersault + half twist (small jumps only!)	<b>S0,5t0,5</b>	<b>0.3</b>
		1 somersault + 0,5 twist	<b>s1t0,5</b>	<b>0.4</b>
		1 somersault + 1 twist	<b>s1t1</b>	<b>0.5</b>
		1 somersault + 1,5 twist	<b>s1t1,5</b>	<b>0.6</b>
		1 somersault + 2 twist	<b>s1t2</b>	<b>0.7</b>
		1 somersault + 2,5 twist	<b>s1t2,5</b>	<b>0.8</b>
		1.5 somersault + 0,5 twist	<b>s1.5t0,5</b>	<b>0.6</b>
		1.5 somersault + 1,0 twist	<b>s1.5t1</b>	<b>0.7</b>
		2 somersault + 0,5 twist	<b>s2t0,5</b>	<b>0.9</b>
		2 somersault + 1 twist	<b>s2t1</b>	<b>1.0</b>

8. The final code for a Group A code is indicating if there is a **Bonus**:  
(For example images of bonuses please refer to page 20-21 in the acro catalogue)

<b>GROUP A</b>			
	<b>Bonus</b>	<b>Code</b>	<b>Value</b>
1	Synchronized actions for double acrobatic movements	<b>u1</b>	<b>0.2</b>
2	“opening” to straight body position after 1,5 (inside 2 somersaults)	<b>u2</b>	<b>0.5</b>
3	During 1,5 somersault opening in a straight body position (1 somersault and +0,5 rotation with opening to a straight body position)	<b>u3</b>	<b>0.4</b>
4	Straight body somersault	<b>u4</b>	<b>0.2</b>
5	Straight body position during twist + somersault jump (start from 1 somersault+1,5 twist and more)	<b>u5</b>	<b>0.4</b>
6	“Grip” (hand connection) between featured-swimmer and support	<b>u6</b>	<b>0.025</b>
7	“Return” on a construction after the airborne phase	<b>u7</b>	<b>0.3</b>
8	Connection between 2 featured-swimmers (from beginning to the end)	<b>u8</b>	<b>0.1</b>
9	Connection between support and featured swimmer (may be “broken” before water entrance)	<b>u9</b>	<b>0.025</b>
10	Connection between 2 featured swimmers during airborne phase (they connect after take-off)	<b>u10</b>	<b>0.15</b>
11	Third position (example: in the end of acrobatic movement closing legs to vertical (group B) or tucking (group A))	<b>u11</b>	<b>0.05</b>
12	Jump from feet (feet/feet connect between support and featured-swimmer)	<b>u12</b>	<b>0.1</b>
13	Twist head-down 360	<b>u13</b>	<b>0.2</b>
14	Jump from split (head-up) position	<b>u14</b>	<b>0.2</b>
15	“Return” on a support’s hands after the airborne phase	<b>u15</b>	<b>0.1</b>
16	“twirl” of a featured-swimmer with hand connection with support-swimmer	<b>u16</b>	<b>0.05</b>

## HOW TO CODE GROUP B (LIFT/STACK)



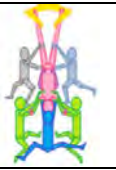



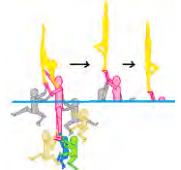
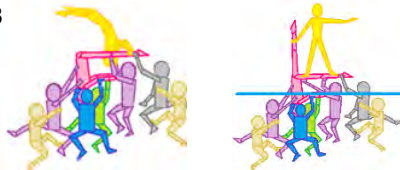




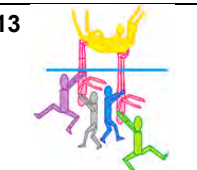




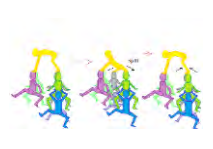
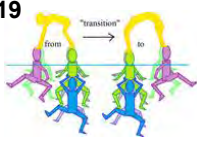


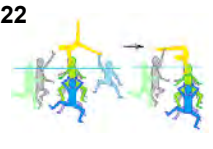

### ACRO B CODE ORDER :

**Group/Subgroup - Construction - Type of Connection - Pos 1 / Pos 2 - Rotation of Base - Bonus**

1. In a code, first add the letter indicating the **group/subgroup**. For Group B there are two options:

<b>BS</b>	Group B, subgroup Stack
<b>BL</b>	Group B, subgroup Lift

2. The second part of the code is for **Construction**:






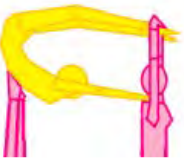

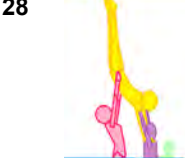


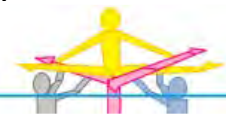


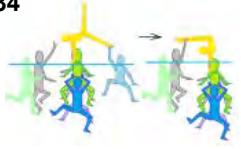






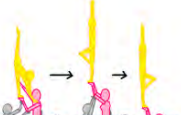


<b>1</b>		<b>2</b>		<b>3</b>		<b>4</b>		<b>5</b>		<b>6</b>	
	Stack (classic)		Stack "small"		Stack head-down		Stack head-down "small"		Stack head-down + 1 or 2 «spotters»		Stack head-down in a tuck position
	<b>St</b>		<b>st</b>		<b>StH</b>		<b>stH</b>		<b>StH' or StH''</b>		<b>StHt</b>
	<b>1.05</b>		<b>0.7</b>		<b>1.35</b>		<b>0.9</b>		<b>1.15</b>		<b>1.15</b>
<b>7</b>		<b>8</b>			<b>9</b>		<b>10</b>		<b>11</b>		
	Stack +help (spotter)		Stack head-down in pike OR crane position + 2 spotters			Stack+2 spotters		Stack 2 supports		Stack 2 head-down supports	
	<b>St'</b>		<b>St''Hp</b>			<b>St''Hc</b>		<b>St''</b>		<b>2Sup</b>	<b>2SupH</b>
	<b>0.95</b>		<b>1.2</b>			<b>0.85</b>		<b>1.2</b>		<b>1.6</b>	
<b>12</b>		<b>13</b>		<b>14</b>		<b>15</b>		<b>16</b>		<b>17</b>	
	Stack 2 supports (one of them head-down)		Stack 2 head-down supports+2 featured-swimmers		Simple Lift		Lift (classic)		Stack type + 3 or 4 «spotters» on surface		Lift on heads
	<b>2mSup</b>		<b>2SupH(2)</b>		<b>L</b>		<b>L</b>		<b>StH''' or StH''''</b>		<b>Lh</b>
	<b>1.4</b>		<b>1.7</b>		<b>0.7</b>		<b>0.6</b>		<b>1.05</b>		<b>0.7</b>
<b>18</b>		<b>19</b>		<b>20</b>		<b>21</b>		<b>22</b>		<b>23</b>	
	Moving base lift (base swimmers move backward and then return)		Moving base lift (base swimmers pass through each other (under featured-swimmer))		Lift two f.swimmers		Lift two f.swimmers on heads		Lift+2 spotters		Parallel moving base lift
	<b>LM</b>		<b>LMu</b>		<b>L(2)</b>		<b>Lh(2)</b>		<b>L''</b>		<b>LMP</b>
	<b>1.1</b>		<b>1.4</b>		<b>0.7</b>		<b>0.9</b>		<b>0.8</b>		<b>0.8</b>

24	25	26	27	28	29
Lift from surface	Lift + crash	2 supports Stack + crash in the end	Lift on 2 heads+spotter	Stack + crash	"Trinity"
<b>LSurf</b>	<b>L»</b>	<b>2Sup»</b>	<b>Lh<sup>2*</sup></b>	<b>St»</b>	<b>Trin</b>
<b>0.4</b>	<b>0.3</b>	<b>1.1</b>	<b>0.7</b>	<b>0.95</b>	<b>1.25</b>
30					
Stack head-down split +spotters					
<b>St''Hs</b>					
<b>1.2</b>					













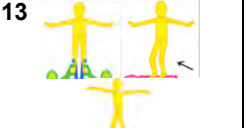







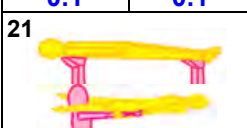
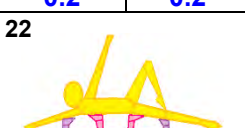



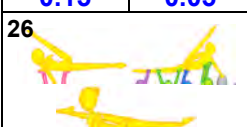
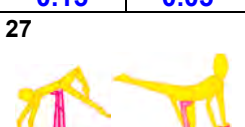


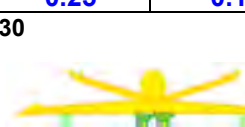
3. There is no Direction in Group B.















4. The next part of a Group B code is - **Area of Support/Type of Connection:**

1	2	3	4	5
Palms / palms XS	Palms / palms	Feet (featured-swimmer) on palms (support) XS	Feet (featured-swimmer) on palms (support)	Feet (featured-swimmer) on feet (support)
<b>PPx</b>	<b>PP</b>	<b>FPx</b>	<b>FP</b>	<b>FF</b>
<b>1.1</b>	<b>1.0</b>	<b>1.05</b>	<b>0.95</b>	<b>0.7</b>
6	7	8	9	10
Palms (featured-swimmer) on feet (support)	Lower back (touch/not sit) on shoulder blades (blind connection)	"Backpack" grip Shoulder blades (f.swimmer)/ Shoulder blades (support)	Shoulders (featured-swimmer) on feet	"Eiffel" grip: Palms on shoulders/ palms on shoulders
<b>PF</b>	<b>SiSb</b>	<b>Bp</b>	<b>ShF</b>	<b>E</b>
<b>0.45</b>	<b>0.5</b>	<b>0.3</b>	<b>0.3</b>	<b>0.45</b>
11	12	13	14	15
"Icarus" - Feet (f.swimmer)/feet bent (support) Or feet/feet+2 «spotters» on the side holding featured-swimmer's hands	Palm (featured-swimmer) on head (support) + palm / palm	Lift on 4 heads of base-featured-swimmers	"Window" grip: All f.swimmer's body (connection by shoulders) on a shoulder + extra help	"Pyramid" grip: Head on head + palm / palm + leg hold by featured-swimmers palm
<b>I</b>	<b>PH/</b>	<b>Li4H</b>	<b>W</b>	<b>Py</b>
<b>0.5</b>	<b>0.8</b>	<b>0.3</b>	<b>0.4</b>	<b>0.4</b>
16	17	18	19	20
All featured-swimmer's body on palms (lay or sit)	Shoulders (featured-swimmer) on feet + "spotters"	Sultan: Back/back + featured-swimmer holds support, and support holds featured-swimmer	"Table" grip: Construction 2 support athletes head-down, featured-swimmer lay on their feet	Sit or Lay on shoulders
<b>AP</b>	<b>ShF*</b>	<b>Su</b>	<b>Ta</b>	<b>SiS</b>
<b>0.45</b>	<b>0.1</b>	<b>0.1</b>	<b>0.15</b>	<b>0.1</b>

21		22		23		24		25	
Feet (featured-swimmer) on shoulders (support) while stack is lifted up and switch on 1 foot for main phase	Feet (featured-swimmer) on shoulders (support)	Foot on a shoulder + connection with support athlete	"Lemur" grip: Construction 2 support athletes head-up, f.swimmer lay on their hands or in a head-down position (or f.swimmer hold the shoulders of one of the supports)	Simple lift (base athletes hold featured-swimmer) Or "Full body" Lift on hands					
<b>F1S</b>	<b>FS</b>	<b>F1S/</b>	<b>Le</b>	<b>Li</b>					
<b>0.1</b>	<b>0.05</b>	<b>0.2</b>	<b>0.1</b>	<b>0.1</b>					
26		27		28		29		30	
"Chameleon" grip: Construction 2 supports, one of them h-down; f.swimmer connects to them by stomach, hands and legs (3points)	Twins (Featured-swimmer holds the stomach of support and support holds the pelvis of featured-swimmer)	Twins+ spotters (Featured-swimmer holds the shoulders of the spotter and support holds the pelvis of featured-swimmer)	All featured-swimmer's body (Lays) on feet (legs of support spread)	All body on feet + 4 spotters					
<b>Ch</b>	<b>Tw</b>	<b>Tw*</b>	<b>AV</b>	<b>AF*</b>					
<b>0.2</b>	<b>0.1</b>	<b>0.1</b>	<b>0.1</b>	<b>0.1</b>					
31		32		33		34		35	
Split on split	Sit on Feet (Buttocks or Stomach)	Back/Back + blind capture	Lift + spotter pair	Cowboy sit on (spread legs) feet					
<b>SpSp</b>	<b>SiF</b>	<b>BBb</b>	<b>Li*</b>	<b>SiV</b>					
<b>0.1</b>	<b>0.15</b>	<b>0.25</b>	<b>0.1</b>	<b>0.2</b>					
36		37		38		39		40	
All featured-swimmer's body on palms (sit)+ f.swimmer has additional support on head	Palms on 2 heads+spotter	Construction 2 support athletes head-up, f.swimmer stay 1 leg on a head of first support and 2 <sup>nd</sup> leg on palms (near head)	Feet on Feet+ additional help on the sides	All body on leg+ connect with leg					
<b>AP/</b>	<b>PH*</b>	<b>FHP/</b>	<b>FF*</b>	<b>AL/</b>					
<b>0.35</b>	<b>0.3</b>	<b>0.55</b>	<b>0.5</b>	<b>0.1</b>					
41		42		43					
Foot on palms + additional support	Sit or lay on feet+spotter/s	all body on palms + extra catch the support							
<b>FP*</b>	<b>SiF*</b>	<b>AP/</b>							
<b>0.4</b>	<b>0.1</b>	<b>0.1</b>							

5. The next part of a Group B Acrobatic code (Area of Support/Type of Connection) is **Position**:

									
Lady		Heron		Crane		Kitri		Vertical Split	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>ld</b>	<b>2ld</b>	<b>he</b>	<b>2he</b>	<b>cr</b>	<b>2cr</b>	<b>kr</b>	<b>2kr</b>	<b>vs</b>	<b>2vs</b>
<b>0.1</b>	<b>0.05</b>	<b>0.15</b>	<b>0.05</b>	<b>0.2</b>	<b>0.1</b>	<b>0.25</b>	<b>0.2</b>	<b>0.45</b>	<b>0.3</b>
									
Swan		Glass		Ballerina		Eagle		Sail	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>sw</b>	<b>2sw</b>	<b>gl</b>	<b>2gl</b>	<b>ba</b>	<b>2ba</b>	<b>ea</b>	<b>2ea</b>	<b>sa</b>	<b>2sa</b>
<b>0.4</b>	<b>0.3</b>	<b>0.5</b>	<b>0.4</b>	<b>0.25</b>	<b>0.1</b>	<b>0.35</b>	<b>0.25</b>	<b>0.45</b>	<b>0.3</b>
									
Needle		Eye		Line		Dove		Sit	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>ne</b>	<b>2ne</b>	<b>ey</b>	<b>2ey</b>	<b>ln</b>	<b>2ln</b>	<b>do</b>	<b>2do</b>	<b>si</b>	<b>2si</b>
<b>0.55</b>	<b>0.45</b>	<b>0.65</b>	<b>0.4</b>	<b>0.1</b>	<b>0.1</b>	<b>0.15</b>	<b>0.1</b>	<b>0.05</b>	<b>0.05</b>
									
Monkey		Shrimp		Split		Peacock		Crocodile	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>mo</b>	<b>2mo</b>	<b>sh</b>	<b>2sh</b>	<b>spl</b>	<b>2spl</b>	<b>pe</b>	<b>2pe</b>	<b>cd</b>	<b>2cd</b>
<b>0.1</b>	<b>0.1</b>	<b>0.2</b>	<b>0.2</b>	<b>0.2</b>	<b>0.2</b>	<b>0.2</b>	<b>0.1</b>	<b>0.3</b>	<b>0.2</b>
									
Scissors		Pirate		Cobra		Mermaid		Sunbathe	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>sc</b>	<b>2sc</b>	<b>pt</b>	<b>2pt</b>	<b>co</b>	<b>2co</b>	<b>mr</b>	<b>2mr</b>	<b>sb</b>	<b>2sb</b>
<b>0.15</b>	<b>0.05</b>	<b>0.15</b>	<b>0.05</b>	<b>0.2</b>	<b>0.05</b>	<b>0.15</b>	<b>0.05</b>	<b>0.25</b>	<b>0.1</b>
									
Birch		Flamingo		Scorpio		Turtle		Seastar	
<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>	<i>If pos1</i>	<i>If pos2</i>
<b>bi</b>	<b>2bi</b>	<b>fl</b>	<b>2fl</b>	<b>so</b>	<b>2so</b>	<b>tu</b>	<b>2tu</b>	<b>se</b>	<b>2se</b>
<b>0.25</b>	<b>0.1</b>	<b>0.25</b>	<b>0.1</b>	<b>0.3</b>	<b>0.05</b>	<b>0.3</b>	<b>0.1</b>	<b>0.35</b>	<b>0.1</b>

31 		32 		33 		34 		35 	
Pin		Rose		Lamp post		Box		Bamboo	
<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>
<b>pi</b>	<b>2pi</b>	<b>ro</b>	<b>2ro</b>	<b>lp</b>	<b>2lp</b>	<b>bo</b>	<b>2bo</b>	<b>bb</b>	<b>2bb</b>
<b>0.6</b>	<b>0.45</b>	<b>0.2</b>	<b>0.05</b>	<b>0.25</b>	<b>0.15</b>	<b>0.3</b>	<b>0.1</b>	<b>0.3</b>	<b>0.1</b>
36 		37 		38 		39 		40 	
Iguana		Knight		Willow		Beluga		Tower	
<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>
<b>ig</b>	<b>2ig</b>	<b>kn</b>	<b>2kn</b>	<b>wi</b>	<b>2wi</b>	<b>be</b>	<b>2be</b>	<b>to</b>	<b>2to</b>
<b>0.35</b>	<b>0.2</b>	<b>0.35</b>	<b>0.15</b>	<b>0.4</b>	<b>0.15</b>	<b>0.4</b>	<b>0.2</b>	<b>0.45</b>	<b>0.15</b>
41 		42 		43 		44 			
Owl		Bridge		Drop		Queen			
<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>	<i>lf pos1</i>	<i>lf pos2</i>		
<b>ow</b>	<b>2ow</b>	<b>br</b>	<b>2br</b>	<b>dr</b>	<b>2dr</b>	<b>qu</b>	<b>2qu</b>		
<b>0.45</b>	<b>0.2</b>	<b>0.45</b>	<b>0.2</b>	<b>0.6</b>	<b>0.3</b>	<b>1.0</b>	<b>0.5</b>		

6. The next part of the code is **Rotation of the Construction Base**:

*The number of rotations of the construction base calculates each 180° until the featured-swimmer's "waist" level (for both head-up or head-down positions). It must be a "visible" rotation. Not just a turn of the body of the featured-swimmer. See catalogue p.38.*

GROUP B						
	Type	90°	180°	360°	540°	720°
1	Value for Stack (only support swimmer with featured-swimmer on top rotates around self)	-	r0,5 <b>0.2</b>	r1 <b>0.3</b>	r1,5 <b>0.4</b>	r2 <b>0.5</b>
2	Value for Stack (featured swimmer stands on 1 leg and other one is 135 or 180 degrees)	-	R0,5 <b>0.25</b>	R1 <b>0.35</b>	R1,5 <b>0.45</b>	-
3	Value for Stack (featured swimmer stands by both feet on supports shoulders) in code add *	-	r0,5* <b>0.05</b>	r1* <b>0.1</b>	r1.5* <b>0.15</b>	r2* <b>0.2</b>
4	Value for Stack (if featured-swimmer is in a handstand position; or support position is head-down; or both are head-down (shoulders on feet connect))	-	r0,5! <b>0.3</b>	r1! <b>0.5</b>	r1,5! <b>0.7</b>	-
5	Value for Lift (big water resistance for base athletes while all construction rotates including base swimmers)	r/L <b>0.3</b>	r0,5L <b>0.4</b>	r1L <b>0.5</b>	-	-

7. Plane and Degree of Rotation – N/A for Group B.

8. The last part of a code for a Group B acrobatic is indicating if there is a **Bonus**:

<b>GROUP B</b>			
	<b>Bonus</b>	<b>Code</b>	<b>Value</b>
1	Synchronized actions for double acrobatic movements	<b>w1</b>	<b>0.2</b>
2	Rotation 180° or 360° on feet without leaving support	<b>w2</b>	<b>0.3</b>
3	In 2Support construction, twirl one of the supports	<b>w3</b>	<b>0.1</b>
4	Stand-up (lifting torso) from head-down position	<b>w4</b>	<b>0.2</b>
5	Connection between 2 featured-swimmers	<b>w5</b>	<b>0.1</b>
6	Blind grip for Lifts	<b>w6</b>	<b>0.2</b>
7	Third position (example: in the end of acrobatic movement closing legs to vertical)	<b>w7</b>	<b>0.05</b>
8	Long holding lift (3 seconds and more) =doesn't apply for rotation of the construction or "moving base lifts"	<b>w8</b>	<b>0.2</b>
9	"Twirl" of featured-swimmer in group B	<b>w9</b>	<b>0.05</b>
10	"Wave" movements	<b>w10</b>	<b>0.1</b>
11	Featured-swimmer rotates on feet or palms of support 180°	<b>w11</b>	<b>0.1</b>
12	Featured-swimmer rotates on feet or palms of support 360°	<b>w12</b>	<b>0.2</b>
13	Travelling construction (at least 1 meter)	<b>w13</b>	<b>0.1</b>
14	"Moonwalk": Lift-up from split - legs sliding and changing place and opening back to the split on surface	<b>w14</b>	<b>0.2</b>
15	"Ungrip"	<b>w15</b>	<b>0.05</b>

## HOW TO CODE GROUP C (COMBINED)

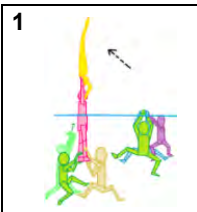
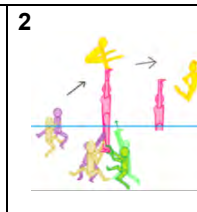
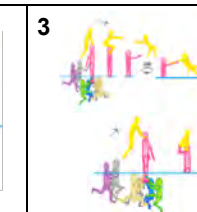
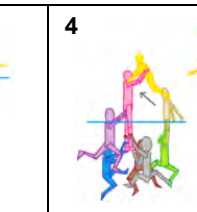
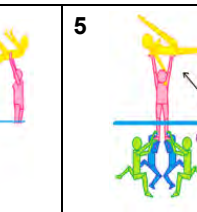
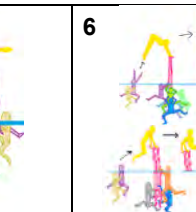
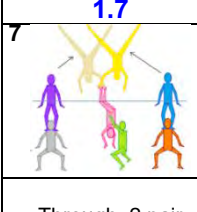
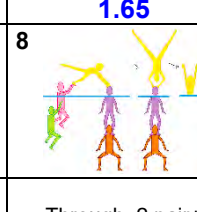
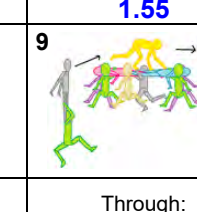
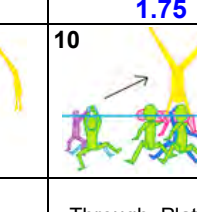
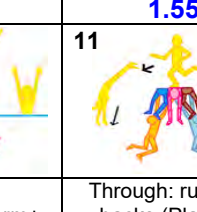
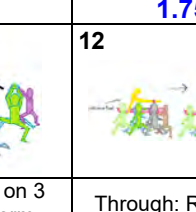
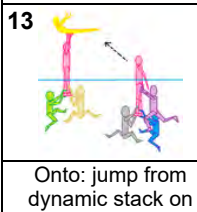
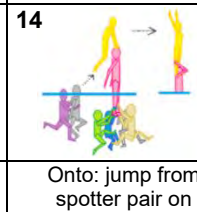
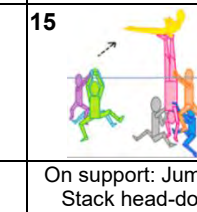
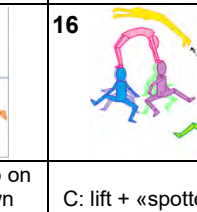
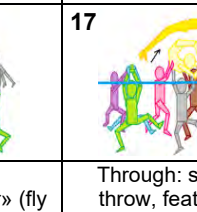
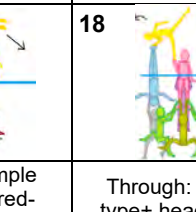
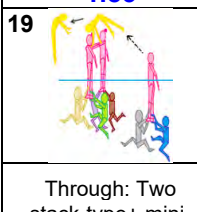
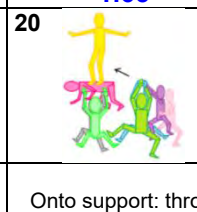
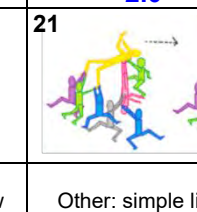
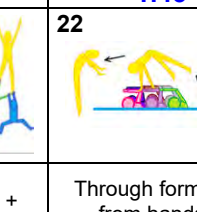
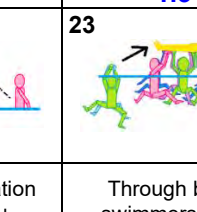
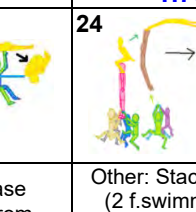
### ACRO C CODE ORDER :

**Group/Subgroup – Construction – Direction - Position 1/Position 2 – Rotn of Base - Rotation - Bonus**

1. In a code, first add the letter indicating the **group/subgroup**. For Group C there are three options:

<b>CO</b>	Group C, subgroup Other
<b>CT</b>	Group C, subgroup Through Support
<b>CC</b>	Group C, subgroup Onto Support

2. The second part of the code is for **Construction**:

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
					
On to support: Stack from simple throw Transit, not jump!	Jump through support from «spotter» (Stack type+«spotter») Transit, not jump	Jump through support's shoulders from «spotter» (Stack type+«spotter») or Jump on support's shoulders from spotter and remain until submergence	Onto support from «spotter» (Stack type+«spotter») Transit, not jump	Onto support from «spotter» (Stack type+«spotter») 3 points grip Transit, not jump	jump through head- down support
<b>Thr~St</b>	<b>'~St&gt;</b>	<b>'&gt;StSh&gt; or '&gt;Stsh</b>	<b>'~St</b>	<b>'~St*</b>	<b>'&gt;StH&gt;</b>
<b>1.7</b>	<b>1.65</b>	<b>1.55</b>	<b>1.75</b>	<b>1.55</b>	<b>1.75</b>
<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
					
Through: 2 pair +featured-swimmer	Through: 2 pair+ featured-swimmer	Through: Platform from 2+ «spotter»/thrower	Through: Platform+ «spotter» /thrower	Through: run on 3 backs (Platform from 3 swimmers+ «spotters») /throwers	Through: Roll on a float-platform and jump from it
<b>'&gt;'H&gt;</b>	<b>'&gt;'&gt;</b>	<b>Thr&gt;PP&gt;</b>	<b>'&gt;P&gt;</b>	<b>Thr&gt;Pb<sub>3</sub>&gt;</b>	<b>Roll&gt;P&gt;</b>
<b>1.4</b>	<b>1.1</b>	<b>1.35</b>	<b>1.25</b>	<b>1.6</b>	<b>0.7</b>
<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>
					
Onto: jump from dynamic stack on «balance» stack and remain on palms	Onto: jump from spotter pair on «balance» stack and remain on shoulders	On support: Jump on Stack head-down from simple throw (Don't forget bonus!)	C: lift + «spotter» (fly above formation)	Through: simple throw, featured- swimmer fly above lift	Through: Stack- type+ head-down «spotter» pair
<b>St&gt;Stp</b>	<b>'&gt;Stsh</b>	<b>Thr&gt;StH</b>	<b>'~L</b>	<b>Thr ~L</b>	<b>St&gt;'H&gt;</b>
<b>1.85</b>	<b>1.65</b>	<b>2.0</b>	<b>1.45</b>	<b>1.3</b>	<b>1.75</b>
<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>
					
Through: Two stack-type+ mini- stack	Onto support: throw on a platform	Other: simple lift + «spotter»	Through formation from hands + «spotter»	Through base swimmers from simple throw	Other: Stack+throw (2 f.swimmers in connection with each-other)
<b>'&gt;StSt&gt;</b>	<b>Thr&gt;P</b>	<b>L'</b>	<b>Thr &gt;hand&gt;</b>	<b>Thr &gt;base&gt;</b>	<b>St+Thr(2)</b>
<b>1.8</b>	<b>1.45</b>	<b>1.15</b>	<b>0.7</b>	<b>1.05</b>	<b>1.85</b>



Other: Snake-stack type	Other: Snake-stack head-down	Through: Jump from stack with connection with 2 stack and broke it later	Other: Stack + 2 spotters	Onto: "Monkey" jump from spotter pair on "balance" stack and remain on shoulders	Through: Stack from simple throw <u>Transit, not jump!</u>
<b>Sn</b>	<b>SnH</b>	<b>St&gt;St&gt;</b>	<b>St''</b>	<b>'&gt;Stm</b>	<b>Thr~St&gt;</b>
<b>0.95</b>	<b>1.35</b>	<b>1.6</b>	<b>1.45</b>	<b>1.55</b>	<b>1.5</b>
Through: featured-swimmer passes through surface hand-grip of base swimmers	Through lift from «spotter»	"Toss" (from surface through hands)	Through 3 heads from mini-stack	Through formation from hands+«spotters»+2 featured-swimmers	Through: run on 2 backs (Platform from 2 swimmers+ «spotters» /throwers
<b>&gt;HandSurf&gt;</b>	<b>'&gt;L&gt;</b>	<b>Toss&gt;hand&gt;</b>	<b>Thr&gt;3head&gt;</b>	<b>(2)Thr &gt;hand&gt;</b>	<b>Thr&gt;Pb²&gt;</b>
<b>0.5</b>	<b>1.45</b>	<b>0.5</b>	<b>1.2</b>	<b>0.8</b>	<b>1.6</b>
Onto: Jump from spotter on Stack, palms	Fall from one formation on the "hand-formation"				
<b>'&gt;Stp</b>	<b>L&gt;hand</b>				
<b>1.75</b>	<b>1.0</b>				

3. The next part of a Group C code is the **Direction** of the combined action:

GROUP C			
	Direction	Code	Value
1	Forwards (no somersault, no twist)	<b>Forw</b>	<b>0.05</b>
2	Backwards	<b>Back</b>	<b>0.1</b>
3	Forwards (with somersault/twist)	<b>FORW</b>	<b>0.15</b>
4	Sideways	<b>Side</b>	<b>0.2</b>
5	Upwards	<b>Up</b>	<b>0.05</b>
6	Reverse	<b>Rev</b>	<b>0.2</b>

4. The next part of the code indicates the **Positions** demonstrated:

Please use the Position Charts from GROUP A and GROUP B and consider the special positions for Group C below:

Passing Tuck / Pike / Mantis / Monkey	Passing Line
<b>ps</b>	<b>psl</b>
<b>0.05</b>	<b>0.1</b>

5. Area of support – N/A for Group C (value already inside construction)

6. The next part of the code is for **Rotation of the Construction Base**:



*The number of rotations of the construction base calculates each 180° until the featured-swimmer's "waist" level (for both head-up or head-down positions). It must be a "visible" rotation. Not just a turn of the body of the featured-swimmer. See catalogue p.38.*

GROUP C				
	Type	180°	360°	540°
1	Value for Stack (only support swimmer with feature-swimmer on top rotates around self)	r0,5	r1	r1,5
		0.2	0.3	0.4
2	Value for Stack (if featured-swimmer is in a handstand position; or support position is head-down; or both are head-down (shoulders on feet connect))	r0,5!	r1!	r1,5!
		0.3	0.5	0.7

7. The next part of the code is for **Plane and Degree of Rotation**:

- The number of twists is calculated until the chest (lower ribs) level of the featured-swimmer (visible/clear border for detecting rotations). See catalogue p.18.*
- To get value for a "full somersault" featured-swimmer, who jumps head-first needs to enter the water feet-first. For "Open" or variations of arch positions the featured swimmer enters the water demonstrating vertical alignment between shoulders and knees. See catalogue p.19.*

GROUP C				
	Plane of rotation	Degree of Rotation	Code	Value
1	Horizontal plane (twist) For "head-up" positions	180°	T0.5	0.1
		360°	T1	0.15
		540°	T1.5	0.2
		720°	T2	0.25
2	Horizontal plane (twist) When twist executed in the same time with somersault	180°	t0.5	0.1
		360°	t1	0.2
		540°	t1.5	0.3
		720°	t2	0.4
3	Sagittal plane (Example: forward somersault)	180°	s0.5	0.05
		360°	s1	0.3
		540°	s1.5	0.5
		720°	s2	0.6
4	Frontal plane (Example: Side somersault)	360°	f1	0.4
		540°	f1.5	0.6
		720°	f2	0.7
5	Dive (depends from parabola)	Not 180° somersault!	d	0.025
		Dive+180 twist	dt0.5	0.125
		Dive+360 twist	dt1.0	0.175
		Dive+540 twist	dt1.5	0.225
6	Two Axis Airborne Rotations	1 somersault + 0.5 twist	s1t0,5	0.4
		1 somersault + 1 twist	s1t1	0.5
		1 somersault + 1.5 twist	s1t1,5	0.6
		1 somersault + 2 twist	s1t2	0.7
		1.5 somersault + 0.5 twist	s1.5t0,5	0.6
		1.5 somersault + 1.0 twist	s1.5t1	0.7
		2 somersault + 0.5 twist	s2t0,5	0.9
		2 somersault + 1 twist	s2t1	1.0

7	Handspring		h	0.1
8	Cartwheel		c	0.1

8. The last part of a code for a Group C is indicating if there is a **Bonus**:

GROUP C			
	Bonus	Code	Value
1	Jump on the Stack and remain on it until submergence	y1	0.3
2	Running on the (3) backs	y2	0.3
3	Running on the (2) backs	y3	0.2
4	Running on the (1) back (should lay not sideways to featured-swimmer)	y4	0.1
5	Fly above formation	y5	0.3
6	Blind grip in group C	y6	0.2
7	Synchronized actions for double acrobatic movements	y7	0.2
8	“Rolling” on a construction	y8	0.1
9	Connection between 2 featured-swimmers;	y9	0.1
10	Third position (example: in the end of acrobatic movement tucking (group A))	y10	0.05
11	F.swimmer “Slips through” after jump between support’s legs	y11	0.1
12	Blind jump	y12	0.05
13	Hulahoop” action (f.swimmer in ring position enters water with support swimmer inside the circle (which is made from legs/hands connection of f.swimmer))	y13	0.3
14	“Twirl of a featured swimmer”	y14	0.05
15	“Beyonce fall” (from lift blind fall backwards on the other formation made from hands)	y15	0.1

## HOW TO CODE GROUP P (PLATFORM)



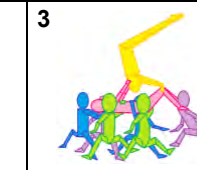
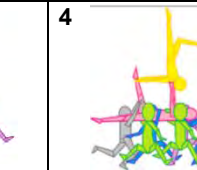
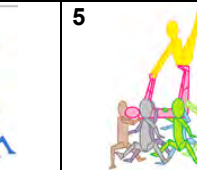
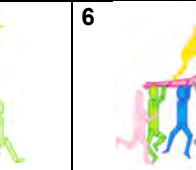
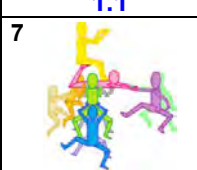
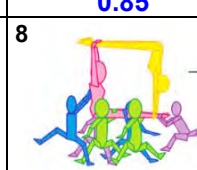
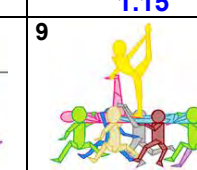
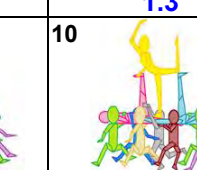
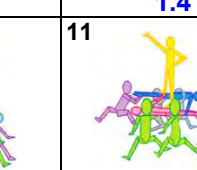
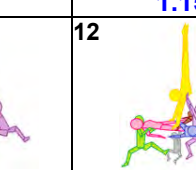
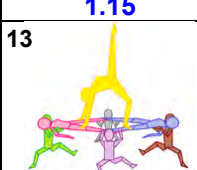
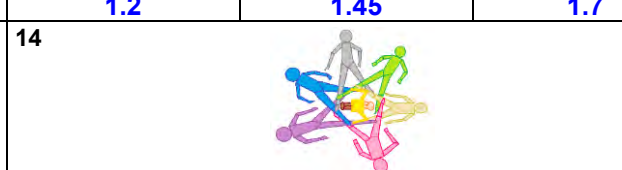
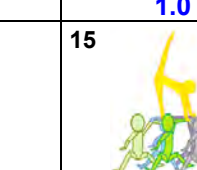
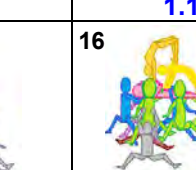
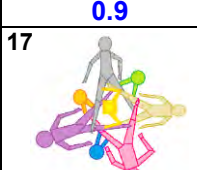
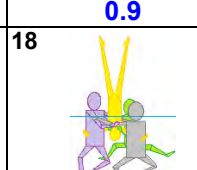
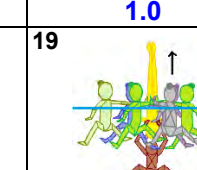
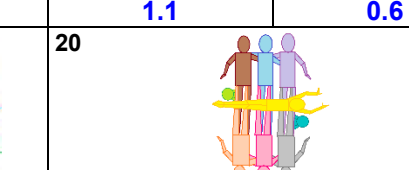
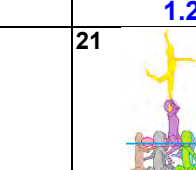
### ACRO P CODE ORDER :

**Grou/Subgroup - Construction - Type of Connection - Pos 1 / Pos 2 - Rotation of Base - Bonus**

1. In a code, first add the letter indicating the **group/subgroup**. For Group P there are two options:

<b>PP</b>	Group P, subgroup Standard
<b>PF</b>	Group P, subgroup Float

2. The second part of the code is for **Construction**:

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
					
Platform (Support straight body)	Platform "small" (Support straight body)	Platform (Support straight body)+bent knees	Platform (Support ballet leg)	Platform (Support double ballet leg)	Platform (Support on stomach in arch position)
<b>P</b>	<b>p</b>	<b>Knees</b>	<b>B</b>	<b>DB</b>	<b>a</b>
<b>1.1</b>	<b>0.85</b>	<b>1.15</b>	<b>1.3</b>	<b>1.4</b>	<b>1.15</b>
<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
					
Platform (Support on stomach with bent knees) "Chariot"	"Area" ("box")	Platform from 2 supports (1 ballet leg)	Platform from 2 supports (2 ballet legs)	Float from 2 parallel supports	Float "triangle" (3 swimmers form a support from legs)
<b>Chariot</b>	<b>Box</b>	<b>2SupB</b>	<b>2SupBB</b>	<b>2Sup</b>	<b>Triangle</b>
<b>1.15</b>	<b>1.2</b>	<b>1.45</b>	<b>1.7</b>	<b>1.0</b>	<b>1.1</b>
<b>13</b>	<b>14</b>			<b>15</b>	<b>16</b>
					
Float "Rhombus" (2 swimmers form a support from legs)	Float "star" (5-7 swimmers form a support from legs)+ 2 base is under!			Platform: float made from hands	Platform +2 featured-swimmers
<b>Rhombus</b>	<b>Star (5 supports)</b>	<b>Star6 (if 6 supports)</b>	<b>Star7 (if 7 supports)</b>	<b>Hand</b>	<b>(2)</b>
<b>0.9</b>	<b>0.9</b>	<b>1.0</b>	<b>1.1</b>	<b>0.6</b>	<b>1.2</b>
<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>		<b>21</b>
					
Float:compass	Platform: float made from hands small	"Fountain": 1 base under water+ 6 touch/hold featured-swimmer on the surface	"Carpet" 1 featured-swimmer make actions on 6 laying supports, other swimmers hold them as base		Platform 4 levels
<b>Compass</b>	<b>hand</b>	<b>Fo</b>	<b>Carp</b>	<b>Carp4 (if 4 supports)</b>	<b>P4l</b>
<b>0.8</b>	<b>0.5</b>	<b>0.3</b>	<b>1.0</b>	<b>0.8</b>	<b>1.2</b>

3. There is no Direction in Group P.

4. The next part of a Group P code is - **Area of Support/Type of Connection:**

1		2		3		4		5	
Sit on straight body (8-9 swimmers or 2-5)		Stand (two legs, feet) on straight body		3 POINTS (Stand 1 leg + 2 hands) on straight body Or (Stand on 1 leg+ palms/palms connection) (constr: 6-to 9 b.swimmers or 2-5)		Stand 1 leg on straight body		Headstand on straight body	
<b>SiA</b> <b>0.05</b>		<b>F2A</b> <b>0.1</b>		<b>3pA or 3pA/</b> <b>0.1</b>		<b>FA</b> <b>0.3</b>		<b>HA</b> <b>0.1</b>	
6		7		8		9		10	
"Golden bridge" grip: Palms (of 1st f.sw) and palms+feet (2nd f.sw) on straight body		Head between legs		Laying on a straight body		Stand one leg on palms, on leg on the knees		Shoulders on palms + catch bent knees	
<b>Go</b> <b>0.2</b>		<b>H+L</b> <b>0.1</b>		<b>AA</b> <b>0.05</b>		<b>FP+FK</b> <b>0.2</b>		<b>SP+K</b> <b>0.2</b>	
11		12		13		14		15	
All body (sit or lay) on knees + hand/hands connection		Bridge 1leg on knees and palm		Any 3 point connection with straight body bent knee		Stay on straight body + blind connection		Stay on arch featured-swimmers + extra support on head	
<b>AK/</b> <b>0.2</b>		<b>Br1K</b> <b>0.3</b>		<b>3pK/</b> <b>0.2</b>		<b>F2Cb</b> <b>0.2</b>		<b>F2C+H</b> <b>0.1</b>	
16		17		18		19		20	
"Yin/Yang" (palms on legs+s on palms)		Sit on feet + feet on back		Foot on a ballet leg body + palm/foot		Sit on 1 foot + feet on palms		Sit on 1 foot + palms/palms	
<b>YY</b> <b>0.3</b>		<b>SiF+FB</b> <b>0.1</b>		<b>FA+PF</b> <b>0.3</b>		<b>SiF+FP</b> <b>0.2</b>		<b>SiF/</b> <b>0.3</b>	
21		22			23			24	
Lay on 1 foot + palms/shoulders+ shoulders/palms		Shoulders on palms + connect with leg		Shoulders on palms + hand and knee connection with leg		Stand (two legs, feet) on ballet leg body +palm on foot		<b>BF+Le</b> <b>0.2</b>	
<b>BF+Le</b> <b>0.2</b>								<b>SP+L</b> <b>0.4</b>	
25		26			27			28	
Bridge on a ballet leg (foot)+ palms/palms		Sit on straight feet + blind palms/palms		Bridge on Double ballet leg"		Shoulders on feet + extra connection palms/palms		Sit or Lay on straight feet + palms/palms	
<b>4pF/</b> <b>0.3</b>		<b>SiFb/</b> <b>0.4</b>		<b>PF+FP</b> <b>0.4</b>		<b>SF/</b> <b>0.3</b>		<b>SiF/</b> <b>0.3</b>	

30		31		32		33		34	
	Palms/legs + legs/palms		Palms on bodies + extra help from base swimmers		4 (bridge) or 3 (needle) points of support on legs+ extra help from base swimmers		Feet and palms on hands connection		Foot and palms on hands connection
	<b>PL+LP</b>		<b>PA3*</b>		<b>4pA3*</b>		<b>BrH</b>		<b>3pH</b>
	<b>0.2</b>		<b>0.2</b>		<b>0.1</b>		<b>0.1</b>		<b>0.1</b>
35		36		37		38		39	
	Shoulders on hands		2 legs on hands		sit or lay on hands		All body (Sit, Lay, Head-down or stand) on 6/7/8 straight bodies Or Compass Or Carpet		Palms, foot on 2 straight bodies (for example: needle) Or Bridge
	<b>ShH</b>		<b>F2H</b>		<b>AH</b>		<b>AA</b>		<b>3pA2 or Br1A2</b>
	<b>0.1</b>		<b>0.3</b>		<b>0.05</b>		<b>0.1</b>		<b>0.1</b>
40		41		42		43		44	
	Foot on two bodies + palm / foot		2 legs on 2 bodies: 1 ballet leg+1 straight body		Foot on a two body + palm / foot + knee / foot		2 legs on 2 ballet leg bodies		Legs on 2 straight bodies
	<b>FA2+PF</b>		<b>F2A2+PF</b>		<b>FB2+PF+KF</b>		<b>F2B2+PF+PF</b>		<b>F2A2</b>
	<b>0.3</b>		<b>0.1</b>		<b>0.1</b>		<b>0.1</b>		<b>0.2</b>
45		46		47		48		49	
	Bridge on 2 straight bodies		1 leg+2 hands on 2 straight bodies		(4 level), 1 leg on shoulders		(4 level) sit on shoulders		(4 level) stand on shoulders
	<b>4pA2</b>		<b>3pA2</b>		<b>FSh</b>		<b>SiSh</b>		<b>2LSH</b>
	<b>0.1</b>		<b>0.1</b>		<b>0.25</b>		<b>0.05</b>		<b>0.15</b>
50									
	1 foot on hands								
	<b>F1H</b>								
	<b>0.2</b>								

5. The next part of the code indicates the **Positions** demonstrated:

Please use the Positions Charts from GROUP A and GROUP B.

6. The next part of the code is any **Rotation** of Construction Base:

GROUP P				
	Type	90°	180°	360°
1	Value for Platform (all construction rotates including base swimmers)	R/ 0.2	R0.5 0.3	R1 0.4
2	Value for Platform (if featured-swimmer sits or in a headstand position, not standing)	R/* 0.05	R0.5* 0.1	R1* 0.2
3	Value for Float made from hands	-	R0,5h 0.15	R1h 0.25
4	Value for Float made from legs (Star, Compass etc.)	R/I 0.3	R0,5I 0.4	-

7. Plane and Degree of Rotation – N/A for Group P.

8. The last part of the code is the **Bonus**:

GROUP P			
	Bonus	Code	Value
1	Synchronized actions for double acrobatic movements	j1	0.2
2	Connection between 2 featured-swimmers	j2	0.1
3	Third position (any additional position 3rd, 4th, 5th will be counted only once)	j3	0.05
4	Blind grip between f.swimmer and support	j4	0.1
5	“Roll” on the construction and “rolling” (circling action of platform construction, when featured swimmer submerges after 90° and support swimmer follows showing 180° arch-action above surface) entrance in the water	j5	0.2
6	Lifting in a “Box” and lowering back	j6	0.2
7	“Spider” action (Float formation: featured-swimmer twists in the shoulder and thigh joints and appears from underwater on a construction. This action has flexibility risk factor)	j7	0.2
8	Floats made from hands, which are “out of water” (not on the surface)	j8	0.2
9	Jump (Dive) from platform	j9	0.05
10	“Cartwheel” on a platform and entering the water	j10	0.2
11	270° somersault jump from Platform	j11	0.3
12	Move from Platform on to 2 spotter’s heads for finishing acrobatic movement as Lift	j12	0.3
13	During platform, F.swimmer breaks palms/palms connect with support and/or lifting torso and maintain position	j13	0.3
14	“Spichag” (power press-up from Crocodile to Candle/or Vertical head-down position)	j14	0.2
15	“Break-dance” movements on a float	j15	0.2
16	“Porpoise” start-action for featured-swimmer at the beginning of the acrobatic movement to get to the main position.	j16	0.1
17	Travelling construction	j17	0.1
18	Lifting up from the surface platform-construction	j18	0.1
19	“Surfing”, “Riding a wave” (lifting up and down full platform construction (but not away from surface)	j19	0.1
20	Climb onto the platform from under the water (inside the construction)	j20	0.05
21	Change the “grip”	j21	0.05
22	If float was lifted up from under the water and/or submerge after to finish an acrobatic movement	j22	0.1
23	Fast fall down inside floats’ construction	j23	0.05
24	Fast fall down inside floats’ construction with twirl 360°	j24	0.1
25	Change of featured-swimmer	j25	0.1



**WORLD  
AQUATICS**

**ARTISTIC SWIMMING  
MANUAL FOR JUDGES,  
TECHNICAL CONTROLLERS,  
REFEREES & COACHES**

**2022-2025**

In force as from 1 November 2024



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# CHAPTER I. - GENERAL INFORMATION FOR JUDGES, EVALUATORS, TECHNICAL CONTROLLERS AND COACHES

## 1. WORLD AQUATICS ARTISTIC SWIMMING JUDGES LIST

1. Each World Aquatics Artistic Swimming Judge (“World Aquatics Judge”) shall be on the World Aquatics Artistic Swimming Judges List (“World Aquatics Judges List”).
2. World Aquatics Judges must attend the Certification School and pass the exam with pass mark as determined by World Aquatics every four (4) years.
3. All nominated Judges must pass the World Aquatics Online Assessment annually (“Annual Online Assessment”) in order to be considered an active Judge on the Judges List. The only exception is World Aquatics Instructors who create the assessment and, therefore, do not need to take the assessment.
4. In order to be accepted by World Aquatics as a-Judge, candidates must, in the below order, (a – d):
  - a. complete the current World Aquatics school certification pathway,
  - b. pass the World Aquatics Advanced Certification Exam,
  - c. Complete the required judging hours and submit their records to the Continental Representative for their approval before their name can be submitted by their Member Federation to the World Aquatics, and
  - d. attend a Certification School and obtain a passing mark as determined by World Aquatics to qualify as a World Aquatics Judge.
5. All nominations must be submitted to the World Aquatic’s Office in Lausanne, Switzerland by the specified date annually.
6. Each Member Federation must complete and submit to World Aquatics an activity report for each of its World Aquatics Judges by the specified date annually.
7. World Aquatics is the only body which can classify a Judge as World Aquatics Judge on the World Aquatics Judges List, subject to the approval of the World Aquatics Bureau.
8. Members of the World Aquatics Technical Artistic Swimming Committee (“TASC”) are in addition to the maximum quota of World Aquatics Judges allowed per Member Federation and are identified on the World Aquatics Judges List with a letter “F”. When such individuals are no longer members of the TASC, two things shall be considered when determining their subsequent status as a World Aquatics Judge:
  - World Aquatics Judges List category when they became a member of the TASC.
  - Judging activity during their term in the TASC.

9. If their Member Federation's quota is at the maximum level, the former TASC member shall be in addition to the quota until a vacancy becomes available. If a former member was not on the World Aquatics Judges List when initially named to the TASC, their status shall be determined based on judging activity during their term on the TASC.

The maximum age for a Judge to be included on the World Aquatics Judges List is sixty-five (65) years of age, as per the World Aquatics By-Laws.

The World Aquatics Judges List will be generated from the World Aquatics GMS and made available on the World Aquatics website under <http://www.fina.org/content/fina-officials-lists>.

## **2. THE EVALUATION OF JUDGES**

### **2.1 GENERAL REQUIREMENTS**

Evaluation requirements will be set by World Aquatics and announced to Member Federations at a later date.

### **2.2 EVALUATION REPORTS**

The evaluation data is reviewed and compiled into individual Judge files by World Aquatics.

Each report is included in the Judge's file to become part of the basis for decisions regarding remaining on the World Aquatics Judges List and/or promotion/demotion.

The evaluation files are used to assist World Aquatics in selecting World Aquatics Judges for the World Aquatics Championships, the Olympic Games, World Aquatics Cups, and the Olympic Qualification Tournament.

Each World Aquatics Evaluator shall, to the best of their judgment, determine how accurately a Judge scores routines and figures according to the criteria set forth in the World Aquatics Handbook. Additional factors to be considered by the World Aquatics Evaluator include Judges':

- Use of the score range
- Independence of opinion
- Level of concentration
- Evidence of bias
- Promptness in arriving at meetings/events and delivery of scores
- Ability to make decisions and contribute to discussions at Judges' meetings
- Professional attitude/behavior and compliance with the appropriate dress code
- Always demonstrating fair play
- Positive attitude
- Displaying ethical values

The Evaluators are required to provide all their reports together with the individual Judge detailed evaluation reports and comments to the World Aquatics Office within 40 (forty) days of the end of the competition. Distribution of the individual Judges' detailed evaluation reports and all other documents pertaining to Judges' evaluations is the responsibility of the World Aquatics Office.

### 2.2.1 Appeals Policy

It needs to be recognized that evaluations are not an exact science; that the World Aquatics Evaluators are human and subject to the same influences as the Judges whether positive or negative. Therefore, there is an appeal process available when a Judge feels that their evaluation is unfair or biased against them. Judges can appeal only if their overall rating is below 50% and/or a Bias rating of 1. An evaluation can be overturned on appeal.

Appeals Process:

- A Judge reports their evaluation to their Member Federation requesting a review within 60 (sixty) days of the date World Aquatics sends their report.
- The Member Federation submits an appeal to the World Aquatics Office.
- The Commission will review the application.
- World Aquatics may appoint an Independent Evaluator from the current Evaluators List to review and assess the appealed evaluation. The review must include a thorough examination of the rating the Judge received and must provide a rationale for what, if any, adjustment to the Judge's evaluation is required. This review would include reviewing computer printouts, Judge's scores, the panel scores, the Evaluator's scores, and supporting documentation provided by the original World Aquatics Evaluator on how the rating and/or Bias rating were determined. World Aquatics will provide all reports necessary for the Independent Evaluator to complete the review.
- The independent review is to be completed within sixty (60) days of the appointment of and receipt of supporting documentation by the Independent Evaluator conducting the review.

World Aquatics, the Member Federation, the Judge, and the World Aquatics Evaluator will receive a copy of the independent report conducted by the Independent Evaluator and its conclusions. Any evaluation report that is revised must be sent by the Independent Evaluator to the World Aquatics Office, who is responsible for sending the revised report to the Judge. The World Aquatics Database Manager, the Continental Database Manager and the Member Federation of the Judge will only receive a copy of the revised summary.

The World Aquatics Appeal decision is final.

Judges wishing to discuss their evaluation for the purpose of clarification or additional feedback are encouraged to approach the Evaluator directly.

### **3. WORLD AQUATICS ARTISTIC SWIMMING EVALUATORS POLICIES AND PROCEDURES**

The World Aquatics Artistic Swimming Evaluators list (“World Aquatics Evaluators List”) shall be composed of World Aquatics Judges appointed by the TASC for a two (2) year period. World Aquatics will approve a maximum of two (2) World Aquatics Evaluators from the same Member Federation. Member Federations submitting two (2) Evaluator names must select a first-choice pick and a second-choice pick in the event that World Aquatics is unable to select two (2) Evaluators from the same Member Federation due to the number of applications received. It is not necessary to be on the current Judges list to apply but the applicant must demonstrate recent judging activity with World Aquatics and strong evaluations.

World Aquatics will review the applications and will make the final decision about the World Aquatics Evaluators List.

Applications must be accompanied by a resume of the World Aquatics Judge’s experience as a World Aquatics Evaluator and a record of their own judging statistics. World Aquatics Evaluators will not be selected to judge at World Aquatics competitions. Before their approval by World Aquatics, Evaluators must complete and pass a practical exercise.

The World Aquatics Evaluators List will be generated from the GMS and made available on the World Aquatics website under <https://www.worldaquatics.com/artistic-swimming/officials>

World Aquatics is the only body that can approve or remove a World Aquatics Evaluator from the World Aquatics Evaluators List. Positions on the list are not transferable within a Member Federation.

The nominated Evaluators must have a working knowledge of and ability to communicate in English. They must have strong facilitating skills and be able to use the software required for reporting to World Aquatics. World Aquatics Evaluators can remain on the World Aquatics Evaluators List even after their retirement as a Judge. The maximum age of an Evaluator is 70 (seventy).

World Aquatics Evaluators must stay current and attend World Aquatics seminars for World Aquatics Evaluators, as requested to attend (live or online sessions). Evaluators must attend the Certification School and pass the test once every four (4) years as well as pass the Annual Online Assessment, unless otherwise directed by World Aquatics. Nominated Evaluators must also take and pass a World Aquatics Evaluator practical assignment in order to be accepted to the Evaluators List.

Member Federations hosting an international competition may invite, at the Member Federation’s expense, an Evaluator. Member Federations are **required to notify the World Aquatics Office** of the name and date of the competition and the name of the invited Evaluator. **All World Aquatics Evaluators must be approved in advance by the World Aquatics Office.** Before accepting an invitation to evaluate at a competition, Evaluators are required to contact the World Aquatics Office to ensure that they have been approved. National Championship evaluations will not be considered by World Aquatics.

Member Federation Organizing Committees where an Evaluator is present are expected to fully co-operate with the Evaluator. The host Member Federation is expected to use a World Aquatics approved computer evaluation software program to accompany the competition results.

### **Roles, Responsibilities and Skills**

World Aquatics Evaluators:

- Are expected to attend and lead all Judges' meetings to set the World Aquatics standard of excellence during the competition. All meetings are to be conducted in English.
- During routine events should be seated on the pool deck or preferably on the Judges' platform during the routine events.
- During figures competitions-should circulate among the panels on the pool deck.
- Unofficially judge every session to compare their scores to those of the Judges being evaluated.
- At the conclusion of each session, if appropriate, and/or following finals, host judge debrief meetings for the purpose of Judges' education and accountability.
- Must ensure they have the email addresses of all the Judges at the competition and that all the Judges have their email.
- Must be willing to share technical knowledge with colleagues that are developing as Judges and Evaluators.

The World Aquatics Evaluators may be evaluated by World Aquatics on the following skills:

- How timely they complete and deliver evaluation reports to the World Aquatics Office.
- Their ability to complete all the required forms accurately.
- How effectively they lead the Judges' meetings and debrief sessions.
- Their ability to confront issues on site, addressing bias, cohort judging, using the correct score range, recognizing athletes of equal level, ranking, Judges having any difficulties with judging, and ethics.
- Feedback from the event Referees, Judges, Coaches, athletes, and TASC will be taken into consideration, as needed.
- Their neutrality and ethics.
- Their computer skills, including Microsoft Word, Excel, Adobe Acrobat, and file sharing programs.

The World Aquatics Evaluator must refrain from posting to any social media outlet in relation to the event, the athletes, the officials, or anyone serving in any capacity at the event while on duty at the competition.

### **Conflict of Interest**

The World Aquatics Evaluator must declare all conflicts of interest to World Aquatics in advance, e.g., if the Evaluator currently is, or has in the past twelve (12) months been, a regular Coach/Choreographer of the athletes or when the livelihood of the World Aquatics Evaluator is dependent on or is perceived to be dependent on the result of any athlete in the competition.

#### 4. SELECTION OF JUDGES

Selection of Judges for the Olympic Games, the Olympic Qualification Tournament, the World Aquatics Championships, World Aquatics Cups, and other World Aquatics competitions will include consideration of the following:

1. World Aquatics Judges List category
2. Completing all activity requirements (see Section 5)
3. Continental representation
4. Evaluations
5. The ability to demonstrate fair play on and off the field of play
6. Positive attitude and adherence to World Aquatics ethics (see Section 7)
7. No bias for or against any athletes on any grounds in competitions
8. Demonstrated ability to base their marks or decisions only on the current performance without influence by a reputation or past performances

Qualified TASC Members may be used as Judges at any World Aquatics competition.

The number of Judges appointed to the Olympic Games is determined by the International Olympic Committee (IOC) and/or World Aquatics.

Additional Judges from Member Federations not participating at the competition may be permitted to judge subject to the approval by the World Aquatics Office and the local organizing committee.

##### **Conflict of Interest:**

World Aquatics Judges with a conflict of interest shall not be selected for events/competitions. The following categories of people are deemed to have a conflict of interest:

1. A Relative of an athlete
2. A current Coach of an athlete or Relative of a current Coach of an athlete
3. A Team Manager or a Relative of a Team Manager
4. An inhabitant of the same household of the athlete and any of a), b) & c) above
5. A person who receives money from any Member Federation that has athletes in the competition
6. When the official currently is, or has in the past twelve (12) months been, the regular Coach/Choreographer of the athlete
7. When the livelihood of the official is dependent on, or is perceived to be dependent on, the outcome

A "Relative" refers to a person connected with another by blood or marriage (including partner). Relative also includes step relationships including parent, child, sibling, uncle, aunt, nephew, niece, first cousin, grandparent, or spouse.

A "Coach" refers to any person who coaches figures and/or routines on a regular basis to the athlete.

## 5. WORLD AQUATICS CERTIFICATION/DEVELOPMENT SCHOOL FOR JUDGES

### 5.1 INTRODUCTION

The main goal of this program is to promote sports growth by offering a continuous learning pathway for active Artistic Swimming Judges, providing, and setting the necessary competencies to become a World Aquatics Judge.

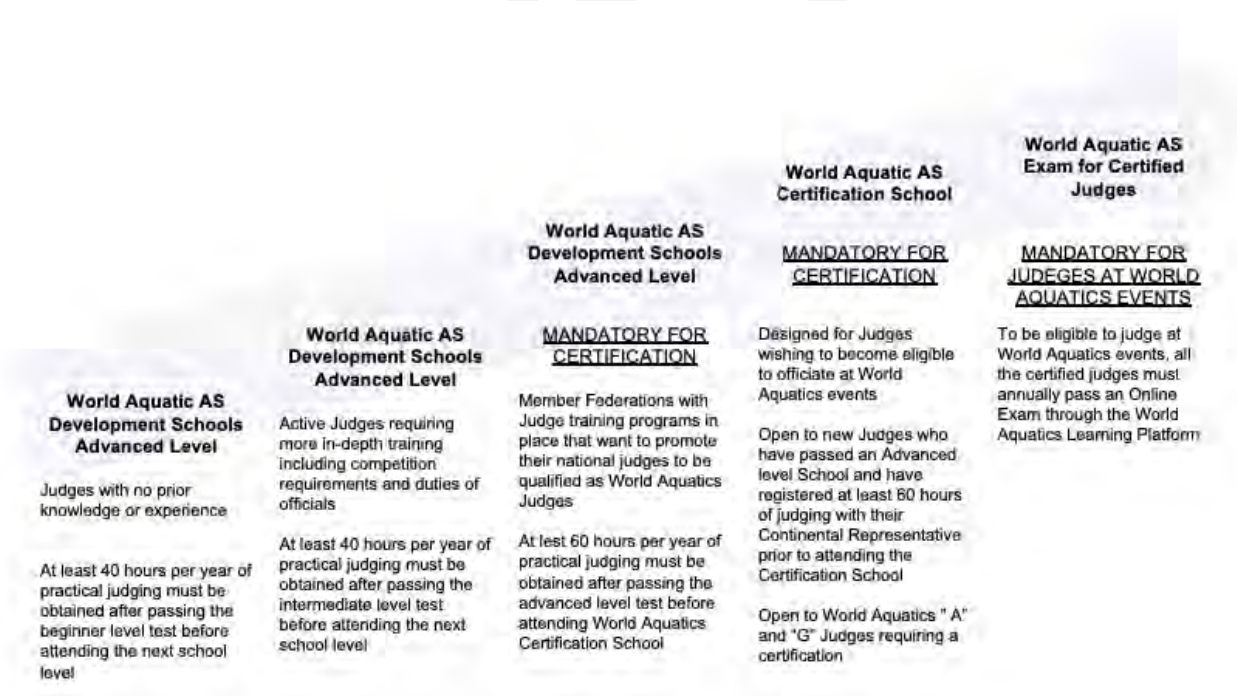
A range of World Aquatics Development and Certification Schools are currently offered by the World Aquatics Development Program, with the objective of establishing a universal and standardized Judges training and certification system.

Through this program, all the participants have access to the same information, guidelines, and interpretation of the World Aquatics Rules, increasing the number of certified officials and enhancing their knowledge.

### 5.2 WORLD AQUATICS OFFICIALS' CERTIFICATION PATHWAY

The World Aquatics Officials Certification Pathway allows a Technical Official to progress through different steps to become a recognized International Technical Official.

There are a variety of entry points for officials, depending on their existing knowledge, experience, proven abilities, and qualifications. The below flowchart illustrates how the officials may progress along the certification pathway:



#### 5.2.1 Description

The World Aquatics Artistic Swimming Development and Certification Schools are held over a duration of three (3) days concluding with an Exam. Every effort will be made by the host of the school to ensure that the exam is written in the early afternoon so participants may return home that day.



The official working language for the World Aquatics Artistic Swimming Development and Certification Schools for Judges is English.

The curriculum will be based on the World Aquatics Artistic Swimming Manual for Judges, Coaches & Referees 2022-2025, and the World Aquatics Rules 2022-2025.

The courses are given by Instructors, members of the World Aquatics TASC or appointed by the World Aquatics TASC based on the following criteria:

- Continental representation consideration
- Proven experience with teaching and facilitating courses/seminars
- Proven professionalism and neutrality
- Evaluation excellence
- Superior communication skills
- Displayed strong ethics
- Conflicts of Interest

Instructors will be proposed to World Aquatics from the list of current World Aquatics Judges/Evaluators or recently retired World Aquatics Judges/Evaluators. These will be reviewed as required by World Aquatics.

### **5.2.2 Requirements**

At least ten (10) Judges must attend in order to have a World Aquatics Artistic Swimming Development or Certification School. The maximum registered delegates are thirty (30) people per school, including observers.

- If the maximum number of thirty (30) Judges is not reached at the conclusion of the registration, additional observers are welcome to attend up to the total maximum of 30 delegates.
- No more than one Coach per federation may register as observer.
- No observers have the right to write the exam.
- All candidates and observers must be registered in the World Aquatics GMS by the required deadline to be eligible.

The registration for the schools will be closed once the maximum number of participants has been reached.

All the participants attending a World Aquatics Artistic Swimming Development or Certification School must be nominated by their National Federations through the World Aquatics GMS by the registration deadline. All participants shall ensure that they comply with the below requirements:

- Be at least 18 years of age and not over 65 (sixty-five) years of age at the start of the World Aquatics Development School program.
- Demonstrate a good level of spoken and written skills in English.
- Fully participate in all sessions of the course and complete all required assessments.
- Agree to abide by the World Aquatics Code of Ethics.

- It is strongly recommended that candidates have independent appropriate travel and health insurance coverage before undertaking any independent officials practice covering any unusual circumstances, including Covid.

Only fully submitted registrations will be considered for approval. The nationality of the nominated participants will be verified by the World Aquatics Office.

Please note that only approved participants may attend a World Aquatics Artistic Swimming Development or Certification School.

### **5.2.3 Exam Writing – Code of Conduct**

If a participant is absent one (1) day from the school, they cannot take the test. If a participant is absent half a day for unusual circumstances, they must provide the reason for their absence to the instructor. This will be taken into consideration by the instructor in determining whether the participant will be allowed to take the test.

For the written exam, interpreters, use of online resources, electronic watches, and cell phones are not permitted. Paper dictionaries are allowed but must be shown to the instructor prior to writing the exam.

Disciplinary actions will be taken against those who act in a dishonest way or for any misconduct, including the removal from the World Aquatics List for a two-year period.

## **5.3 WORLD AQUATICS ARTISTIC SWIMMING DEVELOPMENT SCHOOLS FOR JUDGES**

### **5.3.1 Overview**

For any person to begin training as an Artistic Swimming Judge, World Aquatics offers to all National Federations the possibility to host a World Aquatics Artistic Swimming Development School at three different levels:

- **AS Development Schools – Beginner level** are designed to meet the needs of those National Federations who have requested Judges' instruction and do not have any Judges training program in place. This School caters to those with limited basic knowledge or no experience in judging. These schools are online.
- **AS Development Schools – Intermediate level** are designed for those National Federations that have Judge training programs in place and host national Age Group competitions. Judges participating will be knowledgeable, active, and experienced requiring more in-depth training of skills at an intermediate level, including competition requirements and duties of officials. These schools are online.
- **AS Development Schools – Advanced level** are designed for National Federations that have their own Judges school program and want to promote their national Judges to be qualified as World Aquatics Judges. It is recommended for those Federations running national Artistic Swimming Age Group and Senior competitions. This School caters to those who require more in-depth training of skills at an advanced level and helps to prepare participants to attend, participate, and certify at a World Aquatics Artistic Swimming Certification School for Judges.

Please note that the following individuals do not need to attend a World Aquatics Artistic Swimming Development School and may attend a World Aquatics Artistic

Swimming Certification School to write their exam: National Team Elite Artistic Swimming athletes (retired), National Team Coaches, and National Judges, if the following requirements have been met:

- Significant judging activity at a national level involving different age groups for a minimum of three (3) years
- Judging at international events hosted by their own Member Federation
- Proven judging ability with strong evaluations from a World Aquatics Certified Evaluator for a minimum of three (3) years

**Federations wishing to nominate a candidate for exemption must forward the name to the World Aquatics Office and submit the required paperwork (judging activity report and copies of evaluations for a minimum of three (3) years according to the timelines).**

### **5.3.2 Specific course requirements**

These courses are open to all the National Federations interested in training Judges that are not on the current World Aquatics List.

All participants attending a World Aquatics Artistic Swimming Development School shall ensure that they comply with the below requirements:

- At least forty (40) hours per year of practical judging must be obtained after passing the test at a World Aquatics Artistic Swimming Development School - Beginner or Intermediate level prior to advancing to the next school level (either from Beginner to Intermediate or from Intermediate to Advanced).
- At least sixty (60) hours per year of practical judging must be obtained after passing the test at a World Aquatics Artistic Swimming Development School - Advanced level prior to attending a World Aquatics Artistic Swimming Certification School. The level of competitions that the Judge attends will be considered. Advanced Judges are encouraged to gain experience outside of their federation.

### **5.3.3 Assessment**

At the conclusion of the school, all the Judges will take a test. In order to pass a World Aquatics Artistic Swimming Development School, participants must:

- Obtain a minimum score of 80% at the Beginner level
- Obtain a minimum score of 80% at the Intermediate level
- Obtain a minimum score of 85% at the Advanced level

Judges who pass the school will receive a diploma, which entitles the holder to participate at the next World Aquatics Artistic Swimming Development School level subject to having obtained the required judging hours as described in Section 4.2 below.

**IMPORTANT NOTE:** Participants must obtain a minimum score of 85% at the Advanced level test. They then must judge for a minimum of sixty (60) hours. This judging activity must be reported to their Continental Representative before they will be considered eligible to participate at a World Aquatics Artistic Swimming Certification School.

**The judging activity must be sent to the Continental Representative using the Activity Report Form for new Judges, with a copy sent to the World Aquatics Office for approval.**

## **5.4 WORLD AQUATICS ARTISTIC SWIMMING CERTIFICATION SCHOOLS FOR JUDGES**

### **5.4.1 Overview**

The World Aquatics Artistic Swimming Certification Schools will prepare and certify highly qualified Judges wishing to be registered, or to remain registered on, the World Aquatics List.

**IMPORTANT NOTE:** In order to be considered for judging at a World Aquatics Competition, a Judge must have successfully passed the Judges Exam administered at one of the World Aquatics Artistic Swimming Certification Schools for Judges every four (4) years plus the annual on-line exam, unless otherwise directed by the World Aquatics TASC (World Aquatics Instructors are exempt).

World Aquatics Evaluators must attend a World Aquatics Certification School for Judges and pass the test once every four (4) years, unless otherwise directed by the World Aquatics TASC (World Aquatics Instructors are exempt), as well as pass the annual on-line exam.

Judges who do not pass the Certification Exam have a second opportunity to rewrite the exam within the one-year period and before November 1st of the following year.

### **5.4.2 Specific course requirements**

The World Aquatics Artistic Swimming Certification Schools are open to Judges wishing to be registered, or to remain registered on, the World Aquatics Judges List. All candidates must comply with one of the following requirements:

- New Judges are eligible to attend a Certification School if they have passed the Advanced level school (minimum score 85%) and have registered at least sixty (60) hours of judging activity after the date of the advanced exam with their Continental Representative. Only those candidates having their judging activity approved by their Continental Representative are eligible to register for a World Aquatics Artistic Swimming Certification School.
- World Aquatics Judges that are already on the World Aquatics Judges List and require certification may register to a Certification School without having previously passed the Advanced level school's exam.

Priority for attendance at World Aquatics Artistic Swimming Certification Schools shall be:

- Judges who have registered through the GMS for certification by no later than the registration deadline established per each World Aquatics School.
- One Coach per Member Federation is allowed to attend as an Observer if they are registered with the World Aquatics GMS by the established deadline and the maximum number of participants (30) has not been reached. They are expected to attend all sessions except for the examination.
- If there are additional spaces available, World Aquatics age eligible active national level Judges (65 and under) and active national level Coaches may fill the remaining spots. They must be registered through the World Aquatics GMS as an Observer and will be approved by World Aquatics on a first come first serve basis.

### 5.4.3 Assessment

To receive the certification, a Judge must attend a World Aquatics Artistic Swimming Certification School and pass the test with a pass rate as determined by World Aquatics.

### 5.4.4 Assessment retake policy

Judges who do not pass the exam may take it a second time by no later than 1<sup>st</sup> November at a World Aquatics Artistic Swimming Development or Certification School:

- Judges rewriting the exam may choose to attend the entire course or sit for the exam only.
- They must be registered through the World Aquatics GMS by the established deadline.
- Please note that a Judge is allowed to write **two (2) exams per year only**.

**IMPORTANT NOTE:** To be considered for reinstatement to the World Aquatics Judges List, the Judge must attend a World Aquatics Artistic Swimming Development School – Advanced level and pass the advanced level exam with a minimum score of 85%.

- Obtain a minimum score of 85% on the Advanced level test. After the Judge passes the Advanced level test, they must do a practicum and judge at competitions for a minimum of sixty (60) hours. When the Judge has completed the judge practicum, their activity must be submitted to the Continental Representative for approval. Once the Continental Representative has approved the judging activity in the log, the Judge will then become eligible to write the Certification exam.
- Attend a World Aquatics Artistic Swimming Certification School and pass the test with a minimum score of 80%. Judges will not be added to the World Aquatics Judges List until after they pass the Certification test.
- Must have their nomination for the World Aquatics Judges List submitted by their Member Federation.

### 5.4.5 Procedure for non-attendance at a World Aquatics Artistic Swimming (“AS”) Certification School or Fast Track

#### 5.4.5.1 World Aquatics Judges

World Aquatics Judges who have been prevented from attending a Certification School for personal reasons may submit a written request to the World Aquatics with a copy sent to the Continental Representative, to be considered as a candidate for the World Aquatics Fast Track Program for reinstatement in the category.

To be considered by the TASC for reinstatement as a World Aquatics Judge, the candidate must provide the following documents to the TASC Commission and to the World Aquatics Office:

- Judge's evaluations for the past four (4) years.
- Judge's activity both nationally and internationally, including on continent and off continent events.

- Reasons for not being able to attend the World Aquatics AS Certification School nor write and/or pass the exam.

The Judge would additionally have to commit to doing the following Fast Track Activities by November 1st of the following year:

- Attend a full Certification School.
- Pass the exam with a score of 85% or more.
- Obtain a minimum of two (2) evaluations of Very Good (5) or Good (4) rating with a Bias rating of three (3) from a current World Aquatics Evaluator.
- Have the nomination submitted by their Federation to the World Aquatics Office by November 1st of the following year.

## **5.5 WORLD AQUATICS ARTISTIC SWIMMING – ONLINE EXAM FOR CERTIFIED JUDGES**

Each World Aquatics Judge (unless otherwise directed by the World Aquatics) must annually take the online World Aquatics Artistic Swimming – Exam for Certified Judges.

### **5.5.1 Procedure for World Aquatics Judges failing or missing the World Aquatics AS Online Exam**

If a candidate does not pass or does not write the annual World Aquatics Artistic Swimming Exam for Certified Judges within the one-month period, they will be listed on the World Aquatics AS Judges List but will not be eligible to officiate at World Aquatics events during the current season.

The Judge will need to write and pass the online World Aquatics Artistic Swimming Exam for Certified Judges the following year and will need to demonstrate a judging activity within their region (complete a minimum of 60 (sixty) hours).

## **6. TECHNICAL CONTROLLERS (DIFFICULTY & SYNCHRONIZATION)**

### **6.1 INTRODUCTION**

Please note that this section of the AS Manual will be reviewed on an ongoing basis as needed and may be subject to edits and changes. Every effort will be made to communicate and inform the World Aquatics Family of these changes.

Two (2) groups of three (3) Technical Controllers must officiate in routines: one (1) group to check the number, order of performance, and predeclared difficulty of Free Elements, and the performance and predeclared order of Technical Required Elements (technical routines), and one (1) group to register the number and type of synchronization errors observed.

#### **6.1.1 Difficulty Technical Controllers**

There will be **one (1) Difficulty Technical Controller (DTC)** and **two (2) Difficulty Assistant Technical Controllers (DATC)**. The purpose of the role is to verify all Elements (Technical Required Elements (technical routines), Hybrids and Acrobatics) performed in real time as they occur in a routine. They are also responsible for the identification of any technical errors. Technical errors are differences from what is declared on the Coach Card to what is performed in the water OR an error in a Technical Required Element (technical routines). DTCs also verify that other general requirements have been completed in the routine as per the AS Rules. The DTC will have communication to the Referee.

DTCs are to follow all process and written requirements (general, technical, or skill) as per the AS Rules, Appendix 2 (Technical Routines), Appendix 3 (Set No. of Elements), Appendix 4 (Acrobatic Routine), and Appendix 5 (Combo) of AS Rules, Hybrid Difficulty Catalogue (Appendix to AS Rules), and the Team and Pair Acrobatics Catalogues (Appendix to AS Rules). If a requirement (general, technical, or skill) is not in writing in an official AS document noted above, then the decision should go in favor of the athlete.

#### **6.1.2 Synchronization Technical Controllers**

There will be three **(3) Synchronization Technical Controllers (STC)** who will record the number of synchronization errors (unequal actions) they observe during the performance of a routine. They will be seated on deck with a clear view of the pool. The STC panel is present only for Duet and Team routines.

##### **6.1.2.1 Synchronization**

Synchronization is the precision of movements in unison - to have actions happen at the same time or correspond exactly in design.

Lack of synchronization can be understood as **unequal action** or **accuracy error** when comparing two (2) or more athletes swimming at the same time. Unequal actions can be due to the timing and/or design errors of the movements that make the "picture" imprecise, inaccurate, and/or not perfect to what the choreography is intended to demonstrate.

Further, unequal action is any movement performed by two (2) or more athletes with a difference in timing or positioning (design/shape). Movements that are choreographed as intentional unequal movements shall not be penalized.

- Difference in timing includes:

- Movements that are not performed in complete unison; or
- Actions that do not happen at the exact same time
- Difference in positioning includes differences in:
  - Position of head, arms, legs, or other body parts used
  - Water level of head, arms, legs, or other body parts used
  - Spacing and pattern shape

If two (2) or more athletes show different positioning and it is unknown which athlete performed the intended/correct position and yet it is clear there was a difference, it is considered an unequal action.

Synchronization errors are defined in three categories – small, obvious, or major:

<b>Small Errors</b>	Slight differences that cannot be considered as two (2) different movements but distort the image of perfect synchronization. Small synchronization errors include: <ul style="list-style-type: none"> <li>• Slight differences in timing</li> <li>• All differences in positioning (design/shape) (also considered by Elements panel):</li> <li>• Non-accurate movements in pattern alignment and spacing</li> <li>• Differences in angles or height</li> <li>• Non-parallel walkouts</li> </ul>
<b>Obvious Errors</b>	Any unintentional difference in matching that produces the effect of two (2) movements being done one after the other. Obvious synchronization errors include clear differences in timing.
<b>Major Errors</b>	Any error that produces an alteration in routine content (missing one or more movements by one or more athletes). Major synchronization errors include missing movements, i.e., any alteration of the routine content by one (1) or more athletes (e.g., one quick backstroke that is missed by an athlete). All major errors must have video review overseen by the Referee since they result in the largest deduction. <b>They ensure process is followed and does not participate in any decision making regarding the major error(s).</b>

STCs are to follow all process and written requirements for recording synchronization errors (unequal actions) as detailed in **Scoring Synchronization** (Appendix to AS rules).

## **6.2 ROLES AND RESPONSIBILITIES**

### **6.2.1 DTC and DATC**

The role of the Difficulty Technical Controller (DTC) and Difficulty Assistant Technical Controllers (DATC) are as follows:

- The DTC and DATCs shall receive the Coach Cards after the Coach Card submission deadline and prior to the event practice beginning. Upon receipt of Coach Cards, the DTC



and DATCs are officially assuming their duties for the event and may not discuss Coach Cards with any athletes, Coaches, Judges, or Member Federation representatives.

- The DTC and DATCs shall hold an initial meeting at the event prior to practice observation to review the submitted Coach Cards for inclusion of requirements (such as Hybrid Connection, Acrobatic DD limit for Tech Teams, etc.) OR any evident errors that can be flagged prior to the event (such as exceeding the set number of Elements, ineligible bonuses for that event, etc.).
- The DTC and DATCs may watch official event practice times to familiarize themselves with the event routines and Coach Card declarations. Notes may be taken. DTCs or DATCs may not give any Coach Card/Routine feedback to any athletes once the event has begun (inclusive of practice).
- The DTC and DATCs shall hold a meeting prior to each event to review the Difficulty Guide, rules, and their roles and to prepare in general for the specific event that they will be controlling. This includes discussing any notes they may have taken during practice that may better prepare them for the event.
- The DTC and DATCs shall be seated independently mixed throughout the other competition officials. Two DTCs shall sit spread out on one side of the pool and one DTC shall sit on the other side of the pool
- The DTC and DATCs will have communication with the Referee.
- The DTC/DATC panel will operate as follows with shared and divided tasks for controlling/checking required difficulty components as per the AS Rules:
  - **Technical Required Elements (TRES):** Technical routines only - verification that the athlete(s) did the TRES as declared and as defined in the rules
  - **Hybrids:**
    - **Declared movements:** (Family/Level) and any other requirements as per the rules.
    - **Bonuses:** Pattern Changes (team events only)
  - **Acrobatics:** Declared composition as per catalogue
  - **Other requirements** as defined in the AS Rules (Appendix 2, 3, 4 or 5)

Event	DATC-1	DTC	DATC-2
<b>Women and Men Solo Tech</b>	<b>Family/Level</b> TRES Set No. of Elements	<b>Family/Level</b> TRES Set No. of Elements	<b>Family/Level</b> TRES Set No. of Elements
<b>Women and Men Solo Free</b>	<b>Family/Level + 1 skill/family</b> Set No. of Elements	<b>Family/Level + 1 skill/family</b> Set No. of Elements	<b>Family/Level + 1 skill/family</b> Set No. of Elements
<b>Women Duet Tech</b>	<b>Family/Level</b> TRES + Pair Acro Set No. of Elements App. 2 – Gen. Requirements	<b>Family/Level</b> TRES + Pair Acro Set No. of Elements App. 2 – Gen. Requirements	<b>Family/Level</b> TRES + Pair Acro Set No. of Elements App. 2 – Gen. Requirements
<b>Mixed Duet Tech</b>	<b>Family/Level</b> TRES + Pair Acro Required Hybrid Set No. of Elements Surface Connections App. 2 – Gen. Requirements	<b>Family/Level</b> TRES + Pair Acro Required Hybrid Set No. of Elements Surface Connections App. 2 – Gen. Requirements	<b>Family/Level</b> TRES + Pair Acro Required Hybrid Set No. of Elements Surface Connections App. 2 – Gen. Requirements
<b>Women Duet Free</b>	<b>Family/Level + 1 skill/family</b> Pair Acro Set No. of Elements	<b>Family/Level + 1 skill/family</b> Pair Acro Set No. of Elements	<b>Family/Level + 1 skill/family</b> Pair Acro Set No. of Elements
<b>Mixed Duet Free</b>	<b>Family/Level</b> Pair Acro Surface Connections Set No. of Elements	<b>Family/Level</b> Pair Acro Surface Connections Set No. of Elements	<b>Family/Level</b> Pair Acro Surface Connections Set No. of Elements
<b>Team Tech</b>	<b>Family/Level</b> TRES Incl. Cadence Action Acrobatic max DD 3.0 Set No. of Elements App. 2 – Gen. Requirements 1 Circle max	<b>Family/Level</b> TRES Incl. Cadence Action Acrobatic max DD 3.0 Set No. of Elements App. 2 – Gen. Requirements 1 Circle max	<b>Pattern Change Bonus</b> TRES Incl. Cadence Action Acrobatic max DD 3.0 Set No. of Elements App. 2 – Gen. Requirements 1 Circle max
<b>Team Free (Junior &amp; Senior)</b>	<b>Family/Level + 1 skill/family</b> Acrobatics Set No. of Elements	<b>Family/Level + 1 skill/family</b> Acrobatics Set No. of Elements	<b>Pattern Change Bonus</b> Acrobatics Set No. of Elements
<b>Team Free (Youth)</b>	<b>Family/Level + 1 skill/family</b> Acrobatics + max DD Set No. of Elements	<b>Family/Level + 1 skill/family</b> Acrobatics + max DD Set No. of Elements	<b>Pattern Change Bonus</b> Acrobatics + max DD Set No. of Elements
<b>Team Free (12U)</b>	<b>Family/Level + 1 skill/family</b> Acrobatics + max DD Set No. of Elements	<b>Family/Level + 1 skill/family</b> Acrobatics + max DD Set No. of Elements	<b>Pattern Change Bonus</b> Acrobatics + max DD Set No. of Elements
<b>Acrobatic Routine (Junior &amp; Senior)</b>	<b>Acrobatics</b> Set No. of Elements App. 4 – Requirements	<b>Acrobatics</b> Set No. of Elements App. 4 Requirements	<b>Acrobatics</b> Set No. of Elements App. 4 Requirements
<b>Free Combo (Youth/12U)</b>	<b>Family/Level + 1 skill/family</b> Acrobatics + max DD Set No. of Elements App. 5 – Requirements	<b>Family/Level + 1 skill/family</b> Acrobatics + max DD Set No. of Elements App 5 - Requirements	<b>Pattern Change Bonus</b> Acrobatics + max DD Set No. of Elements App 5 - Requirements

- Each DTC and DATCs then watches the routine and confirm or denies if the declared difficulty has been performed as declared on the Coach Card and if any other requirements as per the rules have been completed or are incomplete. This is done electronically (selecting “Confirm” or “Base Mark” in the scoring system) or via pencil and paper method depending on the scoring system in place for the competition. The DTC and DATC may also select “Review” if they need to re-watch an Element or requirement to validate their decision to “Confirm” or “Base Mark”.
- If one of three (3) DTCs selects “Base Mark” or “Review” then the entire DTC panel must review the Element/requirement.
- The DTC or DATC may use video replay a maximum of one (1) time in slow motion to confirm a decision on an Element or requirement. Note that the video review is for the entire Element.
- The DTC and DATCs shall use the principal of 2/3 (majority decision) when deciding on a Base Mark, zero or penalty within a routine.
- Action when declared difficulty is denied is as per the AS rules:
  - Base Mark for Hybrids and Acrobatics,
  - Zero (O) for Technical Required Elements, and
  - Applicable penalties (as per the AS rules) for missing requirements or violations of requirements.
- As per Rule **AS 14.2**, the performance ends with music accompaniment. Therefore, if a declared difficulty component is not completed by the time the music ends, DTCs will apply the Base Mark to that Element because the declared difficulty is incomplete by the end of the routine. For example, if an R4 (spin descending 1080°-1440°) is declared and the athlete has only completed 720° when the music ended, the athlete shall receive the Base Mark for this Element. If the athlete completes their declared difficulty in full by the time the music ends, it is not a Base Mark.

If an Element starts after the music ends - this shall be a zero (O), as the Element is not completed by the time the routine ends and is therefore not part of the routine.

- In case that an DTC/DATC is absent due to illness or other unforeseen circumstances, a substitute/reserve DTC/DATC may be put in place that is available at the event (for example a Judge that is not on a panel and is also a TC). The DTC panel should always operate with three (3) DTCs.

#### **Review of Declared Difficulty:**

1. Technical Required Elements, Hybrids, Acrobatics, or other requirements are reviewed in the order they were performed.
2. The DTC first states what Element/requirement is being reviewed, the level (if applicable), and asks the DATC who called the review for the reason.
3. During the routine - if the DTC or an DATC sees a reason to review an Element or requirement they select “Review” on the scoring program screen or they may say “Review” as they flag the Element/requirement on the Coach Card if there is no technology involved.

4. The DTC guides all discussions in any review including final decision based on the vote among the three members. If a unanimous decision cannot be reached by the TCs after reviewing one (1) time in slow motion, the ruling will go in favor of the athlete.
5. How the DTC handles the decisions on deductions: DTC confirms all deductions (TC obligation) based on discussion and decision of the panel of DTCs.
6. Unless there is a numerical/calculation error, NO changes can be made once the results have been announced for each routine.
7. Prior to the announcement of the score, the DTC and DATCs may continue to review and confirm or deny Elements/requirements. The DTC must ask the DATCs if they have any other items to discuss PRIOR to authorizing what was submitted on the Coach Card/ observed in the routine.
8. If it was already authorized and the scores have not been announced, alert the Referee immediately to stop the announcement of the score so an error can be corrected.
9. It is NOT possible to change Elements (Technical Required Elements, Hybrids, or Acrobatics) once the score has been announced.
10. Any feedback requested by a Coach/athlete can be provided after the competition.
11. The Scorer inputs the codes/levels of difficulty of the Technical Required Elements, Hybrids and Acrobatics into the computer system.

### 6.2.2 STCs

- The STCs may watch official event practice times to familiarize themselves with the event routines. STCs may not give synchronization feedback to any competing athlete(s) once the event has begun (inclusive of practice).
- The STCs shall hold a meeting prior to Duet and Team events to review the Synchronization Guide, rules, and their roles and to prepare in general for the specific event that they will be controlling.
- The STCs may be seated together or in different seating locations on deck with a clear view of the pool. The STC seating locations will be communicated by the event Referee.
- The STCs will use the synchronization operating system for the event as specified by the scoring system in use and as directed by the Referee. Process as per the Introductory Guide for Scoring Synchronization (Synchronization Device, Synchronization App or Pencil and Paper method/using tally counters and synchro error sheet/chits).
- Synchronization errors entered by STCs are validated as follows:
  - **Electronic method**
    - The average of small and obvious errors of the three STCs will be calculated to be applied for the synchro error deduction. If major errors are identified by the STCs the deduction will be applied following the review process outlined in "**Review of Major Synchronization Errors**".
  - **Pencil and paper method**

- Number and type of the synchronization error is calculated as average number of errors observed by STCs per type and lap.
- STCs shall submit their synchronization errors (small, obvious, and major) for each athlete to the scorer/data input operator.
- In the case that a major error has been identified – a video review overseen by the Referee will take place as it will result in the largest deduction.
- STCs do not take notes and should not discuss results with Coaches or competing athletes after the event has concluded.
- In the case that an STC is absent due to illness or other unforeseen circumstances, a substitute/reserve STC may be put in place that is available at the event (for example a Judge who is not on a panel and is also a TC). In the case that a substitute can't be found the STC panel may operate with two (2) STCs.

#### **Review of Major Synchronization Errors:**

- If a STC logs a major error, video review by the entire STC panel will take place and will be overseen by the Referee. who ensures process is followed and does not participate in any decision making regarding the major error(s).
- In the case where the synchro device is in place the Referee will automatically see that a major error has taken place and will initiate the video review.
- In the case where technology is not in place (pencil and paper method), the STC should communicate to the Referee that they have logged a major error.
- The Referee then oversees the review of the major error(s) with the STC panel by video review.
- The video may only be reviewed a maximum of one (1) time in slow motion (for each part with the major error(s) identified).
- In order for a major error to be applied or the review to be dismissed, two of the three STCs must be in agreement.
- At the conclusion of the review the Referee will communicate the final decision of the STC panel regarding major errors to the Scorer.

### **6.3 THE APPOINTMENT OF TECHNICAL CONTROLLERS**

The appointment of the Technical Controllers shall be managed in the following manner:

- World Aquatics will offer training clinics for selected candidates
- World Aquatics will be responsible for training during the clinic and assessing the performance of candidates in the clinic. It is recommended that the total number of participants at each clinic shall not exceed 15 (fifteen) to 20 (twenty) trainees
- Candidates will be trained as Synchronization and Difficulty Technical Controllers
- Candidates will be required to write a certification exam
- Technical Controllers will be selected by World Aquatics

### 6.3.1 Requirements to apply as a World Aquatics Technical Controller:

- Artistic Swimming background
- National Coaches that are still active are eligible to apply with the understanding that they cannot officiate in the same level and year that they are coaching.
- World Championships and World Cups (same level)
- Junior and Youth World Championships (same level)
- World Aquatics Judges are eligible to apply
- The maximum age for a Technical Controller to be included on the World Aquatics Technical Controllers List is sixty-five (65) years of age
- Availability for training and competitions
- Be comfortable with technology and using cloud platforms
- Ability to communicate in English
- Strong ethics
- When appointed or approved to officiate at a competition, Technical Controllers must comply with the following criteria:
  - Not be a Relative of a Competitor at the competition
  - Not be a Relative of a current Coach of a Competitor at the competition
  - Not be a Team Manager or relative of a Team Manager at the Competition
  - Not be or be perceived to be dependent on the outcome of the competition
  - "Relative" refers to a person connected with another by blood or marriage (including partner). Relative also includes step relationships and is any of parent, child, sibling, uncle, aunt, nephew, niece, first cousin, grandparent, or spouse. "Coach" refers to any person who coaches figures and/or routines on a regular basis to the competitor. All Technical Controllers will be asked to declare their conflicts with their World Aquatics Applications.

### 6.3.2 Announcement of Appointments

Appointments of World Aquatic Technical Controllers shall be effective on the date decided by World Aquatics. All World Aquatics TCs are appointed by World Aquatics.

## 7. ETHICS IN ARTISTIC SWIMMING

Ethics: *"The philosophy of morals "*

*"The rules or standards governing the conduct of the members of a profession "*

*"To feel and act accordingly "*

Artistic Swimming depends on human beings to decide fairly on scores and placings.

The most significant factors in Artistic Swimming judging are Respect, Responsibility, and Integrity:

- Being fair, honest, and impartial in all dealings and decisions concerning the participants in Artistic Swimming, particularly the athletes.
- Being knowledgeable about World Aquatics Rules and applying them fairly.

- Awareness of external pressures, from Club, Country, Member Federation, NOC, and being resistant to these influencing scores.
- Awareness of all Bias factors (positive, negative, country, continental, and personal) and knowing how to deal with them ethically.
- Avoiding discussion of athlete performances until the competition is completed.
- Willing to provide constructive feedback to Coaches.
- Exchanging gifts only after the completion of the competition.
- Conforming to acceptable dress codes.
- Being aware and declaring your own conflicts of interest.

As well as with judging, there are other ethical considerations within Artistic Swimming:

- The basics of human lifestyle, and the building of respect and fairness.
- The review and the evaluation of norms and values.
- What is right, what is questionable and what is not allowed.
- What affects our decisions, and the freedom to make decisions.

#### **Cohort judging or cheating**

Cohort judging or cheating of any type will not be tolerated in Artistic Swimming. Any Judge identified in this activity will be removed from further sessions of judging at that competition. A meeting will be held with the World Aquatics Evaluator and a World Aquatics Delegate to determine an action plan for the compromised Judge. When selecting Judges for World Aquatics Championships or Olympic Games, priority will be given to World Aquatics Judges who have demonstrated outstanding ethical practices, including evaluations for Bias.

**Discrimination**

Persons subject to this Code of Ethics shall not discriminate in any kind against anyone based on reasons such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status, or athletic ability.

**Harassment and Abuse**

Persons subject to this Code of Ethics shall refrain from all forms of harassment and abuse, be it sexual, physical, or psychological, whether occurring in isolation or in combination or whether consisting of a one-off incident or a series of incidents, whether done in person or online, (including but not limited to social media) and in particular from any abuse of authority, i.e., the improper use of a position of influence, power, or authority over another person. Abuse can also take the form of neglect.

**Ethical Considerations for other groups:****Coaches:**

- Respect fellow athletes psychologically and physically
- Accept and follow World Aquatics Rules (including Doping) and Training Schedules.
- Respect creativity
- Respect and cooperate with the Organizing Committees
- Respect and cooperate with the Referee(s)
- Respect Judges' and TC marks and decisions
- Respect the results

**Referees:**

- Enforce the Rules fairly and equitably
- Respect and follow World Aquatics By-Laws

**Evaluators:**

- Respect and follow World Aquatics Policy and Procedures for Evaluators

**Team Managers:**

- Fairness first / share the pool
- Respect and cooperate with the Referee
- Respect and cooperate with the Organizing Committee
- Accept and follow World Aquatics Rules (including Doping) and Training Schedules

**Technical Controller and Assistant Technical Controller:**

- Respect and follow World Aquatics Policy and Procedures for Technical Controllers
- Enforce the World Aquatics Rules fairly and equitably



## CHAPTER II. - FIGURES

DRAFT

## 8. GENERAL CONCEPTS OF JUDGING FIGURES

A Figure is a combination of basic body positions and transitions, performed in a manner and order as prescribed by the World Aquatics Handbook rule descriptions.

General concepts on Figures:

1. Figures are defined in terms of their component parts: body positions and transitions.
2. A transition is a continuous movement from one position to another. The completion of a transition should occur simultaneously with the achievement of a body position and desired height. Except where otherwise specified, water level remains constant during a transition.
3. Unless otherwise specified in the figure description, maximum height is always desirable. Height is evaluated based on the water level of body parts.
4. Unless otherwise specified in the figure description, figures are executed in a stationary position. Transitions which allow some movement will be marked with an arrow in the diagram.
5. Diagrams are a guide only. If there is discrepancy between a diagram and a written description, the English written version of the World Aquatics Handbook shall prevail.
6. During the execution of a figure, a pause may occur only in basic body positions which are printed in "**bold type**" and defined in Appendix I of the World Aquatics Handbook.
7. Basic movements are described, in Appendix I of the World Aquatics Handbook and are "*italicized*" when referred to in a figure description.
8. When "and" is used to connect two (2) actions, it means one follows the other; when "as" is used, it means both actions occur simultaneously.
9. When "rapid" or "rapidly" is used in the description, it shall apply specifically to the tempo of the transition in which it is included, and not to the entire figure.
10. Arm/hand positions and actions are optional.

## 9. GUIDELINES FOR JUDGING FIGURES

Unless otherwise specified in the description, Figures shall be executed high and controlled, in uniform motion, with each section clearly defined.

All judgements are made from the standpoint of perfection.

An athlete can obtain points from 0 – 10 using 1/10th points.

Perfect	10	Satisfactory	5.9-5.0
Near Perfect	9.9-9.5	Deficient	4.9-4.0
Excellent	9.4-9.0	Weak	3.9-3.0
Very good	8.9-8.0	Very weak	2.9-2.0
Good	7.9-7.0	Hardly recognizable	1.9-0.1
Competent	6.9-6.0	Completely failed	0

To be able to judge correctly a Judge must have in mind the design and control factors further described below.

## 9.1 DESIGN

That portion of the Figure award attributed to the evaluation of the degree of conformation to the positions and movements specified in the figure description.

As part of the design, Judges consider the accuracy of positions and transitions as specified in the figure description.

**Specific design factors** include accuracy of all body positions and transitions according to the description:

### 1. Accuracy of the lines, angles, and arches

Examples:

- A **Ballet Leg** position is perpendicular to the surface
- A **Fishtail** position has the foot of the extended leg at the surface

### 2. Accuracy of alignment of body parts

Examples:

- In **Vertical Positions**, alignment of ears, shoulder joints, hip joints, and ankles
- In a **Split Position**, vertical alignment of head, shoulder, and hip joints; and horizontal alignment of hip and shoulder joints with the two (2) horizontal lines 'square' and parallel to one another.

### 3. Correctness of pikes and tucks

Examples:

- 90° angle in **Front Pike** position
- **Back Pike** position 45° angle or less, with legs and trunk extended
- **Tuck** positions as compact as possible

### 4. Accuracy of transitional movement

Examples:

- In *assuming a Front Pike Position*, the hips replace the head at the surface
- In *Arch to Back Layout Position* and *Walkouts*, head replaces hips at the surface
- In a *Combined Spin*, the *ascending* and *descending spins* must have the same number of revolutions
- In a *Thrust*, a vertical upward movement of the legs and hips is **rapidly** executed **as** the body unrolls
- In *Spins* there is simultaneous rotation and completion of the required spin

## 9.2 CONTROL

That portion of the figure award attributed to the evaluation of how well a performance achieves control factors. The control factor is the use of strength and coordination to demonstrate mastery of figure execution.

Control factors, which are further explained below, include extension, height, stability, clarity, uniform motion, unless otherwise specified in the Figure description.

Control in Figures is the ability to:

- Maintain high stable correct positions
- Move the body smoothly, accurately, and effortlessly through the required transitions
- Remain 'on-the-spot' unless otherwise specified in the description
- Give an overall impression of ease of performance

### Specific control factors include:

#### 1. **Extension**

Extension of total body throughout the figure, unless otherwise specified.

#### 2. **Sustained maximum height**

Sustained maximum height of body parts in relation to the water surface, unless otherwise specified in the figure description.

#### 3. **Uniform motion**

Uniform motion means a constant speed of action throughout the figure, unless otherwise specified in the figure description.

There shall be constant speed of action through each transitional movement. Transitions are to be executed without any pauses or stops therein. This does not mean that every transition takes the same amount of time, as it depends on the range of movement required. For example: the time to achieve a Split Position from a Front Pike Position takes longer than the time to assume a Front Pike Position from a Front Layout Position because there is a larger range of movement required.

Judging emphasis is placed on controlled uniformity of performance speed, not slowness.

When the rule requires a tempo change during one or more parts of a Figure, the change(s) must conform to the tempo(s) specified.

When the rule states 'rapid' or uses 'rapidly' to describe an action or movement in the figure, it should be obviously visible that there is more speed within this action or movement.

#### 4. **Stationary**

Figures are performed 'on-the-spot', with no travelling, except for movement specified in a figure description.

#### 5. **Stability**

Equilibrium must be maintained and unaffected by change of position.

**6. Clarity**

There must be a clear definition between positions and directions, continuous course of action in the transitions.

Transitions proceed through the most direct and accurate course of action. When the transition is finished, there should be a slight pause - as a 'comma', not a 'period' - to define the position and completion of the transition before the next transition begins.

**7. Ease of performance - overall impression**

Appearance of total confidence and effortless, fluid execution without evidence of strain.

**9.3 BASIC PRINCIPLES OF JUDGING FIGURES**

1. Plumb line points of reference are used when evaluating vertical and horizontal alignments.
2. The head always follows the alignment of the spine.
3. When initiating a transition, the athlete never begins by reversing the specified direction of movement.
4. Unless otherwise specified by the figure description, all movements are executed to be equal in time and space, with simultaneous and concurrent action within transitions. All movements specified within a transition should begin from the specified starting position and be completed with the achievement of the specified final position and level.
5. Axis - a straight line around which the body rotates.
6. Longitudinal axis - the lengthwise centre of the body.
7. Lateral axis - extending sideways from the body, either through a cross section (such as the hips), or outside the body.
8. During a specific figure movement, the use of the term horizontal or vertical axis specifies the relationship of the longitudinal axis to the surface of the water.
9. Height is evaluated based on the water level of body parts.

## **9.4 DEDUCTIONS GUIDELINES FOR FIGURES**

### **9.4.1 Directions for the use of deductions guidelines**

Deduction guidelines are meant to be a good companion for Judges and facilitate discussions to unify judging criteria.

Judges are not calculators and are not expected to memorize the list of deviations included in Design Guidelines for Figures below. The information is to be used as a tool in assisting the Judges in finalizing their score.

Athletes are not machines as well and may show a large variety and combinations of inaccuracies or deviations during the performance of figures.

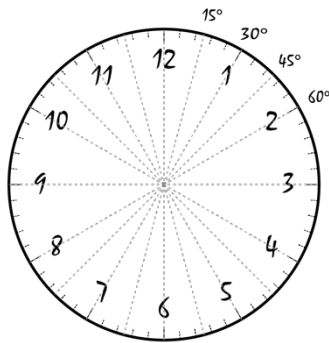
There are many aspects to consider in a Figure, even in the short ones, and the Judge has very little time to summarize all and complete the judging process by giving a mark. It would be great to review the Figure multiple times: once for extension, once for stability, once for design, etc., but this is not possible in competition, only during seminars or practice sessions for continuous learning.

### **9.4.2 Design deductions**

Design deductions are applied for transitions/positions being different from the description by a certain degree (see visible scale of angle deviation) or altering the movement/position concept (see deduction guidelines for figures in Youth and 12& under categories).

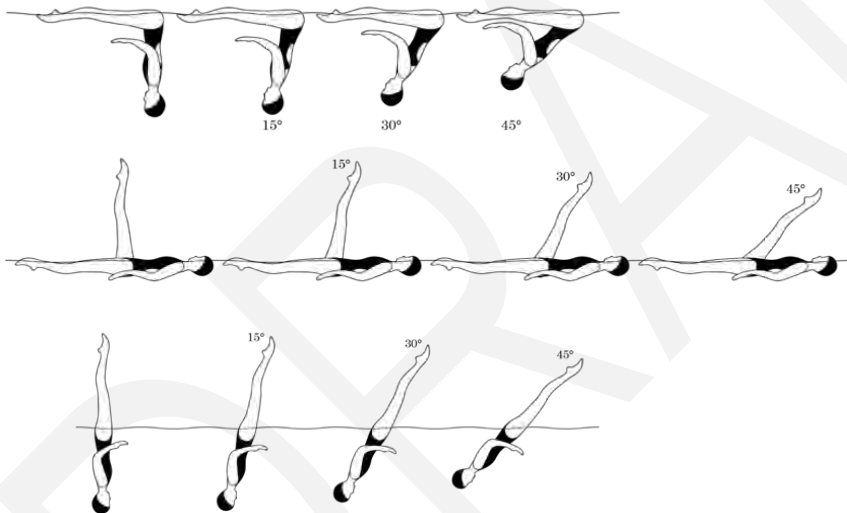
When there are inaccuracies, deductions are as follows:

<b>Small</b>	<b>0.2 points</b>
<b>Medium</b>	<b>0.5 points</b>
<b>Large</b>	<b>1.0 point</b>

**9.4.2.1 Visible scales of angle deviation**


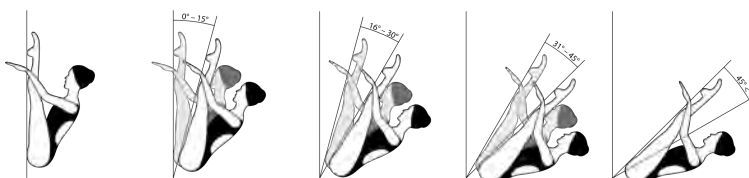
Apply to plumb line points of reference when evaluating vertical and horizontal alignments required

- Small Deviation**      **1° – 15° (0.2)**
- Medium Deviation**    **16° – 30° (0.5)**
- Large Deviation**      **31° or more (1.0)**



Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.

- Small Deviation**      **16° – 30° (0.2)**
- Medium Deviation**    **31° – 45° (0.5)**
- Large Deviation**      **more than 45° (1.0)**



### 9.4.2.2 Design deduction guidelines for World Aquatics 2022-2025 Youth Figures

In addition to the deductions for angle deviations, there are other design problems that require deductions. The following table provides **some examples** of common errors that require deduction.

<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>

#### Flying Fish Spinning 360°

<i>Back Layout Position to Back Pike Position</i>	Head tucked in Submerged Back Pike position	Back rounded in Submerged Back Pike position	
	Toes out of the water before the <i>Thrust</i> commences	Toes 15 – 20 cm below surface before rise	
Thrust	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<i>From Vertical Position with no height lost one leg is lowered rapidly to a <b>Fishtail Position</b> and without a pause is lifted rapidly to a <b>Vertical Position</b></i>		Not achieving the vertical prior to lowering the leg	Starting to lower the leg as the feet leave the water  Fishtail position not achieved, lifting initiated before
<i>Spinning 360°</i>	Rotation around lateral axis. Rotating <u>slightly</u> less or more than 360°	Rotating <u>clearly</u> less or more than 360° but less than 450° or more than 270°  Erratic drops during Spin	Rotating at limit of spin allowance: minimum 270°, maximum 450°



<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>

**Cyclone Open 180°**

<i>Twirl from Bent Knee Surface Arch Position to Vertical Position</i>		Slow <i>Twirl</i> , not changed speed obviously	Very slow <i>Twirl</i> (twisting not twirling).
<i>180° open rotation from Vertical Position to Split Position</i>	Uneven open between right and left legs		
<i>Split Position</i>	*See chart for splits		

**Barracuda Airborne Split Spin up 180°**

<i>Back Layout Position to Back Pike Position</i>	Head tucked in Submerged Back Pike position	Back rounded in Submerged Back Pike position	
	Toes out of the water before the <i>Thrust</i> commences	Toes 15 – 20 cm below surface before rise	
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<i>Vertical Position to Split Position</i>		Not achieving the vertical prior to the Split	Starting the Split as the feet leave the water
<i>Spin up 180°</i>		Erratic rises during spin	Obvious push up at the end of <i>Spin Up</i>

**Swordfish Straight Leg Ariana Rotation**

<i>Front Layout Position to Split position</i>	Straight body until lifted leg reaches 30° from vertical	Straight body until lifted leg reaches 45° from vertical	Piking hips to start leg lift
<i>Ariana Rotation</i>			Piked hips in front Split

<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>

**Whip Continuous Spin 720°**

<i>One leg is lowered rapidly to a <b>Fishtail Position</b> and without a pause is lifted rapidly to a <b>Vertical Position</b></i>		Pausing in fishtail position	Fishtail position not achieved, lifting initiated before
<i>Continuous Spin 720°</i>	Accelerates and achieves speed after initiating rotation	Slow rotation	Very slow rotation
	Uneven rotation and drop but finishing at correct height	Dropping more than ½ way from height by the end of the 1 <sup>st</sup> rotation	Dropping to ankles by the end of 1 <sup>st</sup> rotation and rotating at ankles
	Rotation is less or more than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation

**Saturn**

<i>Twirl from Fishtail Position to Vertical Position</i>		Slow, not obvious speed change	Very slow (twisting)
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**Venus**

<i>Rotation in Fishtail Position</i>	Foot of horizontal leg just off the water		Water level mid-calf on horizontal leg (foot) clear of the water
<i>Spinning 360°</i>	Rotation around lateral axis. Rotating slightly less or more than 360°	Rotating clearly less or more than 360° but less than 450° or more than 270° Erratic drops during <i>Spin</i>	Rotating at limit of spin allowance: minimum 270°, maximum 450°

<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>

**Albatross Spin Up 360°**

<i>Back Layout Position to Front Pike Position</i>		Arch to nearly a Surface Arch Position before starting the rotation	Rotating from the surface
<i>Front Pike Position to Bent Knee Vertical Position</i>		Starting to bend the leg so the toe of the bending leg is at the ankle of the extended leg before lift commences	Starting to bend the leg so the toe of the bending leg is higher than the ankle of the extended leg before lift commences
<i>Spin Up 360° from Bent Knee Vertical Position to Vertical Position</i>	Rotation around lateral axis. Rotating slightly less or more than 360°	Rotating clearly less or more than 360° but less than 450° or more than 270°	Rotating at limit of spin allowance: minimum 270°, maximum 450°
		Erratic rises during spin	Obvious push up at the end of the <i>Spin Up</i>

**Walkover Back Closing 360°**

<i>Back Layout to Surface Arch</i>	Feet and legs travel 30 cm (12 in) or less along surface	Surface Arch Position not shown	At start, head and shoulders press backward to Surface Arch Position
<i>Surface Arch to Split</i>			Lifting at knee height and then rising in knight position
		Erratic speed and height	Leg lifting very quickly and then much slower from knight to split or vice versa
		Body pauses in Knight Position	Body stops in Knight Position
<i>Split to Vertical, closing 360°</i>	Uneven closing between right and left legs		No closing action during the first 180° rotation
	Legs are open 15° when the rotation is completed and then close	Legs are open 30° when the rotation is completed and then close	Legs are open 45° or more when the rotation is completed and then close

<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>

**Ipanema Spinning 180°**

<i>Front pike, rapid 180° rotation to vertical</i>	180° rotation starts when feet are off the water	180° rotation starts when legs are almost ½ way up to vertical	Legs lifting to almost vertical before the 180° rotation starts
			Very slow rotation
<i>Spinning 180° (rapid)</i>	Rotation is slightly less or more than the required amount of rotation	Rotation is more or less than 180° by 15° but not at allowance limit of 45°	Rotation is at the maximum allowance of up to 45° off the required rotation
	Slow at the beginning	Slow rotation	Very slow rotation

**London Continuous Spin 720°**

<i>Inverted Tuck Position to Vertical Position (fast)</i>			Body straight not rounded during the lift
<i>Continuous Spin 720°</i>	Accelerates and achieves speed after initiating rotation	Slow rotation	Very slow rotation
	Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation	Dropping to ankles by end of 1st rotation and rotating at ankles
	Rotation is less or more than the required amount by 90°.	Rotation is more than 90° and less than 180° off the required rotation.	Rotation is at the maximum allowance of up to 180° off the required rotation.

**Flamingo Bent Knee Combined Spin 360° + 360°**

<i>From Surface Flamingo Position to Vertical Bent Knee</i>			A hinging, not an unrolling movement
<i>Combined Spin 360° +360°</i>	Holding the Vertical position too long at the ankles before starting the ascent	Starting the rotation at constant ankle height before the rise commences	
		Erratic drops/rises during spins	Obvious push up at the end of the ascending spin

**9.4.2.3 Deduction guidelines for 2022-2025 age group 12 and Under Figures.**

<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1° - 15°</b>	<b>16° - 30°</b>	<b>31° or more</b>

**Straight Ballet Leg**

<i>Back Layout Position to Ballet Leg position</i>	Body travels forward or headfirst up to 15 cm (6 in) as leg is lifted	Body travels forward or headfirst more than 15 cm (6 in) as leg is lifted	
	Hips drop up to 7.5 cm (3 in) as BL is lifted	Hips drop 10 -30 cm (4 - 12 in) to inches as BL is lifted	Hips drop more than 32.5 cm (13 in) or more as BL is lifted
		Shoulders rounded; head is forward	Body sitting in water more than 30 cm (12 in), head off the water
<i>Ballet Leg Position to Bent Knee Back Layout Position</i>	Hips near surface		Hips deep, shoulders rounded, head off surface

**Barracuda**

<i>Back Layout to submerged Back Pike Position</i>	Head tucked in Submerged Back Pike position	Back rounded in Submerged Back Pike position	
	Toes out of the water before the <i>Thrust</i> commences	Toes 15 – 20 cm below surface before rise	
<i>Thrust</i>		Body rising in pike so head crown is at the surface before unrolling commences	Body rising in pike, so part of the face is dry before unrolling commences
			A hinging, not an unrolling movement
		Thrust is faster than layout to Back Pike Position but not rapid	<i>Thrust</i> is slow

<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1° - 15°</b>	<b>16° - 30°</b>	<b>31° or more</b>

**Front Ariana**

<i>Front Pike Position to Split Position</i>	*See chart for <b>Splits</b> (Section 9.5.2)		
<i>Ariana Rotation</i>	*See chart for <b>Splits</b> (Section 9.5.2)		
			Piked hips in front <b>Split</b>

**Tower**

See angles visual chart
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**Water Drop Half Twist**

<i>Front Layout Position to Front Pike Position</i>	Hips do not replace position of head, moving forward up to 14 cm (5 1/2in)	Hips do not replace position of head, moving forward 15-30 cm (6-12 in)	No forward movement body hinges down to pike position
<i>Legs lifted to Bent Knee Vertical Position</i>	Legs are lifted to vertical assuming Bent Knee Position just after vertical is reached	Legs are lifted to vertical as they move to Bent Knee Position, arriving in bent knee prior to vertical	Legs are lifted to vertical, movement to Bent Knee Position is delayed
<i>Half Twist</i>	Rotation on lateral axis		
<i>Vertical Descent as bent knee extends to vertical</i>	Drop spaces and extension of bent knee slightly off	Bent knee fully extended before ankles reach surface	Bent knee fully extended as calves reach surface

**Front Ariana**

<i>Front Pike Position to Split Position</i>	*See chart for <b>Splits</b> (Section 9.5.2)		
<i>Ariana Rotation</i>	*See chart for <b>Splits</b> (Section 9.5.2)		
			Piked hips in front <b>Split</b>

**Swordfish**

<i>Front Layout Bent Knee Position to Surface Arch Bent Knee position</i>	Straight body until lifted leg reaches 30° from vertical	Straight body until lifted leg reaches 45° from vertical	Piking hips to start leg lift
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<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Medium Deviation</b>	<b>Large Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>

**Kip**

<i>Back Layout Position to Inverted Back Tuck Position</i>	As body moves into tuck position head moves off the surface toward knees to assume tuck position	Head and torso move toward feet to assume a tuck position	
<i>Inverted Back Tuck Position to Vertical Position</i>	Tuck could be tighter	Head out of line	Knees off chest, head not tucked in
	Body unrolls and legs extend upward simultaneously but vertical attained is slightly in front of or behind midway point described	Unroll is not simultaneously achieved Legs move to vertical and then back unrolls under legs	Head and back move to vertical and then the legs open at hips (thighs parallel to surface of water and legs straighten to vertical)
			Head leads shoulders backward to open tuck

**Swanita Spinning 180°**

<i>Back Layout to Bent Knee Surface Arch Position</i>		Body arrives in Surface Arch Position just prior to knee bend	head and shoulders press backward, Surface Arch Position shown before knee bends
<i>Bent Knee Surface Arch to Knight Position</i>		Hips are not parallel and horizontal leg turned outward	Hips are not parallel (15° or more) and horizontal leg turned outward with kneecap perpendicular to surface
<i>Rotation from Knight Position to Fishtail Position</i>		Horizontal leg moves side to side during rotation	Vertical leg makes a circle during 180° rotation toward horizontal leg (off of axis)
<i>Helicopter 180° Rotation</i>	Horizontal and vertical leg join once the rotation, and descent is completed at ankles		Descent is completed at ankles after the first 45° rotation, so second rotation half is performed at same height (twisting)

### 9.4.3 Control deductions guidelines

Control factors give an **overall impression** of the mastery level of athletes, that is Judges observe the performance in control terms. The Judge evaluates all control factors to establish the execution range.

In all areas the Judge observes, as the performance goes, if there are small, medium/obvious, or large deviations from perfection, and how often those appear, but does not distract with any calculation.

The Expanded Marking Scale shows both the overall general impression and the specific design and control points, depicting how a performance can look in each scoring range. This does not mean that all areas adjust precisely.

Control factors include:

1. **Height**

Amount of body (body parts) above the water surface.

Sustained maximum height, according to height charts, defines perfect height.

Height should set the maximum score attainable; in other words: a figure that can be considered of perfect execution in terms of design, extension, stability, etc. performed at a height of 8, according to the height scale, should not score more than 8. Judges must consider height shown during all figure performance, not only in difficult parts but easier ones as well and have at the end of the figure an **average** height in mind (e.g., vertical positions, knight, fishtail, split, etc.). See the Guiding Height Scales for stable and dynamic height in Section 9.5 and for splits in Section 9.5.2.

2. **Extension**

"The amount, degree, or range to which something can be stretched to its fullest length. Use of muscular strength to enhance the stretch".

Consider the extension of the body, legs, instep, neck.

3. **Stability**

"Solid, with equilibrium maintained and unaffected by change of position". Position unaffected by movement. Attain position exactly without correction. Fluid without evidence of strain".

4. **Timing / Uniform motion**

"Constant speed of action throughout the figure unless otherwise specified in the figure description. Transitions are to be executed without any pauses or stops herein".

5. **Travel**

Figures are to be performed stationery unless otherwise specified. Travel or lack of required travel needs to be taken into consideration. Travel occurs when hips move in the horizontal plane.



### Travel deduction guidelines

The maximum deduction for travel from the overall impression score is 0.5.

<b>Small deduction 0.1</b>	<b>Medium deduction 0.3</b>	<b>Large deduction 0.5</b>
Minimal travel or minimal lack of required travel	Obvious travel in one (1) transition, and or/ travel in several transitions	Obvious travel in two (2) or more transitions and or travel throughout

### Summary

As a summary, the process should be:

Establish a general impression score range based on the continuous control observations: ease of performance, confidence and effortless, fluidity in execution and height demonstrated (perfect, near perfect, excellent, very good, etc.).

From this score, deduct design deviations observed, if any, and travel, if any. It is very important not to miss large design errors.

For example, the general impression places the performance in the good category, but the Judge noted that extension was excellent and must be credited. The Judge must balance and work with the tenths and decide, in this case, maybe to place in mid to high seven (7). There was a medium design error in one transition and a minimal travel, so must deduct  $0.5+0.1$  (0.6). So, the final score should be low seven (7).

Another example: in a Barracuda Airborne Split, the Judge appreciates excellent height, full extension, on spot performance, a small break in fluidity prior to *Thrust*, and is in a low nine (9.3), but the athlete started to split before reaching first vertical position; a medium 0.5 deduction should be applied, and the final mark should be lowered to 8.8.

Remember that the use of deduction guidelines is to help the Judge arrive at an accurate score based on the performance.

**9.5 GUIDING SCALE FOR HEIGHT QUALITY OF PERFORMANCE**

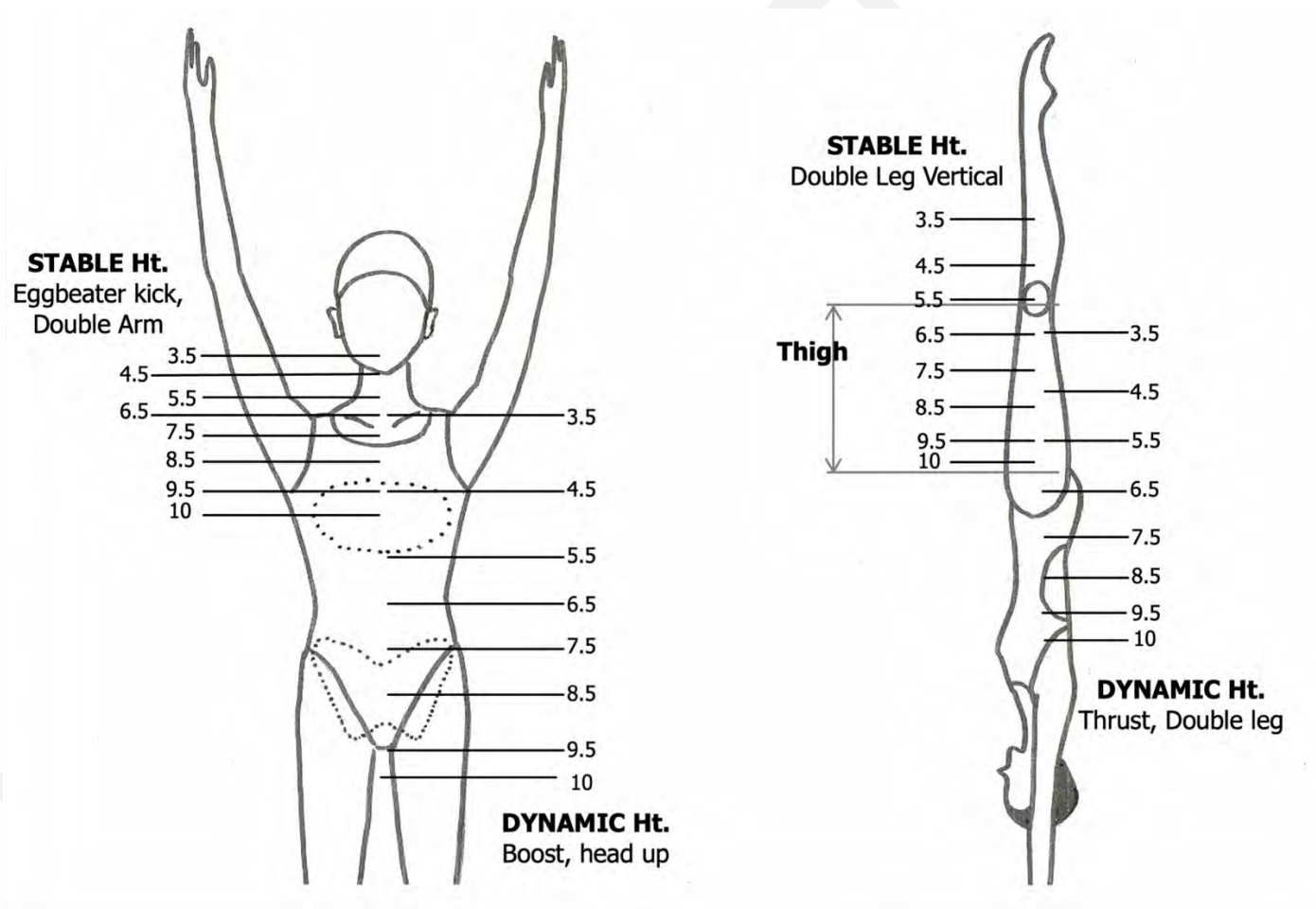
Water Levels For:	Perfect 10	Excellent/ Near Perfect 9.5	Very Good 8.5	Good 7.5	Competent 6.5	Satisfactory 5.5	Deficient 4.5	Weak 3.5	
<b>Stable Height</b>	<b>Vertical Double Leg</b>	Crotch level or higher	Upper thigh	Upper mid-thigh	Low to mid-thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)
	<b>Vertical Single Leg, Fishtail/BK</b>	Top of pelvis	Above crotch	Crotch level	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Kneecap	Below kneecap
	<b>Knight / Bent Knee Surface Arch</b>	Above crotch	Crotch level	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Kneecap	Below Kneecap (BK Arch – below surface)	Mid shin
	<b>Ballet Leg Single / Bent Knee Back Layout</b>	Horizontal leg dry	At top of thigh	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Above kneecap	Kneecap	Below kneecap
	<b>Ballet Leg Double</b>	Upper thigh or higher	Mid-thigh	Low thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)	Low to mid shin
	<b>Eggbeater Kick Double Arm</b>	Top bust or higher	Arm pit dry	Upper bust	Showing collar bone	Showing shoulder	Mid neck	Chin	Mouth
<b>Eggbeater Kick Single Arm</b>	Bust above surface	Top bust	Mid bust	Arm pit dry	Upper bust	Showing collar bone	Showing shoulder	Mid neck	
<b>Dynamic Height</b>	<b>Thrust, Double Leg</b>	Mid ribs or higher	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh	Above kneecap
	<b>Thrust, Single Leg</b>	High ribs or higher	Mid ribs	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh
	<b>Rocket Split, Airborne Split</b>	Mid ribs or higher	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh	Above kneecap
	<b>*Re-join to Vertical Double Leg</b>	Crotch level or higher	Upper thigh	Upper mid-thigh	Low to mid-thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)
	<b>*Re-join to Vertical Single Leg</b>	Showing hips or higher	Showing hips	Crotch level	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Kneecap	Below kneecap
<b>Boost (head up)</b>	Showing air between legs	Crotch level	Mid pelvis	Top of pelvis	Waist	Lower ribs	Arm pit	Showing shoulder	

**\*Rejoin to Vertical Double Leg:** The height of the re-joined to Vertical Positions for the Dynamic Height during unstable actions.

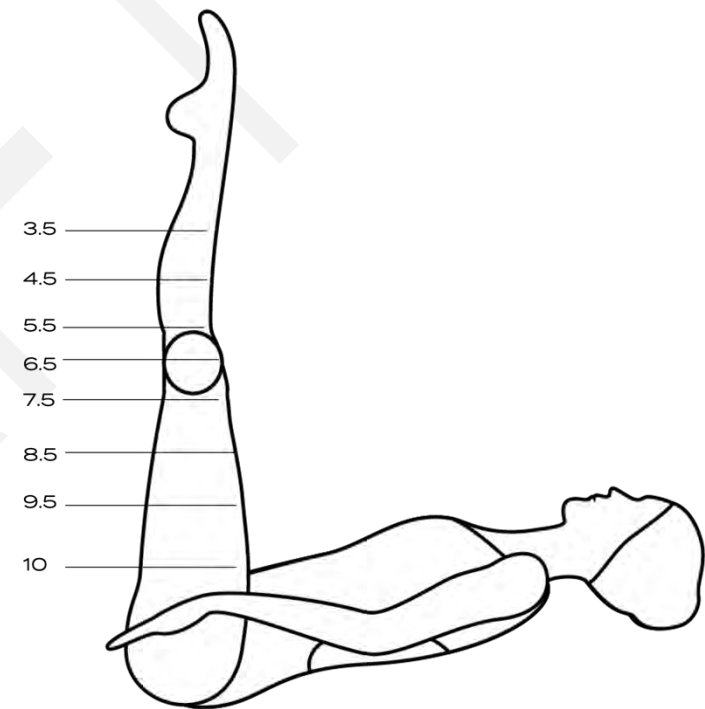
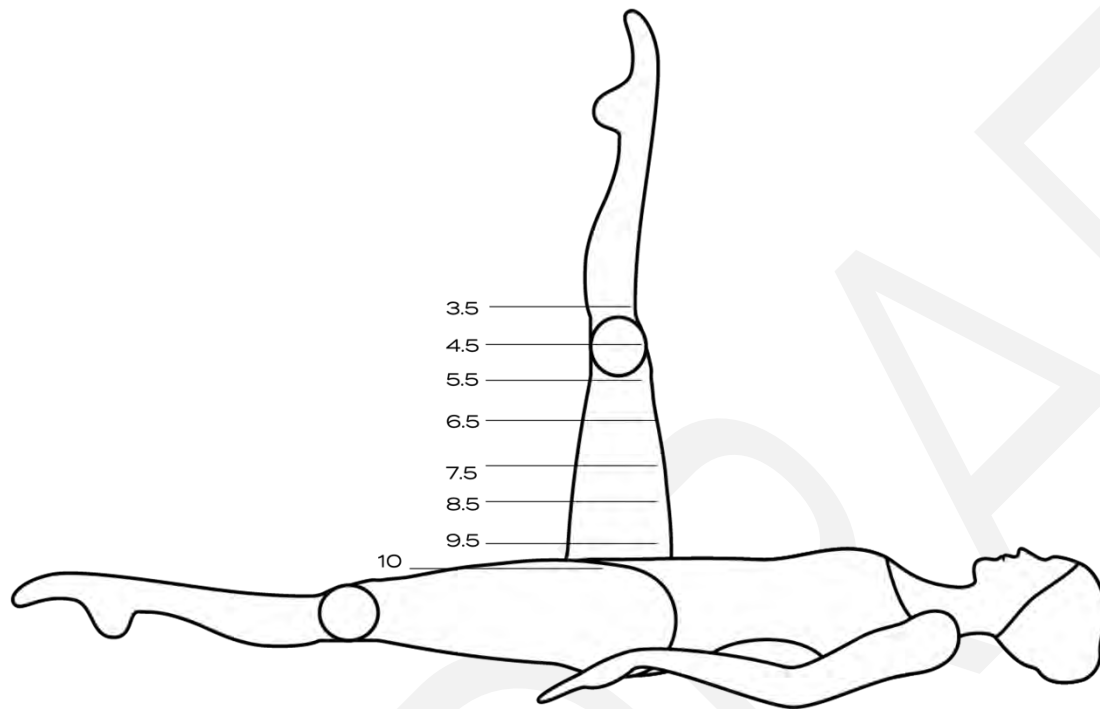
**\*Rejoin to Vertical Single Leg:** The height of the re-joined to Vertical Single Leg for the Dynamic Height during unstable actions.

**9.5.1 GUIDING SCALE FOR HEIGHT - DIAGRAMS**

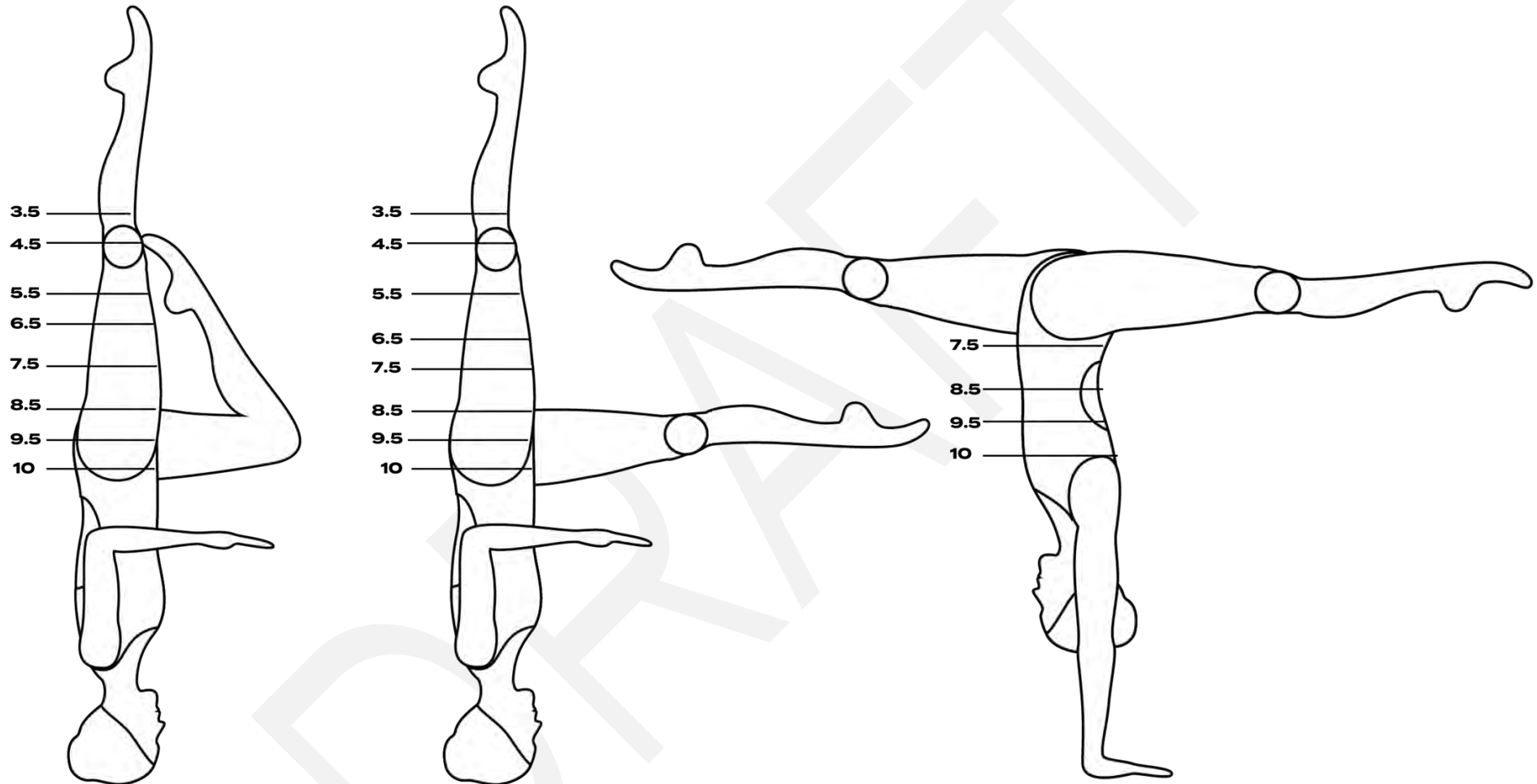
**9.5.1.1 Eggbeater Kick Double Arms, Boost, Vertical Double Leg, Thrust Double Leg**



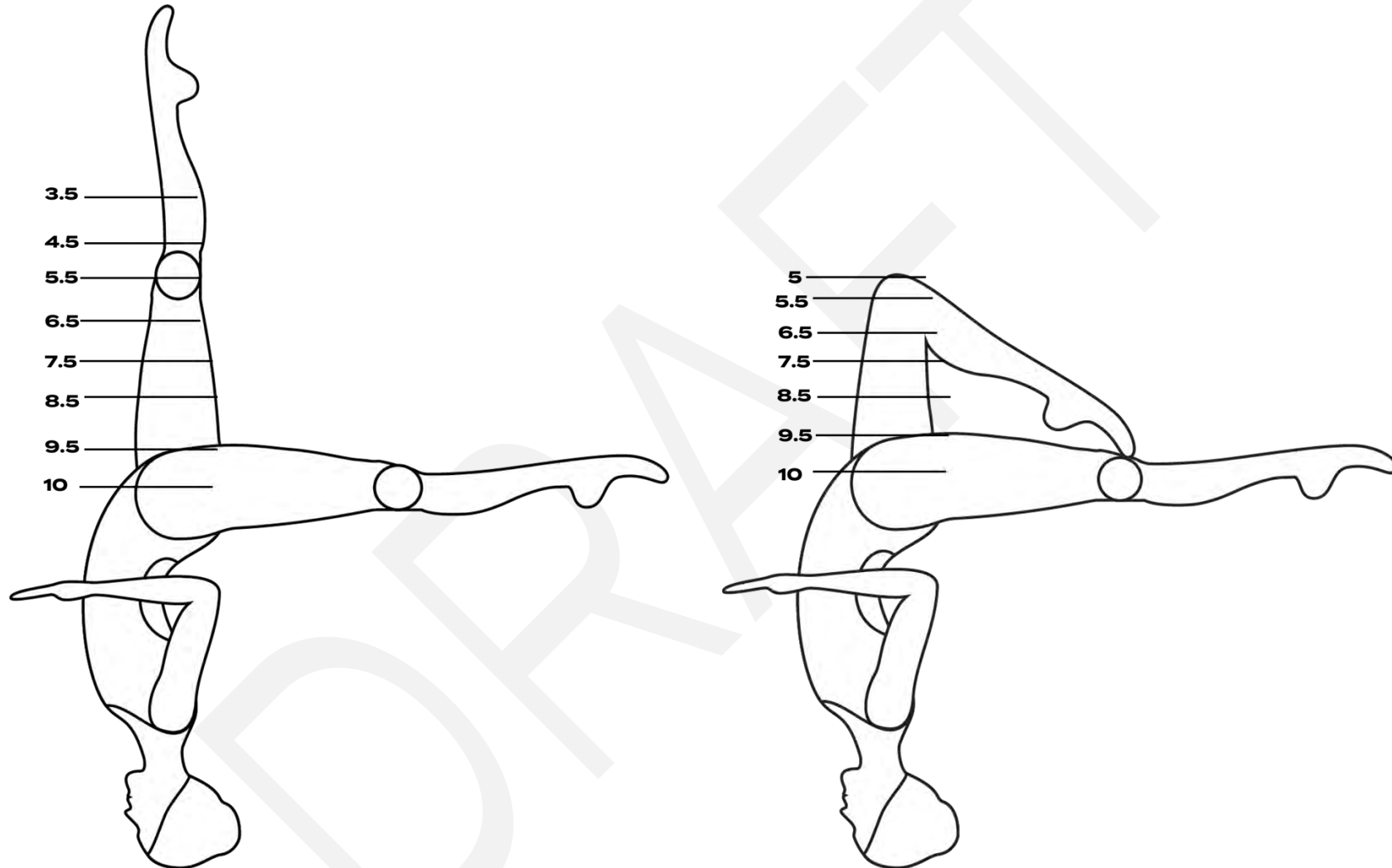
**9.5.1.2 Ballet Leg Single and Ballet Let Double Position**



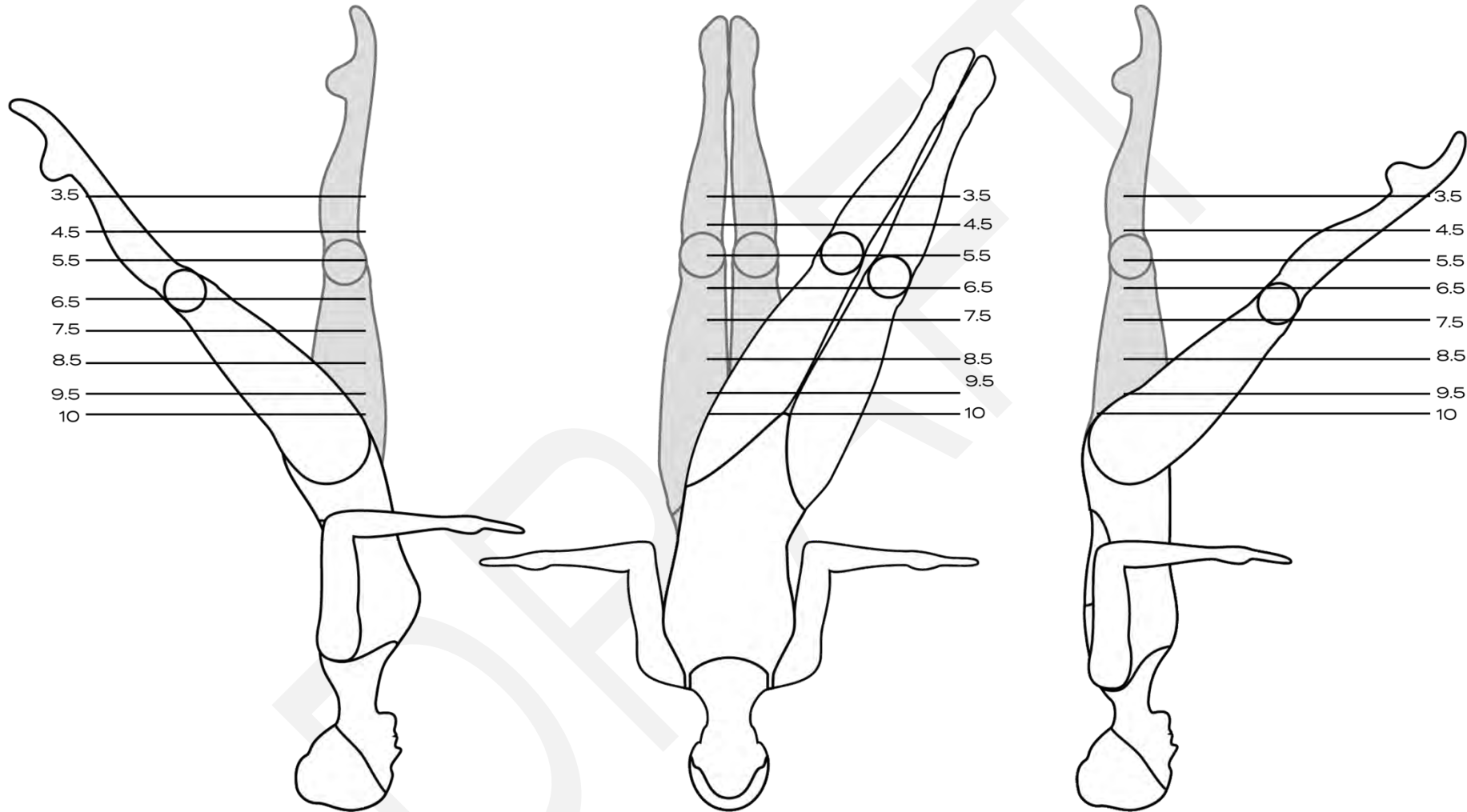
**9.5.1.3 Bent Knee Vertical Position, Fishtail Position and Airborne Split Position**










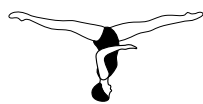








**9.5.1.4 Knight Position and Bent Knee Surface Arch Position**



**9.5.1.5 Unbalanced Vertical Double Leg**



**9.5.2 Guiding Scale for Split Position**

SCORE RANGE		ANGLE OF SPLIT (DEGREE)			WATER LEVEL
<b>Excellent/ Near Perfect</b>	<b>9.5</b>	180° (flat)			Crotch & legs dry
<b>Very Good</b>	<b>8.5</b>	170° - 180°			Legs dry
<b>Good</b>	<b>7.5</b>	160° - 170°			Legs almost dry
<b>Competent</b>	<b>6.5</b>	150° - 160°			Lower legs dry Crotch underwater
<b>Satisfactory</b>	<b>5.5</b>	130° - 140°			Lower legs dry Crotch underwater
<b>Deficient</b>	<b>4.5</b>	110° - 120°			Feet above the surface, legs under water
<b>Weak</b>	<b>3.5</b>	up to 100°			Feet come out vertically
<b>Hardly recognizable</b>	<b>0.1 - 2.9</b>	scissors			Feet come out vertically



**9.6 EXPANDED MARKING SCALE FOR FIGURES**

<b>10 Perfect</b>	<b>9.5 to 9.9 Near Perfect</b>	<b>9.0 to 9.4 Excellent</b>	<b>8.0 to 8.9 Very Good</b>	<b>7.0 to 7.9 Good</b>	<b>6.0 to 6.9 Competent</b>
<b>General Impression</b>					
Flawless	Minute/tiny deviations from perfection.	Very minor errors but none are significant.	A few minor errors.	Above average.	Average. Comfortable.
<b>Accuracy of Positions / Stability / Ease of performance</b>					
Total accuracy. Stable, controlled. Correct body alignment is maintained throughout. Complete ease of performance.	Very precise. Stable. Minute/tiny deviation may be difficult to detect. Complete ease of performance.	Accurate but some may lack complete precision. Stable.	Most positions are clear & accurate. A few very minor inaccuracies in stability and/or control.	May lack some accuracy but no major errors. Mostly stable and effortless.	Several minor inaccuracies. Not consistent. Lack of stability and control in difficult parts.
<b>Accuracy of Transitions / Control / Ease of performance</b>					
Efficient and accurate course of action. Complete ease of performance.	Minute/tiny wavering from line of transition. Complete ease of performance.	Very minor but slightly noticeable inaccuracies in line of transition or slight breaks in fluidity.	Minor deviations in accuracy, efficiency, and/or fluidity. Minor breaks in ease of performance.	Irregularities but none are major. Mostly controlled and effortless.	Inconsistent. Problems with more difficult transitions. Effort evident in difficult parts.
<b>Extension / Clarity / Definition</b>					
Precise distinction between positions and transitions, with maximum extension throughout.	Near perfection. Clear distinction with full extension throughout.	Deviations are very minor. Well extended.	Accurate and clear with a few minor deviations from precision. Minor inconsistencies in extension.	Mostly clear distinction, but not always precise. Full extension not maintained throughout	Some obvious slurring between positions & transitions. Some incomplete extension.
<b>Height – Refer to Height Charts</b>					
Maximum height at all times, with level maintained as required throughout.	Near maximum height with no level changes throughout.	Close to maximum height with minimal level changes.	High, but may lose minor height on difficult transitions and/or positions.	Above average height on easy parts with some minor level changes. May lose height on difficult transitions.	Average height. Inconsistent and changing especially in more difficult positions and transitions.
<b>Timing / Uniform Motion / Stationary</b>					
Smooth, uniform tempo at a comfortable speed except where required. No travel unless otherwise specified.	Minute/tiny variation in timing or a position except where required. No travel unless otherwise specified.	Very minor variations in timing or positions. No travel unless otherwise specified.	Timing a little bit faster or slower than as described. Not always uniform. Minor travel.	Timing inaccuracies that are not required in the description. Minimal travel.	Timing may be hurried and/or uneven during uniform motion parts. Some travel in one or more parts.

**EXPANDED MARKING SCALE FOR FIGURES (cont.)**

<b>5.0 to 5.9 Satisfactory</b>	<b>4.0 to 4.9 Deficient</b>	<b>3.0 to 3.9 Weak</b>	<b>2.0 to 2.9 Very Weak</b>	<b>0.1 to 1.9 Hardly Recognizable</b>	<b>0 Completely Failed</b>
<b>General Impression</b>					
Mediocre. Limited. Significant deviations.	Problems frequent and major.	Struggling in all aspects.	Difficult to recognize.	Performance bears almost no resemblance to description.	Complete fail. Penalty assessed.
<b>Accuracy of Positions / Stability / Ease of performance</b>					
Many minor problems or a significant deviation. Effort evident impacting stability. Major errors at lower end of range.	Most positions inaccurate with some major problems in achieving positions. Unstable.	Identifiable but very inaccurate throughout. Lack of control evident.	General outline present, but positions unclear. No control evident.	Complete lack of definition and control.	Complete fail. Penalty assessed.
<b>Accuracy of Transitions and Movements / Ease of performance</b>					
Accuracy inconsistent. Some major deviations. Minimal control. Effort evident throughout.	Evident effort to meet requirements. Major errors throughout. Loses control in many parts.	Little attention to transition specifics. Many major problems in all transitions.	No attention to transition specifics.	Merely moves from one position to another.	Complete fail. Penalty assessed.
<b>Extension / Clarity / Definition</b>					
Some attempt to define positions, but often not clear. Minimal extension.	Clarity is imprecise. Poor extension.	Unclear and poor extension throughout.	Difficult to identify a position or a transition. No extension evident.	No clarity, no extension or definition throughout.	Complete fail. Penalty assessed.
<b>Height – Refer to Height Chart.</b>					
Some height may be evident in easier sections.	Low and inconsistent. Level changes throughout.	Low. Extreme difficulty to achieve any height.	Very low. Natural buoyancy only.	No effort.	Complete fail. Penalty assessed.
<b>Timing / Uniform Motion / Stationary</b>					
Often rushed & seldom stationary. Segmented. Obvious travel evident.	Rushed and uneven timing. Significant travel in one or more parts.	Fast and/or uneven timing. Significant travel throughout.	No apparent consideration for timing or travel requirements.	Completely lacking in correct timing. Significant travel throughout.	Complete fail. Penalty assessed.

**10. IDENTIFYING DIFFICULTY IN FIGURES****10.1 IDENTIFY ESSENTIAL SYNCHRO SPECIFIC ELEMENTS**

For determining degrees of difficulty, the following Essential Synchro Specific Elements (ESSE) were defined and assigned values. The assessed values are based upon the relative difficulty of each component within a given transition.

**Essential Synchro Specific Elements (ESSE)**

1. Sculling Proficiency
2. Center of Gravity and Buoyancy
  - Relationship between Center of Gravity and Buoyancy as it affects stability
  - How the change in the relationship between the center of gravity and buoyancy affects stability
3. Kinesthetic and Spatial Perception
  - Kinesthetic awareness – the ability to know the spatial relationships of the body parts
4. Airborne Weight
5. Water Resistance
  - Resistance as created by buoyancy and/or drag
  - Formula:  $\text{Drag} = 1/2 \times [\text{water density}] \times [\text{drag coefficient}] \times [\text{cross sectional area (CSA)}] \times [\text{speed of the object}]^2$
6. Joint Flexibility
  - Awarded when required action (not initial position) is beyond normal Range of Movement

## 10.2 TABLES OF TRANSITION

The following table includes the numerical values for each transition.

### 10.2.1 Category 1: Airborne - Horizontal Base

1-01	Back Layout to Ballet Leg (straight)	18.5	1-11	Bent Knee Back Layout to Back Layout	10.5
1-02	Back Layout to Bent Knee Back Layout	10.5	1-12	Bent Knee Back Layout to Ballet Leg	11.0
1-03	Back Layout to Tub	2.0	1-13	Flamingo to Back Layout	15.0
1-04	Ballet Leg Double 360° Surface Rotation	24.0	1-14	Flamingo to Ballet Leg Double	13.0
1-05	Ballet Leg Double to Ballet Leg (straight)	24.5	1-15	Flamingo to Bent Knee Back Layout	15.0
1-06	Ballet Leg Double to Tub	19.0	1-16	Front Layout to Bent Knee Front Layout	4.0
1-07	Ballet Leg to Back Layout (straight)	18.5	1-17	Tub to Back Layout	3.0
1-08	Ballet Leg to Ballet Leg Double (straight)	24.5	1-18	Tub to Ballet Leg Double	19.0
1-09	Ballet Leg to Bent Knee Back Layout	11.0	1-19	Exchange BL	17.0
1-10	Ballet Leg to Flamingo	7.5	1-20	Flamingo to Ballet Leg	13.0

### 10.2.2 Category 2: Airborne - Vertical Base

2-01	Bent Knee Vertical (Unstable base) to Submerged Bent Knee Vertical	11.0	2-21	Vertical to Split (Rapid)	19.0
2-02	Bent Knee Vertical (Unstable base) to Submerged Vertical	12.0	2-22	Vertical to Front Pike	33.0
2-03	Bent Knee Vertical to Vertical	16.5	2-23	Vertical to Bent Knee Vertical	16.5
2-04	Fishtail to Bent Knee Vertical	12.5	2-24	Vertical to Bent Knee Vertical (all Unstable base)	18.5
2-05	Fishtail to Front Pike	14.5	2-25	Bent Knee Vertical to Airborne Split (all Unstable base)	19.0
2-06	Fishtail to Knight (maintain 90°)	31.0	2-26	Vertical to Bent Knee to Airborne Split to Vertical (All bases unstable)	31.5
2-07	Fishtail to Knight at the surface	21.0	2-27	Vertical to Fishtail (all Unstable base)	18.5
2-08	Fishtail to Split	15.5	2-28	Vertical to Fishtail (Rapid)	22.5
2-09	Fishtail to Split (Rapid, cross)	20.0	2-29	Front Pike to Fishtail (Rapid)	12.5
2-10	Fishtail too Vertical	20.5	2-30	Fishtail to Bent Knee Vertical (Rapid)	12.5
2-11	Front Pike to Bent Knee Vertical	15.0	2-31	Bent Knee Vertical to Fishtail (Rapid, switch)	18.5
2-12	Front Pike to Fishtail	14.5	2-32	Fishtail to Knight (lifting)	28.0
2-13	Front Pike to Split	20.0	2-34	Fishtail to Bent Knee Vertical (unstable, Switch, Rapid)	17.0
2-14	Front Pike to Vertical	33.0	2-35	Bent Knee Vertical to Fishtail	12.0
2-15	Vertical to Airborne Split (Unstable base)	17.0	2-36	Fishtail to Vertical (Unstable base)	14.0
2-17	Vertical to Fishtail	20.5	2-37	Vertical to Side Fishtail (all Unstable base)	18.5
2-19	Vertical to Knight	23.5	2-38	Fishtail to Knight (lifting, rapid)	26.0
2-20	Vertical to Split	17.0	2-39	Fishtail too Vertical (rapid)	20.5

### 10.2.3 Category 3: Arched Base or Movement

3-01	Airborne Split to Airborne Split (crossing)	22.0	3-24	Knight to Fishtail (body 180° rotation)	14.0
3-02	Airborne Split to Vertical (Unstable base)	13.0	3-25	Knight to Fishtail at surface	18.0
3-03	Airborne Split to Vertical Bent Knee (Unstable base)	13.0	3-26	Knight to Split	15.5
3-04	Arched Bent Knee Vertical to Ballet Leg	24.5	3-27	Knight to Surface Arch	18.5
3-05	Arched Bent Knee Vertical to Knight	20.0	3-28	Knight to Vertical	26.5
3-06	Arched Fishtail to Fishtail	14.0	3-29	Split to Fishtail	14.5
3-07	Back Layout to Bent Knee Surface Arch	17.5	3-30	Split to Front Pike	19.0
3-08	Back Layout to Surface Arch	12.0	3-31	Split to Knight	17.5
3-09	Ballet Leg to Knight	25.0	3-32	Split to Surface Arch	23.0

3-10	Bent Knee Front Layout to Arched Bent Knee Vertical	31.0	3-33	Split too Vertical	20.0
3-11	Bent Knee Front Layout to Bent knee Surface Arch	47.0	3-34	Split to Vertical at Ankle Level	5.0
3-12	Bent Knee Surface Arch to Bent Knee Vertical	21.0	3-35	Surface Arch to Back Layout	7.0
3-13	Bent Knee Surface Arch to Surface Arch	11.5	3-36	Surface Arch to Knight	23.5
3-15	Bent Knee Surface Arch to Vertical	21.0	3-37	Surface Arch to Split	29.0
3-16	Bent Knee Vertical to Bent Knee Surface Arch	19.0	3-38	Surface Arch to Vertical	37.0
3-17	Fishtail to Bent Knee Surface Arch (Rapid)	36.0	3-39	Bent Knee Surface Arch to Knight	14.0
3-18	Front Layout to Arched Fishtail	30.5	3-40	Vertical to Surface Arch	37.0
3-19	Front Layout to Split	48.0	3-41	Split too Vertical (Rapid)	16.0
3-20	Front Pike to Split on surface	9.0	3-42	Vertical to Surface Arch Bent Knee	21.0
3-21	Knight to Ballet Leg	22.0	3-43	Airborne Split to Vertical with twirl (Unstable base)	27.0
3-22	Knight to Bent Knee Surface Arch	15.0	3-44	Airborne Split to BK Vertical with twirl (Unstable base)	25.0
3-23	Knight to Bent Knee Vertical	21.0	3-45	Front Layout to Split, rapid	43.0

#### 10.2.4 Category 4: Circular Patterns

4-01	Back Layout to Dolphin First Quarter (headfirst)	7.0
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#### 10.2.5 Category 5: Descending

5-01	Back Layout to Submerged Back Pike	7.0	5-11	Vertical Unstable Base to Submerged Vertical	13.0
5-02	Back Layout to Submerged Ballet Leg Double	10.0	5-12	Ballet Leg Double to Submerged Back Pike	12.0
5-03	Ballet Leg Double to Submerged Ballet Leg Double	16.0	5-13	Bent Knee Vertical Unstable Base to Submerged Vertical	9.0
5-04	Ballet Leg to Submerged Ballet Leg	13.5	5-14	Vertical to Submerged Vertical (rapid)	13.0
5-05	Bent Knee Vertical to Submerged Bent Knee Vertical	10.0	5-15	Vertical Unstable Base to ankle level Vertical	13.0
5-06	Bent Knee Vertical to Submerged Vertical	9.0	5-16	Bent Knee Vertical to Submerged Bent Knee Vertical ankle level (rapid)	11.0
5-07	Bent Knee Vertical Unstable Base to Submerged Bent Knee Vertical	11.0	5-17	Bent Knee Vertical to Submerged Bent Knee Vertical (rapid)	11.0
5-08	Vertical at Ankle Level to Submerged Vertical	5.0	5-18	Bent Knee Vertical to Bent Knee Vertical ankle level	10.0
5-09	Vertical to Ankle Level Vertical	14.0	5-19	Fishtail to Submerged Vertical	8.5
5-10	Vertical to Submerged Vertical	14.0			

#### 10.2.6 Category 6: Multi-dimensional

6-01	Arched Bent Knee Vertical to Submerged Flamingo	21.0	6-10	Split through Knight variant to Bent Knee Vertical with 1/2 Twist	22.0
6-02	Back Layout to Front Pike (Albatross turn)	15.0	6-11	Split to Fishtail with rapid 180° rotation	16.5
6-03	Ballet Leg to Fishtail (Catalina Rotation)	24.0	6-12	Submerged Ballet Leg Double to Vertical with 180° rotation	19.0
6-04	Bent Knee Surface Arch to Vertical with 360° rotation	27.5	6-13	Submerged Ballet Leg to Fishtail (Catalina Rotation)	14.5
6-05	Fishtail to Ballet Leg (Catalina Reverse Rotation)	24.0	6-14	Front Pike to Vertical with half twist (180° rotation - Rapid)	33.0
6-06	Fishtail to Ballet Leg Double with Reverse Catalina Rotation	31.5	6-15	45° off angle Vertical to Surface Arch with 90° rotation	26.0
6-07	Front Pike to Split through Side Fishtail	23.0	6-16	Front Pike to Fishtail with full twist (360° rotation)	32.0
6-08	Front Pike to Vertical with a Full Twist	37.0	6-17	Bent Knee Surface Arch to Vertical as Twirl is executed	29.0
6-09	Side Ballet Leg to Front Pike	8.0	6-18	Front Pike to BK Vertical with half twist (180° rotation - Rapid)	17.0

**10.2.7 Category 7: Submerged**

7-01	Submerged Ballet Leg Double to Ballet Leg Double	16.0
7-02	Submerged Ballet Leg Double to Split	11.0
7-03	Submerged Ballet Leg Double to Submerged Ballet Leg	8.0
7-04	Submerged Ballet Leg Double to Submerged Flamingo	3.0
7-05	Submerged Ballet Leg Double to Submerged Heron Pike	5.0
7-06	Submerged Ballet Leg to Ballet Leg	13.5
7-07	Submerged Bent Knee Vertical to Bent Knee Vertical	9.0
7-08	Submerged Flamingo to Ballet Leg	10.5

7-09	Submerged Flamingo to Flamingo	10.0
7-10	Submerged Vertical to Fishtail	7.5
7-11	Submerged Vertical to Submerged Back Pike	12.0
7-12	Submerged Vertical to Submerged Ballet Leg Double	10.0
7-13	Submerged Vertical to Vertical	13.0
7-14	Submerged Ballet Leg Double to Submerged Back Pike	5.0
7-15	Submerged Ballet Leg Double to Flamingo with 180° rotation	15.5
7-16	Submerged Ballet Leg Double to Flamingo with 360° rotation	18.5

**10.2.8 Category 8: Rotation Lateral Axis**

8-01	Back Layout to Back Pike	14.0
8-02	Back Layout to Inverted Tuck through Ballet Leg (Rapid)	16.5
8-03	Back Layout to Tuck	3.0
8-04	Back Pike "V" to Back Layout	5.0
8-05	Back Pike to "V"	13.0
8-06	Ballet Leg to Fishtail (tip)	33.0
8-07	Fishtail to Ballet Leg (tip)	33.0
8-08	Front Layout to Front Pike	6.0

8-09	Front Pike (head down) to Front Layout	6.0
8-10	Front Pike (legs down) to Front Layout	6.0
8-11	Front Pike to Submerged Ballet Leg Double	8.0
8-12	Submerged Ballet Leg Double to Front Pike (legs down)	8.0
8-13	Tuck to Back Layout	3.0
8-14	Tuck to Inverted Tuck	2.0
8-15	Tuck to Tuck	5.0
8-16	Ballet Leg to Inverted Tuck	6.0

**10.2.9 Category 9**
**10.2.9.1 Rotation Longitudinal Axis - Twists**

9.1-01	Ballet Leg to Side Ballet Leg	18.5
9.1-02	Bent Knee Vertical Full Twist	20.0
9.1-03	Bent Knee Vertical Half Twist	15.0
9.1-04	Bent Knee Vertical to Vertical with Full Twist (extending & joining)	22.0
9.1-05	Bent Knee Vertical to Vertical with Half Twist (extending & joining)	16.5
9.1-06	Fishtail 2 Full Twists (720° rotations - Rapid)	50.0
9.1-07	Fishtail Half Twist	17.0
9.1-08	Knight Full Twist	34.0
9.1-09	Knight Half Twist	24.0
9.1-10	Split Half Twist	13.0
9.1-11	Split to Split (Ariana turn)	17.0
9.1-12	Split to Vertical with Full Twist (closing 360°)	27.0
9.1-13	Split to Vertical with Half Twist (closing 180°)	17.0
9.1-14	Vertical Full Twist	32.0
9.1-15	Vertical Half Twist	21.0

9.1-16	Vertical to Bent Knee Vertical with Full Twist	24.5
9.1-17	Vertical to Split with Full Twist (opening 360°)	26.0
9.1-18	Vertical to Split with Half Twist (opening 180°)	20.0
9.1-19	Fishtail to Vertical with 720° rotations - Rapid	37.0
9.1-20	Fishtail to Vertical with 360° rotations - Rapid	26.5
9.1-21	Split to Vertical with Full Twist (closing 360°) - Rapid	29.0
9.1-23	Side Fishtail to 45 off angle Vertical with 180° rotations	23.5
9.1-24	45° off angle Vertical Half Twist	24.0
9.1-25	Fishtail to Vertical with 180° rotations	21.5
9.1-26	Vertical 2 Full Twist (720°)	54.0
9.1-27	Fishtail 360° rotation	24.0
9.1-29	Knight to Vertical with 360° rotations - Rapid	36.0
9.1-30	Vertical to Bent Knee Vertical with half Twist	17.5
9.1-31	Fishtail to Knight at the surface with 360° rotations	33.0

**10.2.9.2 Rotation Longitudinal Axis - Twirls**

9.2-01	Airborne Split to Vertical with Twirl (All Bases Unstable)	30.0
9.2-02	Bent Knee Vertical to Vertical with Twirl	21.5
9.2-03	Bent Knee Vertical Twirl	20.0
9.2-04	Split to Vertical with Twirl	22.0
9.2-05	Vertical to Bent Knee Vertical with Twirl	21.0
9.2-06	Vertical Twirl	26.0
9.2-07	Vertical Twirl - Unstable Base	40.0

9.2-08	Vertical Twirl at Ankle	11.0
9.2-09	Bent Knee Vertical Twirl (Unstable)	25.0
9.2-10	Fishtail to Bent Knee Vertical (Switch) to Fishtail	19.0
9.2-11	Vertical to Bent Knee Vertical with Twirl (unstable)	26.0
9.2-12	Split to Vertical with Twirl (closing 180°) - Rapid	18.0
9.2-13	Fishtail to Vertical with Twirl (Rapid)	23.5
9.2-14	Knight to Vertical with Twirl - Rapid	28.5

**10.2.9.3 Rotation Longitudinal Axis – Descending Spins**

9.3-01	Bent Knee Vertical 180° (Descending)	16.0
9.3-02	Bent Knee Vertical 360° (Descending)	19.0
9.3-03	Bent Knee Vertical Continuous Spin 720° (Rapid)	27.0
9.3-04	Bent Knee Vertical Join Continuous Spin 1080° (Rapid)	28.0
9.3-05	Bent Knee Vertical Join Spin 180° (Descending)	13.0
9.3-06	Bent Knee Vertical Join Spin 180° (Unstable Base - Rapid)	18.0
9.3-07	Bent Knee Vertical Join Spin 360° (Descending)	16.0
9.3-08	Fishtail to Vertical Continuous Spins 720° (Helicopter spin - Rapid)	29.5
9.3-09	Fishtail to Vertical Spin 360° (Helicopter spin)	17.5
9.3-10	Vertical 180° (Descending)	16.0
9.3-11	Vertical 180° (Unstable Base - Rapid)	24.0
9.3-12	Vertical 360° (Descending)	19.0
9.3-13	Vertical 360° (Unstable Base - Rapid)	39.0
9.3-14	Vertical Continuous Spin 1080° (Rapid)	49.0
9.3-15	Vertical Continuous Spin 1440° (Rapid)	60.0

9.3-16	Vertical Continuous Spin 720° (Rapid)	34.0
9.3-17	Vertical Continuous Spin 720° (Unstable Base - Rapid)	67.0
9.3-18	Bent Knee Vertical Join Continuous Spin 720° (Rapid)	24.0
9.3-19	Bent Knee Vertical 180° (Descending, Unstable Base - Rapid)	21.0
9.3-20	Bent Knee Vertical 360° (Descending, Unstable Base - Rapid)	27.0
9.3-21	Bent Knee Vertical Continuous Spin 720° (Unstable Base - Rapid)	36.0
9.3-22	Bent Knee Vertical Join Spin 360° (Unstable Base - Rapid)	24.0
9.3-23	Fishtail - Bent Knee - Vertical join Spin 360° (Unstable Base - Rapid)	26.0
9.3-24	Fishtail to Vertical Spin 360° (Unstable Base, rapid Helicopter spin)	25.5
9.3-25	Fishtail to Vertical Spin 180° (Helicopter spin)	12.5
9.3-26	Vertical 360° (Descending-Rapid)	23.0
9.3-27	Vertical Continuous Spin 540° (Unstable Base - Rapid)	44.0
9.3-28	Fishtail to Vertical Spin 180° (Unstable Base, rapid Helicopter spin)	17.5
9.3-29	Vertical 180° (Descending-Rapid)	19.0

**10.2.9.4 Rotation Longitudinal Axis – Ascending Spins**

9.4-01	Bent Knee Vertical 180° (Ascending)	16.0
9.4-02	Bent Knee Vertical 360° (Ascending)	17.0
9.4-03	Bent Knee Vertical Join 180° (Ascending)	17.5
9.4-04	Bent Knee Vertical Join 360° (Ascending)	18.5

9.4-05	Vertical 180° (Ascending)	20.0
9.4-06	Vertical 360° (Ascending)	21.0
9.4-07	Vertical 180° (Ascending, rapid)	21.0

**10.2.9.5 Rotation Longitudinal Axis – Combined Actions**

9.5-01	Bent Knee Combined Spin (360° + 360°)	48.0	9.5-07	Reverse Combined Spin (1080° + 1080°)	63.0
9.5-02	Bent Knee Combined Spin Joining and Bending (360° + 360°)	40.0	9.5-08	Twist Spin	48.0
9.5-03	Combined Spin (1080°+ 1080°)	63.0	9.5-09	Combined Spin (360° + 360°) (Rapid)	42.0
9.5-04	Combined Spin (360° + 360°)	40.0	9.5-10	Combined Spin (720° + 720°) (Rapid)	50.0
9.5-05	Reverse Bent Knee Combined Spin (360° + 360°)	32.0	9.5-11	Combined Spin (720° + 720°)	44.0
9.5-06	Reverse Combined Spin (360° + 360°)	40.0	9.5-12	Combined Spin (1080°+ 1080°) (Rapid)	69.0

**10.2.10 Category 10: Unrolls**

10-01	Ballet Leg Double to Vertical	28.0	10-07	Submerged Back Pike to Bent Knee Vertical Unstable (Thrust)	28.0
10-02	Flamingo to Bent Knee Vertical	20.0	10-08	Submerged Back Pike to Vertical Unstable (Thrust)	31.0
10-03	Flamingo to Fishtail	22.5	10-09	Submerged Ballet Leg Double to Knight (Aurora)	16.0
10-04	Inverted Tuck to Bent Knee Vertical	15.0	10-10	Submerged Ballet Leg Double to Vertical (moderate)	19.0
10-05	Inverted Tuck to Vertical	23.0	10-11	Submerged Heron Pike to Bent Knee Vertical Unstable (Thrust)	28.0
10-06	Inverted Tuck to Vertical with 360° rotation	25.0	10-12	Inverted Tuck to Vertical (Rapid)	20.0

**10.3 PROCEDURES FOR DETERMINING DEGREES OF DIFFICULTY**

- Determine the numerical value of each transition within a figure or an Element (as shown in the above Table)
- Add the NVT (Numerical Value of a Transition) of all transitions:

$$NV = \sum NVT$$

NV = numerical value of the summation of difficulties of all transitions within the figure or Element

- Formula:

$$DD = NV/K + C$$

K & C: constants selected to allow conversion of all NVs to DDs within a selected DD range. For the existing range of NVs (2--69), with a designated DD range from 1.1 to 3.7

$$K = 54.3$$

$$C = 0.85$$

DD = degree of difficulty of a Figure or an Element



**11. ANALYSIS OF FIGURES**
**11.1 ANALYSIS OF BASIC BODY POSITIONS**



In all basic Body Positions:

1. Arm positions are optional,
1. Toes must be pointed, ankles must be extended,
2. Legs, trunk, and neck are fully extended unless otherwise specified, and
3. Diagrams are a guide only. If there is a discrepancy between a diagram and a written description, the English written Body Position description prevails.



The table below includes a list of basic Body Positions in Artistic Swimming, detailed description of which is included in the subsequent sections.

<b>BP #</b>	<b>BP Type</b>	<b>BP #</b>	<b>BP Type</b>
BP 1	<b>Back Layout Position</b>	BP 11	<b>Back Pike Position</b>
BP 2	<b>Front Layout Position</b>	BP 12	
BP 3	<b>Ballet Leg Position</b>	BP 13	<b>Surface Arch Position</b>
BP 4	<b>Flamingo Position</b>	BP 14	<b>Bent Knee Position</b>
BP 5	<b>Ballet Leg Double Position</b>	BP 15	<b>Tub Position</b>
BP 6	<b>Vertical Position</b>	BP 16	<b>Split Position</b>
BP 7	<b>Crane Position</b>	BP 17	<b>Knight Position</b>
BP 8	<b>Fishtail Position</b>	BP 18	<b>Knight Varian Position</b>
BP 9	<b>Tuck Position</b>	BP 19	<b>Side Fishtail Position</b>
BP 10	<b>Front Pike Position</b>		


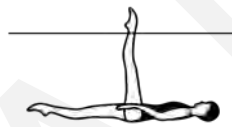
**11.1.1 BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**11.1.2 BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.


**11.1.3 BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. Body in <b>Back Layout Position</b>.</p> <p>2. One leg extended perpendicular to the surface of the water.</p>		<p>1. See BP 1 <b>Back Layout Position</b>. Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.</p>
<p><b>b) Submerged</b></p> <p>1. Head, trunk, and horizontal leg parallel to the surface of the water.</p> <p>2. One leg perpendicular to the surface with the water level between the knee and the ankle.</p>		<p>1. See body alignment requirements of BP 1 <b>Back Layout Position</b>.</p> <p>2. The angles between the ballet leg and the body must remain at 90° throughout.</p>


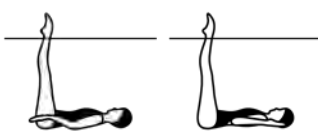
**11.1.4 BP 4 Flamingo Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. One leg extended perpendicular to the surface of the water.</p> <p>2. The other leg bent with the mid-calf opposite the vertical leg. Foot, shin, and knee at and parallel to the surface of the water.</p> <p>3. Face at the surface of the water.</p>		<p>1. 90° angle between the extended leg and the surface of the water.</p> <p>2. The top of the bent leg from knee to toes should be dry with the vertical leg extended perpendicular midway between knee and ankle of the horizontal leg.</p> <p>3. Chest close to the surface of the water with the shoulders back. Ears, shoulder joints and hip joints aligned with the spine straight and extended.</p>

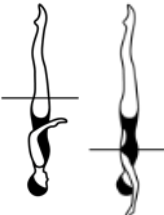

**BP 4 Flamingo Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<b>b) Submerged</b> 1. Trunk, head, shin, and foot of the bent leg parallel to the surface of the water.  2. 90° angle between the trunk and extended leg.  3. Water level between knee and ankle of the extended leg.		1. Ears, shoulder joints and hip joints aligned.  2. The vertical leg is extended perpendicular to the bent leg midway between the knee and the ankle of the horizontal leg.

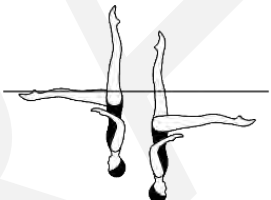
**11.1.5 BP 5 Ballet Leg Double Position**

Body Position Description	Diagrams	Major Desired Actions
<b>a) Surface</b> 1. Legs together and extended perpendicular to the surface of the water.  2. Head in line with the trunk.  3. Face at the surface of the water.		1. Full extension of the legs at a 90° angle to the surface of the water.  2. Chest close to the surface of the water with the shoulders back. Ears, hip joints and shoulder joints aligned, with the spine straight and extended.
<b>b) Submerged</b> 1. Trunk and head parallel to the surface of the water.  2. 90° angle between the trunk and the extended legs. 3. Water level between knees and ankles of the extended legs.		1. Ears, shoulder joints and hip joints aligned.  2. Legs perpendicular to the surface of the water. Body extended horizontally at 90° angle to the surface of the water.

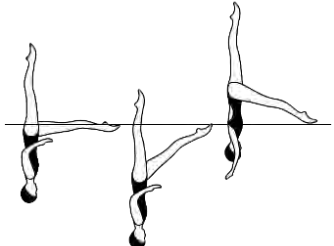
**11.1.6 BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.




**11.1.7 BP 7 Crane Position - this position is currently not performed in any World Aquatics figure.**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward at a 90° angle to the body.		1. Refer to BP 6 <b>Vertical Position</b> re body alignment. Forward extended leg must be parallel to the surface. Hip joints must be on a horizontal line.



**11.1.8 BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.



**11.1.9 BP 9 Tuck Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body as compact as possible, with the back rounded and the legs together.		1. Legs together with shins at the surface of the water and tucked tightly to the front of the body.
2. Heels close to buttocks.		2. Compact tuck. Chin tucked in.
3. Head close to knees.		3. In BP 9 inverted <b>Tuck Position</b> , shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.


**11.1.10 BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.


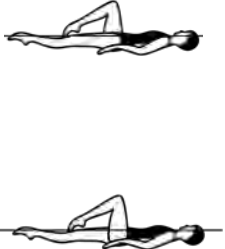
**11.1.11 BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles, and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.

**11.1.12 BP 13 Surface Arch Position**

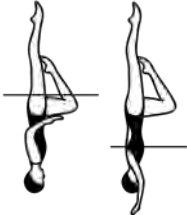


Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hip joints at the surface of the water.

**11.1.13 BP 14 Bent Knee Positions**


Body Position Description	Diagrams	Major Desired Actions
<p>1. Body in <b>Front Layout, Back Layout, Vertical, or Arched Positions</b>.</p> <p>2. One leg bent, with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>1. See BP 2, BP 1, BP 6, and BP 13.</p> <p>2. The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<b>a) Bent Knee Front Layout Position</b>		<p>1. In BP 2 <b>Front Layout Position</b> the alignment of the extended leg, trunk and head remains constant.</p> <p>2. Once established as in or out of the water, the head position is maintained. When the face is out of the water, the ears will not be on the horizontal axis, and the back may be slightly lower and arched. Hip joints, and the calf and heel of the extended leg remain at the surface of the water.</p>
<b>b) Bent Knee Back Layout Position</b>		<p>1. In BP 1 <b>Back Layout Position</b> ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>





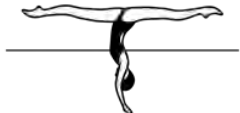
**BP 14 Bent Knee Positions (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p><b>c) Bent Knee Vertical Position</b></p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>
<p><b>d) Bent Knee Surface Arch Position</b></p>		<p>1.1 In BP 13 <b>Surface Arch Position</b> shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p>
<p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>1.2 Hips at the surface of the water.</p> <p>2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>

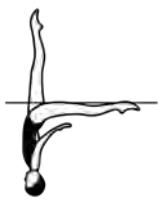
**11.1.14 BP 15 Tub Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs bent and together, feet and shins at and parallel to the surface of the water with thighs perpendicular.  2. Head in line with trunk.  3. Face at the surface of the water.		1. Knees and hip joints aligned vertically with thighs perpendicular to the surface of the water. Legs dry from toes to knees.  2. Chest close to the surface of the water, with the shoulders back. Ears, shoulder joints and hip joints aligned, with the spine extended.


**11.1.15 BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back.  2. The legs are parallel to the surface of the water.  3. Lower back arched, with hips, shoulders, and head on a vertical line.  4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.		1. Full extension of the legs at or above the surface of the water.  4. Flat split. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.
<b>a) Surface Split Position</b>  1. Legs are dry at the surface of the water.		1. Full extension of the legs. Crotch and legs dry at the surface of the water.
<b>b) Airborne Split Position</b>  1. Legs are above the surface of the water.		1.1 Full extension of the legs completely above the surface of the water. Maximum height is desirable.  1.2 Both legs equidistant from the surface of the water.

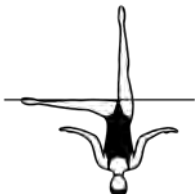
**11.1.16 BP 17 Knight Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Arch is in the lower part of the spine only.</p>
<p>2. One leg vertical.</p>		<p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p>
<p>3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.</p>		<p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>

**11.1.17 BP 18 Knight Variant Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Arch is in the lower part of the spine only.</p>
<p>2. One leg vertical.</p>		<p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p>
<p>3. The other leg is behind the body with the knee bent at an angle of 90° or less.</p>		<p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>
<p>4. The thigh and shin of the bent leg are parallel to the surface of the water.</p>		<p>4. The inside of the bent leg faces upward and is at or near the surface of the water.</p>

**11.1.18 BP 19 Side Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended sideways with the foot at the surface of the water regardless of the height of the hips.</p>		<p>1. BP 6 <b>Vertical Position</b> alignment must be evident from a front or back view of the extended body. The head, trunk, and extended leg face forward.</p>




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**11.2 ANALYSIS OF BASIC MOVEMENTS**



The below table includes a list of Basic Movements in Artistic Swimming, detailed description of which is included in the subsequent sections.

BM #	BM Type	BM #	BM Type
BM 1	<i>To Assume a Ballet Leg</i>	BM 10	<i>Vertical Descent</i>
BM 2	<i>To Lower a Ballet Leg</i>	BM 11	<i>Rocket Split</i>
BM 3	<i>To Assume a Front Pike Position</i>	BM 12	<i>Twists</i>
BM 4	<i>To Assume a Submerged Ballet Leg Double Position from a Front Pike Position</i>	BM 13	<i>Spins</i>
BM 5	<i>Arch to Back Layout Position</i>	BM 14	<i>To Assume a Surface Arch Position</i>
BM 6	<i>Walkouts</i>	BM 15	<i>To Assume a Bent Knee Surface Arch Position</i>
BM 7	<i>Catalina Rotation</i>	BM 16	<i>Ariana Rotation</i>
BM 8	<i>Catalina Reverse Rotation</i>	BM 17	<i>Helicopter Rotation</i>
BM 9	<i>Thrust</i>	BM 18	<i>Fouetté Rotation</i>




**11.2.1 BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Begin in a <b>Back Layout Position</b>. One leg remains at the surface of the water throughout.</p> <p>2. The foot of the other leg is drawn along the inside of the extended leg to assume a <b>Bent Knee Back Layout Position</b>.</p>		 	<p>1. See BP 1 <b>Back Layout Position</b>.</p> <p>2. See BP 14b <b>Bent Knee Back Layout Position</b>. The toe of the bending leg remains in contact with the inside of the extended leg. Minimal drop in hips. Position held only long enough to demonstrate control and accuracy.</p>
<p>3. The bent leg is straightened without movement of the thigh to assume a <b>Ballet Leg Position</b>.</p>	11.0		<p>3.1 See BP 3a <b>Surface Ballet Leg Position</b>. Height remains constant throughout the movement.</p> <p>3.2 The head and trunk remain stationary throughout.</p>

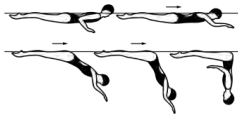
**BM 1B To Assume a Straight Ballet Leg/ A Straight Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a Back Layout Position one leg is raised straight to a Ballet Leg Position.			1.1 See BP 1 <b>Back Layout Position</b> . Ears, shoulder joints, hip joints and ankles of extended legs at maximum horizontal alignment.
	18.5		1.2 One leg is raised straight to BP 3a <b>Surface Ballet Leg Position</b> while keeping the horizontal alignment of the horizontal leg and trunk with minimal drop of the hips. 1.3 The head and trunk remain stationary throughout.


**11.2.2 BM 2 To Lower a Ballet Leg/The Ballet Leg is lowered**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Ballet Leg Position</b> the ballet leg is bent without movement of the thigh to a <b>Bent Knee Back Layout Position</b> .			1.1 See BP 3a <b>Surface Ballet Leg Position</b> and BP 14b <b>Bent Knee Back Layout Position</b> . Height remains constant throughout the movement.
2. The toe moves along the inside of the extended leg until a <b>Back Layout Position</b> is assumed.	11.0		2.1 Full extension in BP 1 <b>Back Layout Position</b> to be achieved as the feet are joined.
	10.5		2.2 The head and trunk remain stationary throughout.

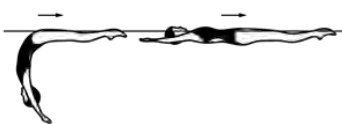
**11.2.3 BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>


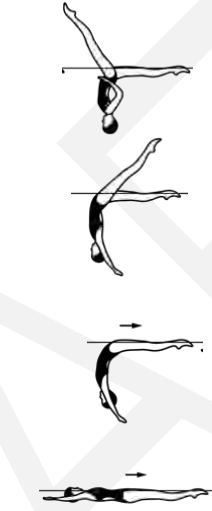
**11.2.4 BM 4 To Assume a Submerged Ballet Leg Double Position from a Front Pike Position/A Submerged Ballet Leg Double Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. While maintaining a <b>Front Pike Position</b> the body somersaults forward around a lateral axis as the buttocks, legs and feet move downward. The hips replace the head to assume a <b>Submerged Ballet Leg Double Position</b>.</p>	8.0		<p>1.1 See BP 10 <b>Front Pike Position</b> and BP 5b <b>Submerged Ballet Leg Double Position</b>. <math>90^\circ</math> angle between the trunk and the legs maintained throughout the rotation.</p> <p>1.2 Body alignment and extension maintained throughout.</p>

**11.2.5 BM 5 Arch to Back Layout Position**




Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.</p>	7.0		<p>1. See BP 13 <b>Surface Arch Position</b>. Sharp arch in lower back. The body straightens, rises, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.</p>

**11.2.6 BM 6 Walkouts**





Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>
<p><b>a) Walkout Front</b></p> <p>2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a <b>Surface Arch Position</b> and with continuous movement an <i>Arch to Back Layout Position</i> is executed.</p>	23.0		<p>2.1 Hip height remains constant and at the surface of the water.</p> <p>2.2 Arcing leg moves continuously with uniform motion.</p> <p>2.3 Both legs maintain full extension.</p> <p>2.4 The trunk remains stationary until the feet join.</p> <p>2.5 No pause in BP 13 <b>Surface Arch Position</b>, however an accurate surface arch must be evident before the body begins to rise and straighten.</p> <p>2.6 Foot first surfacing motion begins when the feet are joined.</p> <p>2.7 See BP 13 <b>Surface Arch Position</b> and BM 5 <i>Arch to Back Layout Position</i>.</p>
	7.0		





**BM 6 Walkouts (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>
<p><b>b) Walkout Back</b></p>	19.0		<p>3.1 Hip height remains constant and at the surface of the water.</p> <p>3.2 Arcing leg moves continuously with uniform motion.</p> <p>3.3 Both legs maintain full extension.</p> <p>3.4 The trunk remains stationary until the feet join.</p> <p>3.5 An accurate BP 10 <b>Front Pike Position</b> should be evident before the body begins to straighten and rise. See BP 10 <b>Front Pike</b> and BP 2 <b>Front Layout Position</b>.</p>
<p>4. The head surfaces at the position occupied by the hips at the beginning of this action.</p>	6.0		<p>4. The body straightens, rises, and moves along the surface simultaneously with a stationary BP 2 <b>Front Layout Position</b> achieved as the head surfaces.</p>

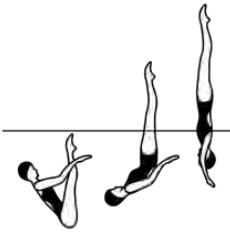
**11.2.7 BM 7 Catalina Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Ballet Leg Position</b> a rotation of the body is initiated.	24.0		1. See BP 3 <b>Ballet Leg Position</b> .
2. The head, shoulders and trunk begin the rotation at the surface of the water while descending without lateral movement to a <b>Fishtail Position</b> .		 	2.1 Rotation begins no later than when the nose goes beneath the surface of the water. 2.2 Simultaneous rotation and descent of the trunk along the vertical line established by the vertical leg. 2.3 At the halfway point, the body is in a tilted 'Y' position, with the trunk at a 45° angle to the surface of the water, and the head, trunk and legs face forward. 2.4 Height and uniform motion throughout. 2.5 See BP 8 <b>Fishtail Position</b> .
3. The vertical leg remains perpendicular to the surface of the water while the foot of the horizontal leg remains at the surface of the water throughout the rotation. Unless otherwise specified, <i>Catalina Rotation</i> starts from a <b>Ballet Leg Position</b> .			3. Each leg rotates around its respective horizontal or vertical axis, simultaneously throughout the rotation of the descending trunk.

**11.2.8 BM 8 Catalina Reverse Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Fishtail Position</b> the hips rotate as the trunk rises without lateral movement to assume a <b>Ballet Leg Position</b> .	24.0		1.1 See BP 8 <b>Fishtail</b> and BP 3a <b>Surface Ballet Leg Positions</b> . 1.2 Height maintained and uniform motion throughout. 1.3 The body rotates and rises simultaneously along the vertical line established by the vertical leg. 1.4 The transition is completed as the face surfaces and the body locks into BP 3a <b>Surface Ballet Leg Position</b> . 1.5 At the halfway point, the body is in a tilted 'Y' position, with the trunk at a 45° angle to the surface of the water and the head, trunk and legs face forward.
2. The vertical leg remains perpendicular to the surface of the water while the foot of the horizontal leg remains at the surface of the water throughout the rotation.			2. Each leg rotates around its respective horizontal or vertical axis simultaneously throughout the rotation of the ascending trunk.

**11.2.9 BM 9 Thrust**

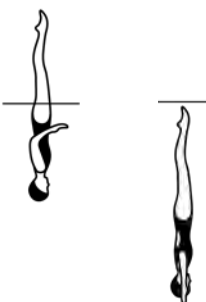
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a Submerged <b>Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b>.</p> <p>2. Maximum height desirable.</p>	31.0		<p>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</p> <p>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</p> <p>1.3 Obvious increase in speed from the initiation of body unrolling through the vertical upward movement.</p> <p>2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.</p>

**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Deductions are as follows:





Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	.2
Medium Deviation	31° – 45°	.5
Large Deviation	More than 45°	1.0

**11.2.10 BM 10 Vertical Descent**

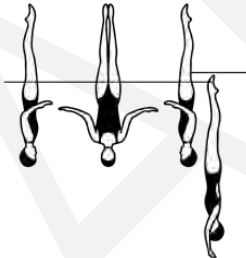
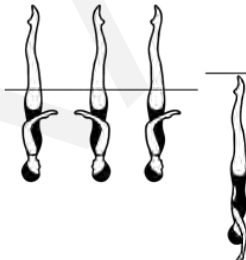
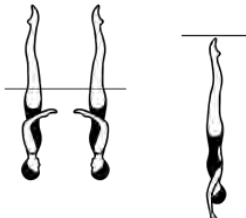
Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . Unless otherwise stated, the tempo of the descent is uniform and at the same speed as the rest of the figure.

Clarification: If the athlete clearly and purposefully tucks from ankles (or above ankles) in a *Vertical Descent* this would be an incomplete Basic Movement resulting in a zero (0). If the athlete is making an attempt to submerge in the Vertical Position and the position collapses at the very end of the movement this can be considered a deduction.

**11.2.11 BM 11 Rocket Split**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Thrust</i> is executed to a <b>Vertical Position</b> . Maintaining maximum height, the legs are split simultaneously and rapidly to assume an <b>Airborne Split Position</b> and re-join to a <b>Vertical Position</b> , followed by a <i>Vertical Descent</i> .	31.0		1.1 See BM 9 <i>Thrust</i> (steps 1.1 to 2), BP 11 <b>Back Pike Position</b> , BP 6 <b>Vertical Position</b> , BP16b <b>Airborne Split Position</b> .
	17.0		1.2 The toes are just below the surface of the water. 1.3 Full extension of the legs above and parallel to the surface of the water.
	13.0		1.4 The legs split evenly and re-join in the same vertical line. No travel permitted.
2. The <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i> .	13.0		2. See BM 10 <i>Vertical Descent</i> .

**11.2.12 BM 12 Twists**

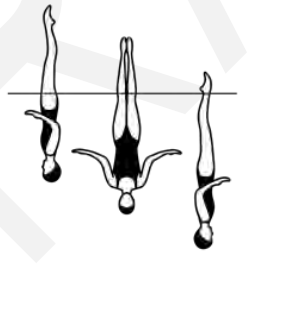
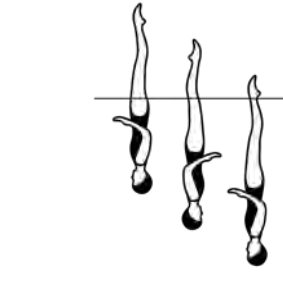
Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Twist</i> is a rotation at a sustained height.			1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the <i>Twist</i> . The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.
2. The body remains on its longitudinal axis throughout the rotation.			2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.
3. Unless otherwise specified when performed in a <b>Vertical Position</b> a <i>Twist</i> is completed with a <i>Vertical Descent</i> .			3. See BM 10 <i>Vertical Descent</i> . Unless otherwise specified the speed of the descent is the same as that of the root figure.
4.			See <i>Twist Allowance</i> .
<b>a) Half Twist:</b> a <i>Twist</i> of 180°.	21.0		
<b>b) Full Twist:</b> a <i>Twist</i> of 360°.	32.0		See <i>Twist allowance</i> .
<b>c) A Twirl:</b> a rapid <i>Twist</i> of 180°.	26.0		See <i>Twist allowance</i> .
	14.0		4. c) Definite increase in speed from the root figure. Stability of body alignment and height remains constant during and after completion of the <i>Twirl</i> .

**Twist Allowance**

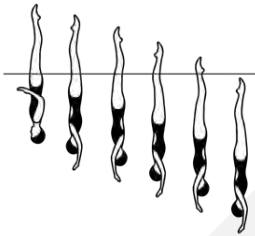
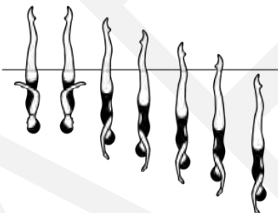
The acceptable allowance for *Twist* rotations (*Half Twist*, *Full Twist* and *Twirl*) is up to ¼ less than/more than the required rotation.

Clarification for non-*Twist* or *Twirl* rotations (rotating maintaining the same height): rotations performed at a sustained height not described as a *Twist* or a *Twirl* have an allowance of 90° more or less than the designated degrees of rotation.

**11.2.13 BM 13 Spins**

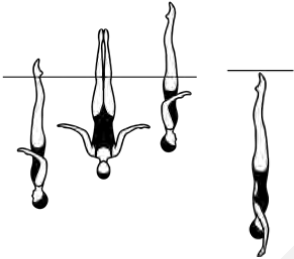


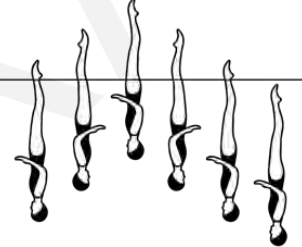
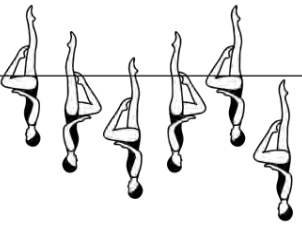
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>3. Unless otherwise specified <i>Spins</i> are executed in uniform motion and are completed with a <i>Vertical Descent</i> executed at the same tempo as the <i>Spin</i>.</p> <p>4. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface of the water. Unless otherwise specified a <i>descending Spin</i> is completed with a <i>Vertical Descent</i> which is executed at the same tempo as the <i>Spin</i>.</p>			<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.</p> <p>3. Uniform motion of the <i>Spin</i> and <i>Vertical Descent</i> to be at the same tempo as the root figure unless otherwise specified.</p> <p>See BM 10 <i>Vertical Descent</i>.</p> <p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water.</p>
<p>5. <b>d) 180° Spin/Spinning 180°:</b> a <i>descending Spin</i> with a rotation of 180°.</p>	<p>16.0 (stable) 24.0 (unstable-rapid)</p>		<p>See <i>Spin</i> Allowance.</p>
<p><b>e) 360° Spin/Spinning 360°:</b> a <i>descending Spin</i> with a rotation of 360°.</p>	<p>19.0 (stable) 39.0 (unstable-rapid)</p>		<p>See <i>Spin</i> Allowance.</p>

**BM 13 Spins (cont.)**

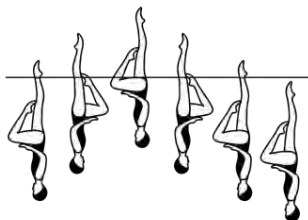
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>5.</p> <p><b>f) Continuous Spin:</b> a <i>descending Spin</i> with a rapid rotation of 720° (2), 1080° (3), or 1440° (4) which is completed as the ankles reach the surface of the water and continues through submergence.</p> <p><i>Continuous Spin 720° shown →</i></p>	<p>34.0 (720°) (rapid)</p> <p>67.0 (720°) (rapid-unstable)</p> <p>49.0 (1080°) (rapid)</p> <p>60.0 (1440°) (rapid)</p>		<p>See <i>Spin Allowance</i>.</p> <p>5 f) A <i>Continuous Spin</i> must achieve and maintain a rapid rotation throughout.</p>
<p><b>g) Twist Spin:</b> A <i>Half Twist</i> is executed and without a pause is followed by a <i>Continuous Spin</i> of 720° (2) performed in the same direction as the <i>Half Twist</i>.</p>	<p>48.0</p>		<p>See <i>Spin Allowance</i>.</p> <p>5 g) In a <i>Twist Spin</i>, the BM 12a <i>Half Twist</i> is performed at the same tempo as the root figure. The <i>Continuous Spin</i> must be performed rapidly and in the same direction as the <i>Half Twist</i>. See BM 12a <i>Half Twist</i> and BM13 f <i>Continuous Spin</i>.</p>
<p>6. An <i>ascending Spin</i> begins with the water level at the ankles unless otherwise specified.</p>	<p>20.0 (Asc. 180°)</p> <p>21.0 (Asc. Rpd 180°)</p> <p>21.0 (Asc. 360°)</p>		<p>See <i>Spin Allowance</i>.</p> <p>6.1 Body rises and rotates simultaneously, evenly and at the same tempo as the root figure unless otherwise specified.</p> <p>6.2 The designated rotation is completed simultaneously with achievement of maximum height.</p> <p>6.3 Stability and vertical alignment maintained before, during and at completion of the designated rotation. Refer to BM 6 <b>Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p>
<p>7. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p>			<p>8. See BM10 <i>Vertical Descent</i>. Speed of descent is the same as that specified in the root figure, unless otherwise specified.</p>
<p>8. An <i>ascending Spin</i> is finished with a <i>Vertical Descent</i>.</p>			



**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
9.			See <i>Spin Allowance</i> .
<b>h) Spin Up 180°:</b> an <i>ascending Spin</i> with a rotation of 180°.	18.0 14.0		See <i>Spin Allowance</i> .
<b>i) Spin Up 360°:</b> an <i>ascending Spin</i> with a rotation of 360°.	19.0 14.0		See <i>Spin Allowance</i> .
<b>j) Combined Spin:</b> a <i>descending Spin</i> of at least 360° followed without a pause by an equal <i>ascending Spin</i> in the same direction. The <i>ascending Spin</i> reaches the same height where the <i>descending Spin</i> started.	38.0 14.0		See requirements for <i>ascending</i> and <i>descending Spins</i> , with uniform motion at the tempo specified in the figure description.
<b>k) Reverse Combined Spin:</b> an <i>ascending Spin</i> of at least 360° followed without a pause by an equal <i>descending Spin</i> in the same direction.	38.0		See requirements for <i>ascending</i> and <i>descending Spins</i> , with uniform motion at the tempo specified in the figure description.
<b>l) Bent Knee Combined Spin:</b> a <i>descending Spin</i> in a <b>Bent Knee Vertical Position</b> of at least 360° followed without a pause by an equal <i>ascending Spin</i> in the same direction in a <b>Bent Knee Vertical Position</b> . The <i>ascending Spin</i> reaches the same height where the <i>descending Spin</i> started.	30.0 10.0		See requirements for <i>ascending</i> and <i>descending Spins</i> , with uniform motion at the tempo specified in the figure description.

**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>9 m) Reverse Bent Knee Combined Spin:</b> an ascending Spin in a <b>Bent Knee Vertical Position</b> of at least 360° followed without a pause by an equal descending Spin in the same direction in a <b>Bent Knee Vertical Position</b>.</p>	30.0		See requirements for ascending and descending Spins, with uniform motion at the tempo specified in the figure description.

**Spins Allowance**



- The acceptable allowance for a *Continuous Spin* is up to 180° less than/more than the required rotation.

The acceptable allowance for other *Spins* (180° Spin, 360° Spin, 720° Spin, Twist Spin, Spin Up 180°, Spin Up 360°) is up to ¼ less than/more than the required rotation. There is no Spin allowance for Combined Spin.

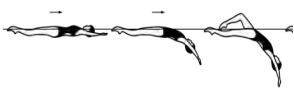

Clarification on NVT: *Descending Spins'* NVT include the *Vertical Descent* value. The drawings showing ankle level before submersion are to indicate the water level to meet after the required rotation. Consequently, the drawings in the boxes showing the descent portion from ankles to submerged descent indicate NVT O.

Clarification on Vertical Descent: If the athlete clearly and purposefully tucks from ankles (or above ankles) in a *Vertical Decent* this would be an incomplete Basic Movement resulting in a zero (O). If the athlete is making an attempt to submerge in the Vertical Position and the position collapses at the very end of the movement this can be considered a deduction.

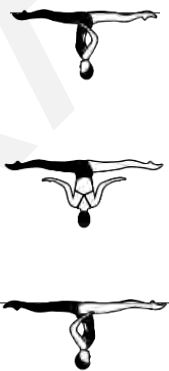
**11.2.14 BM 14 To Assume a Surface Arch Position/A Surface Arch Position is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.</p>			1. See BP 1 Back Layout Position.
<p>2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.</p>	12.0		2. Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 13 <b>Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line.

**11.2.15 BM 15 To Assume a Bent Knee Surface Arch Position/A Bent Knee Surface Arch is Assumed**

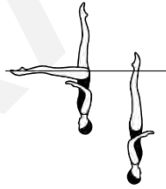
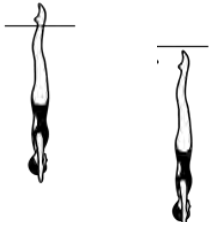
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.</p>			<p>1. See BP 1 <b>Back Layout Position</b>.</p>
<p>2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.</p>	17.5		<p>2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b>. Hip height remains constant. Hip joints on a horizontal line.</p> <p>2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b>.</p>

**11.2.16 BM 16 Ariana Rotation**

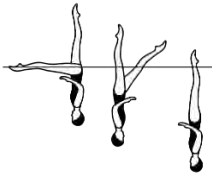
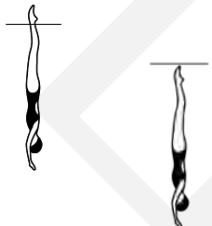
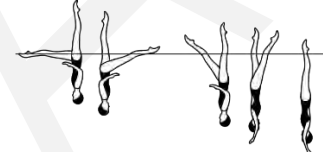
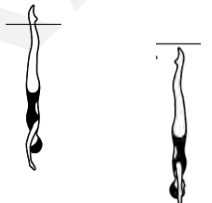
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Split Position</b> maintaining the relative position of the legs to the surface of the water the hips rotate 180°.</p>	17.0		<p>1.1 See BP 16a <b>Surface Split Position</b>.</p> <p>1.2 The trunk turns 180° around its longitudinal axis, while the legs rotate with no lateral movement at the surface of the water.</p> <p>1.3 Height and extension of the <b>Split Position</b> is maintained throughout.</p> <p>1.4 Uniform motion throughout.</p> <p>1.5 Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>1.6 Hip joints and shoulder joints on a horizontal line with both alignments 'square' and parallel to each other.</p>

**11.2.17 BM 17 Helicopter Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Fishtail Position</b> the horizontal leg is lifted while closing into the vertical leg to assume a <b>Vertical Position</b> during a descending rotation and is completed as the ankles reach the surface of the water.</p>			<p>1.1 See BP 8 <b>Fishtail Position</b>. The legs are joined while descending and rotating to assume a BP 6 <b>Vertical Position</b> at ankle level. This position is reached as the legs are joined and the rotation is completed.</p> <p>1.2 The vertical leg maintains the vertical line throughout the rotation.</p> <p>1.3 Longitudinal axis is maintained throughout the rotation.</p> <p>1.4 Unless otherwise specified, the tempo of the rotation and descent is uniform and at the same speed as the root figure.</p> <p>1.5 Refer to Section BM 13 <i>Spins</i> and <i>Spin Allowances</i>.</p>

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>a) Spinning 180°</b></p> <p>1. <b>Spinning 180°</b>: A descending <i>Spin</i> with a rotation of 180°.</p>	12.5		<p>1. Refer to BM 17 <i>Helicopter Rotation</i> Step 1 Major Desired Actions.</p>
<p>2. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	0		<p>2. See BP 6 <b>Vertical Position</b> and BM 10 <i>Vertical Descent</i>. The tempo of the descent is uniform and at the same speed as the rest of the figure.</p>

**BM 17 Helicopter Rotation (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<b>b) Spinning 360°</b>			
1. <i>Spinning 360°: A descending Spin</i> with a rotation of 360°.	17.5		1. Refer to BM 17 <i>Helicopter Rotation</i> Step 1 Major Desired Actions.
2. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	0		2. See BP 6 <b>Vertical Position</b> and BM 10 <i>Vertical Descent</i> . The tempo of the descent is uniform and at the same speed as the rest of the figure.
<b>c) Continuous Spin 720°</b>			
1. <b>Continuous Spin 720°:</b> a <i>descending Spin</i> with a rapid rotation of 720° (2 rotations), completed as the ankles reach the surface of the water and continues through submergence.	29.5		1. Refer to BM 17 <i>Helicopter Rotation</i> Step 1 Major Desired Actions.
2. Maintaining a <b>Vertical Position</b> the body continues its rotation and descends along its longitudinal axis until the toes are submerged.	0		2. See BP 6 <b>Vertical Position</b> and BM 10 <i>Vertical Descent</i> . The <i>Vertical Descent</i> is performed rapidly.

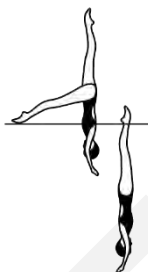
**BM 17 Helicopter Rotation (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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**d) Rapid Airborne Spinning 180°**

1. **Rapid Airborne Spinning 180°** from an airborne **Fishtail Position** the horizontal leg is rapidly lifted while closing into the vertical leg to a **Vertical Position** during a rapid *descending Spin* with a rotation of 180° and is completed as the ankles reach the surface of the water.

17.5



1.1 See BP 8 airborne **Fishtail Position**. The legs are rapidly joined while rapidly descending and rotating to assume a BP 6 **Vertical Position** at ankle level. This position is reached as the legs are joined and the rotation is completed.

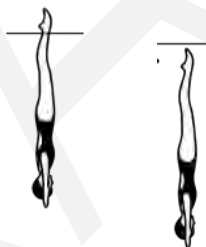
1.2 The vertical leg maintains the vertical line throughout the rotation.

1.3 Longitudinal axis is maintained throughout the rotation.

1.4 Refer to Section BM 13 *Spins* and *Spin* allowances.


2. Maintaining a **Vertical Position** the body rapidly descends along its longitudinal axis until the toes are submerged.

0



2. See BP 6 **Vertical Position** and BM 10 *Vertical Descent*. The *Vertical Descent* is performed rapidly.

**11.2.18 BM 18 Fouetté Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>Fouetté Rotation</b></p> <p>1. From a <b>Fishtail Position</b> with the horizontal leg leading toward the vertical leg a rapid 180° rotation is executed as the front leg bends to assume a <b>Bent Knee Vertical Position</b>. The bent leg rapidly extends to a <b>Fishtail Position</b>.</p>	19.0		<p>1.1 A rapid rotation of 180° and simultaneous bending of the horizontal leg to assume a BP 14c <b>Bent Knee Vertical Position</b>.</p> <p>1.2 The bent leg rapidly extends to a BP 8 <b>Fishtail Position</b>.</p> <p>The water level remains constant throughout.</p> <p>1.4 Vertical alignment of the vertical leg and trunk maintained throughout.</p> <p>1.5 Stability and control evident.</p> <p>1.6 Rapid uniform motion throughout.</p> <p>1.7 Longitudinal axis maintained throughout the rotation.</p> <p>1.8 Rotation allowances as in BM 12 <i>Twists</i>.</p>

**11.3 ANALYSIS OF YOUTH WORLD AQUATICS FIGURES 2022-2025**

Section	Group	Figure Number	Figure Name	DD
<b>A</b>	<b>1</b>	307e	Flying Fish Spinning 360°	2.9
		437	Cyclone, Open 180°	2.6
	<b>2</b>	308h	Barracuda Airborne Split Spin Up 180°	2.9
		407	Swordfish Straight Leg Ariana Rotation	2.6
<b>B</b>	<b>3</b>	356f	Whip Continuous Spin 720°	3.0
		441	Saturn	2.5
	<b>4</b>	352	Venus	3.0
		240i	Albatross Spin up 360°	2.5
<b>C</b>	<b>5</b>	140j	Flamingo Bent Knee Combined Spin 360° + 360°	3.1
		421	Walkover Back Closing 360°	2.4
	<b>6</b>	440d	Ipanema Spinning 180°	3.1
		154f	London Continuous Spin 720°	2.4



**11.3.1 Figure – 307e**
**FLYING FISH SPINNING 360°**
**DIFFICULTY – 2.9**

From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Piked Position**, with the toes just below the surface of the water. A *Thrust* is executed to a **Vertical Position** and without loss of height one leg is rapidly lowered to a **Fishtail Position**, and without a pause the horizontal leg is rapidly lifted to a **Vertical Position**. A *Spinning 360°* is executed at the same tempo as the *Thrust*.
















							Total
NVT =	7.0	31.0	18.5	14.0	39.0	0	109.5
PV=	0.64	2.83	1.69	1.28	3.56	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Back Layout Position</b> the legs are raised to vertical as the body is submerged to a <b>Back Pike Position</b> with the toes just below the surface of the water.</p>	7.0	 	<p>1.1 See BP 1 <b>Back Layout</b> and BP 11 <b>Back Pike Positions</b>.</p> <p>In the submerged <b>Back Pike Position</b>, the hips are directly beneath the position they occupied in the <b>Back Layout Position</b>.</p> <p>1.2 The pike is held only long enough to define the position and complete the transition.</p>
<p>2. A <i>Thrust</i> is executed to a <b>Vertical Position</b> and with no loss of height one leg is rapidly lowered to a <b>Fishtail Position</b>, and without a pause the horizontal leg is rapidly lifted to a <b>Vertical Position</b>.</p>	31.0		<p>2.1 See BP 6 <b>Vertical Position</b> and BP 8 <b>Fishtail Positions</b>.</p> <p>Rapid speed evident from the BM 9 <i>Thrust</i> until completion of the figure.</p>
	18.5		<p>2.2 Stability in BP 6 <b>Vertical Position</b> evident prior to the lowering of the leg to BP 8 airborne <b>Fishtail Position</b> and prior to the descent.</p>
	14.0		<p>2.3 From the BP 6 <b>Vertical Position</b> to the BP 8 airborne <b>Fishtail Position</b> the trunk and vertical leg maintain vertical alignment.</p>


**Figure – 307e FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**

Figure Description	NVT	Diagrams	Major Desired Actions
<i>Spin</i> 360° is executed at the same tempo as the Thrust.	39.0		Refer to Section BM 13 Spins & Spin Allowances.
4. The <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i> .	0		


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.

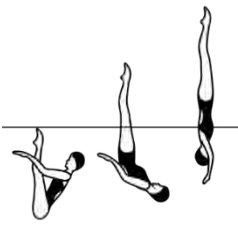
**Figure – 307e FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

**Figure – 307e FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**
**BM 9 Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a Submerged <b>Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b>.</p> <p>2. Maximum height desirable.</p>	31.0		<p>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</p> <p>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</p> <p>1.3 Obvious increase in speed from the initiation of body unrolling through the vertical upward movement.</p> <p>2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.</p>




**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.



Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	.2
Medium Deviation	31° – 45°	.5
Large Deviation	More than 45°	1.0

**Figure – 140g FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**
**BM3 Spin**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b> .			1. See BP 6 <b>Vertical Position</b> . Height and position attained before the <i>Spin</i> begins.
2. The body remains on its longitudinal axis throughout the rotation.			2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.
3. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.			3.1 Stability and vertical alignment before, during and at completion of the designated rotation. 3.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.
<b>e) 360° Spin/Spinning 360°:</b> a <i>descending Spin</i> with a rotation of 360°.	39.0 (rapid)		See <i>Spin</i> Allowance.

**BM 10 Vertical Descent - from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	0	 	1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and rapid.

**Figure – 437 CYCLONE OPEN 180°**
**DIFFICULTY – 2.6**

From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. The legs are simultaneously lifted to a **Vertical Position** as a *Twirl* is executed. Continuing in the same direction the legs are opened symmetrically to a **Split Position** as a 180° rotation is executed. A *Walkout Front* is executed.







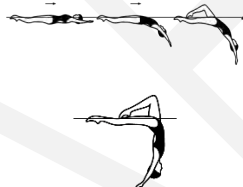
						Total
NVT=	17.5	29.0	20.0	23.0	7.0	96.5
PV =	1.81	3.01	2.07	2.38	0.73	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed.

17.5



1. See BP 1 **Back Layout Position**, BP 14d **Bent Knee Surface Arch Position** and BM 15 *To Assume a Bent Knee Surface Arch Position*.  
Continuous uniform movement from **Back Layout Position** to **Bent Knee Surface Arch Position**.

2. The legs are simultaneously lifted to a **Vertical Position** as a *Twirl* is executed.

29.0

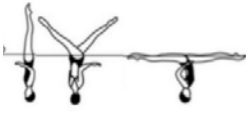




2.1 See BP 6 **Vertical Position** and BM 12c *Twirl*.


Trunk alignment maintained between hips and shoulders. Hips and shoulders aligned horizontally and 'square'.  
2.2 Straightening of the bent leg is completed simultaneously with completion of the *Twirl*.  
A rapid 180° rotation is executed with minimal lateral movement.

2.3 The hips maintain constant height and are the pivot point for the lift to **Vertical Position**.

**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**

Figure Description	NVT	Diagrams	Major Desired Actions
3. Continuing in the same direction the legs are opened symmetrically to a <b>Split Position</b> as a 180° rotation is executed.	20.0		3. With continuous motion the body turns 180° on its longitudinal axis as the legs lower simultaneously to BP 16a <b>Surface Split Position</b> . Hip level remains constant, and legs are equidistant from the surface of the water at all times.
4. A <i>Walkout Front</i> is executed.	23.0	 	4. See BM 6a <i>Walkout Front</i> and BM 5 <i>Arch to Back Finish Action</i> .
	7.0		


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.		The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.


**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BP 14 Bent Knee Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p><b>d) Bent Knee Surface Arch Position</b></p> <p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>1.1 In BP 13 <b>Surface Arch Position</b> shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p> <p>1.2 Hips at the surface of the water.</p> <p>2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>

**BP 6 Vertical Position**


Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p> <p>2. Head (ears specifically), hips and ankles in line.</p>		<p>1. Full extension of the body.</p> <p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**BP 16 Split Position**


Body Position Description	Diagrams	Major Desired Actions
<p>1. Legs evenly split forward and back.</p> <p>2. The legs are parallel to the surface of the water.</p> <p>3. Lower back arched, with hips, shoulders, and head on a vertical line.</p> <p>4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>1. Full extension of the legs at or above the surface of the water.</p> <p>4. Flat split.</p> <p>Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p>





**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BP 16 Split Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<b>a) Surface Split Position</b> 1. Legs are dry at the surface of the water.		1. Full extension of the legs. Crotch and legs dry at the surface of the water.


**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hips joints at the surface of the water.


**BM 15 To Assume a Bent Knee Surface Arch Position/ A Bent Knee Surface Arch is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> .
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	17.5		2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line. 2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b> .

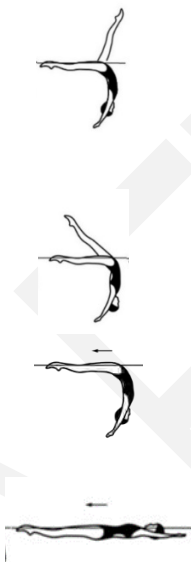
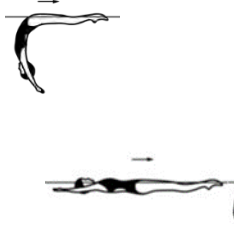
**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BM 12 Twist**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Twist</i> is a rotation at a sustained height.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p>			<p>1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the <i>Twist</i>. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.</p>
<p>c) <b>Twirl</b>, a rapid <i>Twist</i> of 180°. For 437 Cyclone Open 180° the <i>Twirl</i> starts in a BP 14d <b>Bent Knee Surface Arch Position</b> and is completed in the BP 6 <b>Vertical Position</b>.</p>	29.0		<p>c) The acceptable allowance for <math>\frac{1}{2}</math> <i>Twist</i> rotations is up to <math>\frac{1}{4}</math> less than/more than the required rotation.</p> <p>Definite increase in speed from the root figure. Stability of body alignment and height remains constant during and after completion of the <i>Twirl</i>.</p>

**BM 6 Walkout**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>

**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BM 6 Walkout (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>a) Walkout Front</b></p> <p>2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a <b>Surface Arch Position</b> and with continuous movement an <i>Arch to Back Layout Position</i> is executed.</p>	23.0		<p>2.1 Hip height remains constant and at the surface of the water.</p> <p>2.2 Arcing leg moves continuously with uniform motion.</p> <p>2.3 Both legs maintain full extension.</p> <p>2.4 The trunk remains stationary until the feet join.</p> <p>2.5 No pause in BP 13 <b>Surface Arch Position</b>, however an accurate surface arch must be evident before the body begins to rise and straighten.</p> <p>2.6 Foot first surfacing motion begins when the feet are joined.</p> <p>2.7 See BP 13 <b>Surface Arch Position</b> and BM 5 <i>Arch to Back Layout Position</i>.</p>
<p><b>BM 5 Arch to Back Layout Position</b></p> <p>1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.</p>	7.0		<p>1. See BP 13 <b>Surface Arch Position</b>. Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.</p>

**11.3.2 Figure – 308h 3 AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9**

From a **Back Layout Position** the legs are raised to a vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water. All remaining movements are performed rapidly. A *Rocket Split* is executed. A *Vertical Descent* is executed and is completed as the ankles reach the surface of the water. A *Spin Up 180°* is executed. A *Vertical Descent* is executed.




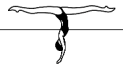




								Total
NVT=	7.0	31.0	17.0	13.0	13.0	20.0	13.0	114
PV =	0.61	2.72	1.49	1.14	1.14	1.75	1.14	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water.

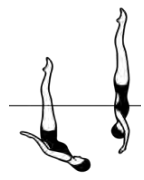
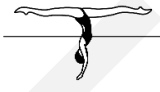





7.0




1.1 See BP 1 **Back Layout Position** and BP 11 **Back Pike Position**. In the submerged Back Pike Position the hips are directly beneath the position they occupied in the Back Layout Position.

1.2 The pike is held only long enough to define the position and complete the transition.


**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9  
(cont.)**

Figure Description	NVT	Diagrams	Major Desired Actions
2. A <i>Rocket Split</i> is executed.			
	31.0		2.1 See BM 9 <i>Thrust</i> and BM 11 <i>Rocket Split</i> . Rapid speed evident from the BM 9 <i>Thrust</i> until completion of the figure.
	17.0		2.2 Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.
	13.0		2.3 See BP 16 <b>Split Position</b> and BP 16b <b>Airborne Split Position</b> . Full extension of the legs split evenly and completely above and parallel to the surface of the water followed by a rejoin to <b>Vertical Position</b> .
3. A <i>Vertical Descent</i> is executed and is completed as the ankles reach the surface of the water	13.0		2.4 BP 6 <b>Vertical Position</b> evident prior to descent.
			3. See BM 10 <i>Vertical Descent</i> . Must be rapid and remain on the same vertical line as the <i>Thrust</i> and is completed as the ankles reach the surface of the water.
4. A <i>Spin Up 180°</i> is executed.	20.0		4. See BM 13i <i>Spin Up 180°</i> With the water level at the ankles a rapid <i>ascending Spin</i> of 180° is executed until a water level is established between the knees and hips. Stability and vertical alignment maintained throughout the <i>Spin Up</i> .
5. A <i>Vertical Descent</i> is executed.	13.0		5. See BM 10 <i>Vertical Descent</i> . Must be rapid and remain on the same vertical line as the <i>Thrust</i> throughout submergence.


**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9  
(cont.)**
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p> <p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p> <p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>


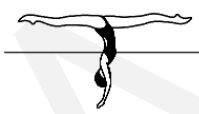
**BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form an acute angle of 45° or less.</p> <p>2. Legs extended and together.</p> <p>3. Trunk extended with the back straight and head in line.</p>		<p>1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.</p> <p>2. Full extension of the legs, ankles, and feet.</p> <p>3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.</p>

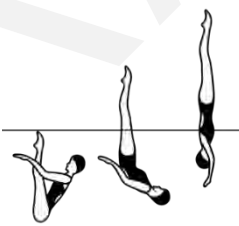
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p> <p>2. Head (ears specifically), hips and ankles in line.</p>		<p>1. Full extension of the body.</p> <p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180°  
 (cont.)**
**DIFFICULTY – 2.9**
**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
<ol style="list-style-type: none"> <li>1. Legs evenly split forward and back.</li> <li>2. The legs are parallel to the surface of the water.</li> <li>3. Lower back arched, with hips, shoulders, and head on a vertical line.</li> <li>4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</li> </ol>		<ol style="list-style-type: none"> <li>1. Full extension of the legs at or above the surface of the water.</li> </ol>
<p><b>b) Airborne Split Position</b></p> <ol style="list-style-type: none"> <li>1. Legs are above the surface of the water.</li> </ol>		<ol style="list-style-type: none"> <li>4. Flat split.</li> </ol> <p>Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p> <ol style="list-style-type: none"> <li>1.1 Full extension of the legs completely above the surface of the water. Maximum height is desirable.</li> <li>1.2 Both legs equidistant from the surface of the water.</li> </ol>

**BM 9 Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<ol style="list-style-type: none"> <li>1. From a Submerged <b>Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b>.</li> </ol>	31.0		<ol style="list-style-type: none"> <li>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</li> <li>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</li> <li>1.3 Obvious increase in speed from initiation of body unrolling through vertical upward movement.</li> </ol>

**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9  
(cont.)**
**BM 9 Thrust (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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2. Maximum height desirable.

2. Maximum height and BP  
**6 Vertical Position**  
 achieved simultaneously.

**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	.2
Medium Deviation	31° – 45°	.5
Large Deviation	More than 45°	1.0

**BM 11 Rocket Split**

Body Position Description	Diagrams	Major Desired Actions
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1. A *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split simultaneously and rapidly to assume an **Airborne Split Position** and rejoin to a **Vertical Position**.

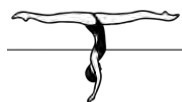
31.0



17.0



13.0



1.1 See BM 9 *Thrust* (steps 1.1 to 2), BP 11 **Back Pike Position**, BP 6 **Vertical Position**, BP 16b **Airborne Split Position**.

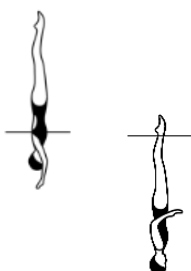
1.2 The toes are just below the surface of the water.

1.3 Full extension of the legs above and parallel to the surface of the water.

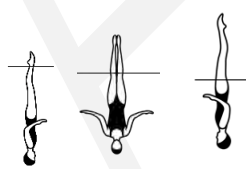
1.4 The legs split evenly and rejoin in the same vertical line. No travel permitted.



**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9  
(cont.)**
**BM 10 Vertical Descent – from Thrust to ankles**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the ankles reach the surface of the water.</p>	13.0		<p>1. See BP 6 <b>Vertical Position</b>. The <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i>.</p>

**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>6. An <i>ascending Spin</i> begins with the water level at the ankles.</p> <p><b>h) Spin Up 180°:</b> an <i>ascending Spin</i> with a rotation of 180°.</p>	20.0		<p>1. See BP 6 <b>Vertical Position</b>.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.</p> <p>6.1 Body rises and rotates simultaneously, evenly, and rapidly.</p> <p>6.2 The designated rotation is completed simultaneously with achievement of maximum height.</p> <p>6.3 Stability and vertical alignment maintained before, during and at completion of the <i>Spin Up</i>. BP 6 <b>Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p> <p>The acceptable allowance for a <i>Spin Up 180°</i> rotation is up to ¼ less than/more than the required rotation.</p> <p>7. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p>

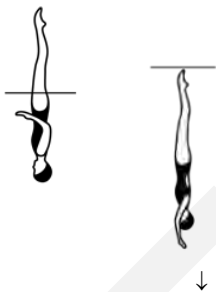
**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9  
(cont.)**

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

13.0



1. See BP 6 **Vertical Position**. The *Vertical Descent* is executed rapidly.

**11.3.3 Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION - DIFFICULTY 2.6**

From a **Front Layout Position** the back arches more as one leg is lifted in a 180° arc over the surface of the water to a **Split Position**. Maintaining the relative position of the legs to the surface of the water an *Ariana Rotation* is performed. A *Walkout Front* is executed.






					Total
NVT=	48.0	17.0	23.0	7.0	95
PV =	5.05	1.79	2.42	0.74	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** the back arches more as one leg is lifted in a 180° arc over the surface of the water to a **Split Position**.

48.0



1.1 See BP 2 **Front Layout Position** and BP 16a **Surface Split Position**.

The lifting of the leg and arching of the back occur simultaneously. The foot of the lifted leg comes off the surface of the water as the head goes under the surface of the water.





1.2 There is uniform continuous motion as the leg is lifted in a 180° arc over the surface of the water to a **Surface Split Position**.

1.3 The hips remain stationary, maintain constant height and are the pivot point for the body rotation.



1.4 The head is in vertical alignment with the hips when the foot of the arcing leg passes the vertical position.

1.5 The non-arc leg remains fully extended and at the surface of the water.

**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
(cont.)**

Figure Description	NVT	Diagrams	Major Desired Actions
2. Maintaining the relative position of the legs to the surface of the water an <i>Ariana Rotation</i> is performed.	17.0	 	2. See BM 16 <i>Ariana Rotation</i> .
3. A <i>Walkout Front</i> is executed.	23.0		3. See BM 6a <i>Walkout Front</i> and BM 5 <i>Arch to Back Layout Position</i> .
	7.0		



**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.


**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back.		1. Full extension of the legs at or above the surface of the water.
2. The legs are parallel to the surface of the water.		
3. Lower back arched, with hips, shoulders, and head on a vertical line.		


**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
 (cont.)**
**BP 16 Split Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p>4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>4. Flat split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p>
<p><b>a) Surface Split Position</b></p> <p>1. Legs are dry at the surface of the water.</p>		<p>1. Full extension of the legs. Crotch and legs dry at the surface of the water.</p>

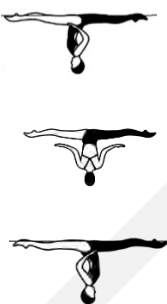
**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p>
<p>2. Legs together and at the surface of the water.</p>		<p>2. Hips joints at the surface of the water.</p>


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>

**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
 (cont.)**
**BM 16 Ariana Rotation**



Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Split Position</b> maintaining the relative position of the legs to the surface of the water the hips rotate 180°.	17.0		1.1 See BP 16a <b>Surface Split Position</b> . 1.2 The trunk turns 180° around its longitudinal axis, while the legs rotate horizontally with no lateral movement at the surface of the water. 1.3 Height and extension of the <b>Split Position</b> is maintained throughout. 1.4 Uniform motion throughout. 1.5 Lower back arched with hips, shoulders, and head on a vertical line. 1.6 Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.

**BM 6 Walkouts**

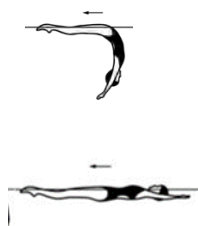
Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. These movements start in a <b>Split Position</b> unless otherwise specified in the figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.			1. See BP 16a <b>Surface Split Position</b> .

**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6 (cont.)**

**BM 6 Walkouts (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>a) Walkout Front</b></p> <p>2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a <b>Surface Arch Position</b> and with continuous movement an <i>Arch to Back Layout Position</i> is executed.</p>	23.0		<p>2.1 Hip height remains constant and at the surface of the water.</p> <p>2.2 Arcing leg moves continuously with uniform motion.</p> <p>2.3 Both legs maintain full extension.</p> <p>2.4 The trunk remains stationary until the feet join.</p> <p>2.5 No pause in BP 13 <b>Surface Arch Position</b>, however an accurate surface arch must be evident before the body begins to rise and straighten.</p> <p>2.6 Foot first surfacing motion begins when the feet are joined.</p> <p>2.7 See BP 13 <b>Surface Arch Position</b> and BM 5 <i>Arch to Back Layout Position</i>.</p>
	7.0		

**BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.</p>	7.0		<p>1. See BP 13 <b>Surface Arch Position</b>. Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.</p>

**11.3.4 Figure – 356f**
**WHIP CONTINUOUS SPIN 720°**
**DIFFICULTY – 3.0**

From a **Front Layout Position** a *Front Pike Position* is assumed. The legs are lifted to **Vertical Position**. All remaining movements are performed rapidly. One leg is lowered to a **Fishtail Position** and without a pause is lifted to a **Vertical Position**. Without a pause a *Continuous Spin 720°* is executed.









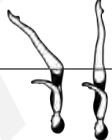



						Total
NVT=	6.0	33.0	22.5	20.5	34.0	116
PV =	0.52	2.84	1.94	1.77	2.93	10



Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> , a <i>Front Pike Position</i> is assumed.	6.0	 	1. See BP 2 <b>Front Layout</b> , BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . Smooth even movement downwards of the trunk.
2. The legs are lifted to a <b>Vertical Position</b> .	33.0		2.1 See BP 6 <b>Vertical Position</b> . The trunk remains on the vertical line as the legs are lifted. 2.2 Maximum height and <b>Vertical Position</b> achieved simultaneously. 2.3 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition.
3. One leg is lowered to a <b>Fishtail Position</b> and without a pause is lifted to a <b>Vertical Position</b> .	22.5		3.1 This action is performed rapidly. See BP 8 <b>Fishtail Position</b> .
	20.5		3.2 Height is constant as one leg is lowered and then lifted with the trunk and the vertical leg each maintaining vertical alignment.





**Figure – 356f WHIP CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 3.0**

Figure Description	NVT	Diagrams	Major Desired Actions
4. Without a pause a <i>Continuous Spin 720°</i> is executed.	34.0		4. See BM 13 <i>Spins</i> and 13f <i>Contin Spin</i>


**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.


**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

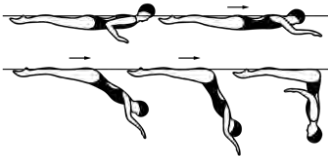
**Figure – 356f WHIP CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 3.0**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.


**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b> . The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.	6.0		1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b> . Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously. 1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b> .

**Figure – 356f WHIP CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 3.0**
**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p> <p>The body remains on its longitudinal axis throughout the rotation.</p> <p>A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.</p>			<p>See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p> <p>Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water.</p>
<p>f) <i>Continuous Spin</i>: a <i>descending Spin</i> with a rapid rotation of 720° (2) which is completed as the ankles reach the surface of the water and continues through submergence.</p> <p>Continuous Spin 720° shown →</p>	<p>34.0 (720°) (rapid)</p>		<p>The acceptable spin allowance for a <i>Continuous Spin</i> is up to 180° less than/more than the required rotation.</p> <p>5 f) A <i>Continuous Spin</i> must achieve and maintain a rapid rotation throughout.</p>

**11.3.5 Figure – 441 SATURN**
**DIFFICULTY – 2.5**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted to assume a **Knight Position**. Maintaining the vertical alignment, the body rotates 180° to assume a **Fishtail Position**. Continuing in the same direction a *Twirl* is executed as the horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.







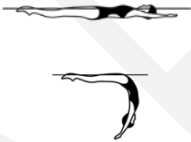





						Total
NVT=	12.0	23.5	14.0	23.5	14.0	87
PV =	1.38	2.70	1.61	2.70	1.61	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> a <b>Surface Arch Position</b> is assumed.	12.0		1. See BP 1 <b>Back Layout Position</b> , BP 13 <b>Surface Arch Position</b> and BM 14 <i>To Assume a Surface Arch Position</i> .  Continuous uniform movement from <b>Back Layout Position</b> to <b>Surface Arch Position</b> .
2. One leg is lifted to assume a <b>Knight Position</b> .	23.5		2.1 See BP 17 <b>Knight Position</b> . Horizontal alignment of hips and shoulders 'square' and maintained throughout the lift to <b>Knight Position</b> .  2.2 Height and full extension of the legs maintained throughout the lifting of the leg.
3. Maintaining the vertical alignment the body rotates 180° to assume a <b>Fishtail Position</b> .	14.0		3.1 See BP 8 <b>Fishtail Position</b> . The vertical leg remains stationery and height remains constant throughout the rotation.  3.2 The foot of the horizontal leg is at the surface of the water and not above or below the surface of the water.  3.3 Full extension of both legs throughout the 180° rotation.


**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**

Figure Description	NVT	Diagrams	Major Desired Actions
4. Continuing in the same direction a <i>Twirl</i> is executed as the horizontal leg is lifted to a <b>Vertical Position</b> .	23.5		<p>4.1 See BP 6 <b>Vertical Position</b> and BM 12c <i>Twirl</i>.</p> <p>Trunk alignment maintained beneath hips and shoulders.</p> <p>4.2 Hips and shoulders aligned horizontally and 'square'.</p> <p>4.3 The lifting of the horizontal leg to <b>Vertical Position</b> and the completion of the <i>Twirl</i> occur simultaneously.</p> <p>4.4 A rapid 180° rotation is executed with minimal lateral movement.</p>
5. A <i>Vertical Descent</i> is executed.	14.0		5. See BM 10 <i>Vertical Descent</i> performed at the same tempo as the beginning of the figure to the <b>Fishtail Position</b> .


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

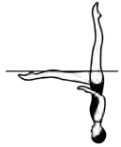
**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**
**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p>		<p>1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p>
<p>2. Legs together and at the surface of the water.</p>		<p>2. Hips joints at the surface of the water.</p>


**BP 17 Knight Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Arch is in the lower part of the spine only.</p>
<p>2. One leg vertical.</p>		<p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p>
<p>3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.</p>		<p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>



**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.</p>		<p>1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.</p>

**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 14 To Assume a Surface Arch Position/A Surface Arch Position is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 Back Layout Position.
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	12.0		2. Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 13 <b>Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line.

**BM 12 Twists**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A Twist is a rotation at a sustained height.			1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the Twist. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.

**Figure – 441 SATURN (cont.)**

**DIFFICULTY – 2.5**

**BM 12 Twists (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>c) <b>Twirl</b>, a rapid <i>Twist</i> of 180°.</p> <p>For 441 Saturn the Twirl starts in a BP 8 <b>Fishtail Position</b> and is completed in the BP 6 <b>Vertical Position</b>.</p>	29.0		<p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.</p> <p>The acceptable allowance for ½ Twist rotations is up to ¼ less than/more than the required rotation.</p> <p>Definite increase in speed from the root figure. Stability of body alignment and height remains constant throughout and after completion of the Twirl.</p>

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	14.0		<p>1. See BP 6 <b>Vertical Position</b>. The descent is uniform and at the same tempo as the beginning of the figure to the <b>Fishtail Position</b>.</p>



**11.3.6 Figure – 352 VENUS**
**DIFFICULTY – 3.0**

From a **Front Layout Position** a *Front Pike Position* is assumed. All remaining movements are performed rapidly. One leg is lifted to a **Fishtail Position**. The horizontal leg is bent to assume a **Bent Knee Vertical Position**. The bent leg is extended to vertical as the vertical leg is lowered to become the horizontal leg in **Fishtail Position**. A rotation of 360° is executed in the **Fishtail Position**. The horizontal leg is lifted to **Vertical Position**. A 360° *Spin* is executed.










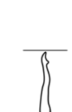

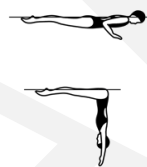
											Total
NVT=	6.0	12.5	12.5	18.5	24.0		20.5	23.0	0	117	
PV =	0.51	1.07	1.07	1.58	2.05		1.75	1.97	0	10	

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** a *Front Pike Position* is assumed.

6.0



1. See BP 2 **Front Layout**, BP 10 **Front Pike Position** and BM 3 *To Assume a Front Pike Position*. Smooth even movement downwards of the trunk.

2. One leg is lifted to a **Fishtail Position**. The horizontal leg is bent to assume a **Bent Knee Vertical Position**.

12.5



2.1 This action is performed rapidly.

2.2 See BP 8 **Fishtail Position**. A clear **Fishtail Position** is shown.

Height and vertical alignment of the trunk is maintained. Stability and control evident.

2.3 See BP 14c **Bent Knee Vertical Position**.

Height, stability, and vertical body alignment maintained throughout the bending of the horizontal leg to assume a **Bent Knee Vertical Position**.








It is important to note that the vertical leg in the **Fishtail Position** must remain the vertical leg in the **Bent Knee Vertical Position**.

The diagram shows the **Fishtail Position** to **Bent Knee Vertical Position** movement performed with the left (L) leg shaded black however either leg can be used to perform the action.



12.5





**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>3. The bent leg is extended to vertical as the vertical leg is lowered to become the horizontal leg in <b>Fishtail Position</b>.</p> <p>It is important to note that the vertical leg in the <b>Bent Knee Vertical Position</b> becomes the horizontal leg in the <b>Fishtail Position</b>.</p> <p>The diagram shows the <b>Bent Knee Vertical Position</b> to the <b>Fishtail Position</b> movement performed with the left (L) leg shaded black however either leg can be used to perform the action.</p>	18.5	 	<p>3.1 This action is performed rapidly.</p> <p>3.2 See BP 14c <b>Bent Knee Vertical Position</b> and BP 8 <b>Fishtail Position</b>.</p> <p>Both legs should move simultaneously to assume a Fishtail Position with height and vertical alignment of the trunk maintained throughout. Stability and control evident.</p>
<p>4. A rotation of 360° is executed in the <b>Fishtail Position</b>.</p>	24.0	 	<p>4.1 This action is performed rapidly.</p> <p>4.2 See BP 8 <b>Fishtail Position</b>. The vertical leg remains stationary and height remains constant throughout the rapid rotation. The foot of the horizontal leg is at the surface of the water and not above or below.</p> <p>4.3 There is full extension of the horizontal leg throughout the 360° rotation in BP 8 <b>Fishtail Position</b>.</p>
<p>5. The horizontal leg is lifted to <b>Vertical Position</b>.</p>	20.5		<p>5.1 This action is performed rapidly.</p> <p>5.2 See BP 8 <b>Fishtail Position</b>. The horizontal leg is lifted to BP 6 <b>Vertical Position</b> with height and vertical alignment of the trunk maintained throughout. Stability and control evident.</p>
<p>6. A 360° <i>Spin</i> is executed.</p>	23.0		<p>6.1 This action is performed rapidly.</p> <p>6.2 See BM 13 <i>Spins</i> and <i>Spin</i> allowances.</p>
	0		


**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.



**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.


**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.</p>		<p>1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.</p>

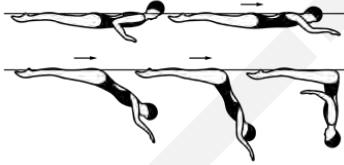
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>

**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A Spin is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>3. The <i>Spin</i> is performed rapidly and is completed with a <i>Vertical Descent</i> executed at the same tempo as the <i>Spin</i>.</p> <p>4. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface of the water.</p>			<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.</p> <p>3. Uniform motion of the <i>Spin</i> and <i>Vertical Descent</i> performed rapidly. See BM 10 <i>Vertical Descent</i>.</p> <p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water.</p>

**Figure – 352 VENUS (cont.)**

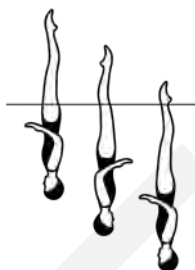
**DIFFICULTY – 3.0**

**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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e) **360° Spin/Spinning 360°**: a descending Spin with a rotation of 360°.

23.0



The acceptable allowance for a 360° Spin is up to ¼ less than/more than the required rotation.

**BM 10 Vertical Descent - from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

0



1. See BP 6 **Vertical Position**. The tempo of the descent is uniform and rapid.

**11.3.7 Figure – 240i**
**ALBATROSS SPIN UP 360°**
**DIFFICULTY – 2.5**

From a **Back Layout Position** with the head leading, the head, hips and feet move along the surface of the water. The hips, legs and feet continue to move along the surface of the water as the body rolls onto the face and a *Front Pike Position* is assumed with the hips occupying the position of the head at the beginning of this action. The legs are lifted simultaneously to a **Bent Knee Vertical Position**. A *Half Twist* is executed. Maintaining a **Bent Knee Vertical Position**, a *Vertical Descent* is executed until the ankle of the extended leg reaches the surface of the water. A *Spin Up 360°* is executed as the bent leg is extended to **Vertical Position**. A *Vertical Descent* is executed.









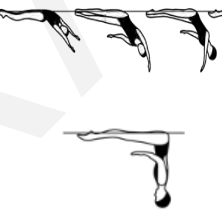





							Total
NVT=	15.0	15.0	15.0	10.0	18.5	14.0	87.5
PV =	1.71	1.71	1.71	1.14	2.11	1.60	10


Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> and BM 3 <i>To Assume a Front Pike Position</i> .
2. The hips, legs and feet continue to move along the surface of the water as the body rolls onto the face and a <i>Front Pike Position</i> is assumed with the hips occupying the position of the head at the beginning of this action.	15.0		2.1 See BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . The body roll, trunk descent and hip movement along the surface of the water occurs simultaneously, with the transition completed as the trunk becomes vertical and the hips replace the head at the surface of the water. 2.2 The hips and head lock into the <b>Front Pike Position</b> simultaneously.
3. The legs are lifted simultaneously to a <b>Bent Knee Vertical Position</b> .	15.0		3. See BP 14c <b>Bent Knee Vertical Position</b> . The trunk remains on the vertical line. The <b>Bent Knee Vertical Position</b> is achieved as the vertical is reached.

**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**


Figure Description	NVT	Diagrams	Major Desired Actions
4. A <i>Half Twist</i> is executed.	15.0		4. See BM 12a <i>Half Twist</i> . The <i>Half Twist</i> is performed in a <b>Bent Knee Vertical Position</b> .
5. Maintaining a <b>Bent Knee Vertical Position</b> , a <i>Vertical Descent</i> is executed until the ankle of the extended leg reaches the surface of the water.	10.0		5. Maintaining the vertical line, stability and control is evident throughout the descent to ankle level.
6. A <i>Spin Up 360°</i> is executed as the bent leg is extended to <b>Vertical Position</b> .	18.5		6.1 See BP 6 <b>Vertical Position</b> and BM 13j <i>Spin Up 360°</i> . With the water level at the ankles an <i>ascending Spin</i> of 360° is executed until a water level is established between the knees and hips. 6.2 Continuous straightening of the bent leg is completed simultaneously with completion of the <i>Spin Up 360°</i> . 6.3 Stability and vertical alignment maintained throughout the <i>Spin Up</i> .
7. A <i>Vertical Descent</i> is executed.	14.0		7. See BM 10 <i>Vertical Descent</i> .




**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>


**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form a 90° angle.</p>		<p>1. Exact 90° angle.</p>
<p>2. Legs extended and together.</p>		<p>2. Full extension of legs, with ankles aligned with hip joints.</p>
<p>3. Trunk extended with the back straight and head in line.</p>		<p>3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.</p>


**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>


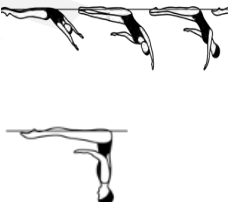
**c) Bent Knee Vertical Position**

<p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>
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**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.


**BM 3 To Assume a Front Pike Position – adapted from Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> . Uniform motion in downward movement of the trunk. Continuous uniform movement from <b>Back Layout Position</b> .
2. The hips, legs and feet continue to move along the surface of the water as the body rolls onto the face and a <i>Front Pike Position</i> is assumed with the hips occupying the position of the head at the beginning of this action.	15.0		2. See BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . Uniform motion in downward movement of the trunk. The body roll, trunk descent and hip movement along the surface of the water occurs simultaneously. The hips and head lock into the <b>Front Pike Position</b> simultaneously.

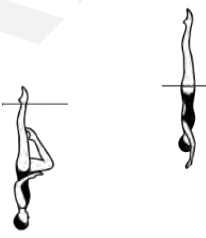
**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BM 12 Twists a) Half Twist in Bent Knee Vertical Position – adapted**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Twist</i> is a rotation at a sustained height.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p>			<p>1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the <i>Twist</i>. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.</p>
<p><b>Half Twist in Bent Knee Vertical Position</b></p> <p>4.</p> <p><b>a) Half Twist.</b> a <i>Twist</i> of 180°.</p>	<p>15.0</p>		<p>4. The <b>Bent Knee Position</b> is maintained throughout the <i>Half Twist</i>.</p> <p>The acceptable allowance for a <i>Half Twist</i> rotation is up to ¼ less than/more than the required rotation.</p>

**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BM 10 Vertical Descent in Bent Knee Vertical Position to ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Bent Knee Vertical Position</b>, the body descends along its longitudinal axis until the ankle of the extended leg reaches the surface of the water.</p>	10.0		<p>1. The tempo of the descent is uniform and at the same speed as the rest of the figure.</p>

**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A Spin is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>6. An ascending <i>Spin</i> begins with the water level at the ankles.  <b>i) Spin Up 360°:</b> an ascending Spin with a rotation of 360°.</p>	18.5		<p>1. See BP 6 <b>Vertical Position</b>.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.</p> <p>6.1 Body rises and rotates simultaneously and evenly.</p> <p>6.2 Continuous straightening of the bent leg is completed simultaneously with completion of the <i>Spin Up 360°</i> and achievement of maximum height.</p> <p>6.3 Stability and vertical alignment maintained before, during and at completion of the <i>Spin Up</i>.  <b>BM 6 Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p> <p>The acceptable allowance for a 360° spin rotation is up to ¼ less than/more than the required rotation.</p>
<p>7. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p>			

**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**

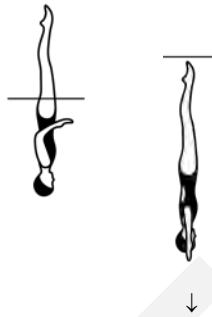
**DIFFICULTY – 2.5**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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**BM 10 Vertical Descent**

1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

14.0



1. See BP 6 **Vertical Position**. The tempo of the descent is uniform and at the same speed as the rest of the figure.

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**11.3.8 Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° DIFFICULTY – 3.1**

A *Ballet Leg* is assumed. The shin of the horizontal leg is drawn along the surface of the water to assume a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to a **Vertical Bent Knee Position**. The bent leg is extended to **Vertical Position**. A rapid *Combined Spin* (360°+360°) is executed followed by a rapid *Vertical Descent*.






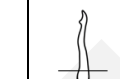


								Total
NVT=	10.5	11.0	7.5	20.0	16.5	40.0	14.0	119.5
PV =	0.88	0.92	0.63	1.67	1.38	3.35	1.17	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. A *Ballet Leg* is assumed.

10.5



1. See BM1B To Assume A Straight Ballet Leg.

11.0



1. See BM1B To Assume A Straight Ballet Leg.

2. The knee, shin and toes of the horizontal leg are drawn along the surface of the water to assume a **Surface Flamingo Position**.

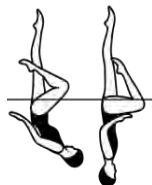
7.5



2. See BP 4a **Surface Flamingo Position**. Height of the ballet leg remains constant.

3. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to a **Bent Knee Vertical Position**.

20.0



3.1 See BP 14c **Bent Knee Vertical Position**. The bent leg moves simultaneously to the **Bent Knee Vertical Position** as the hips are lifted and the trunk unrolls.




3.2 The vertical leg remains perpendicular to the surface of the water.

3.3 All actions are simultaneously completed as maximum height is achieved.


3.4 The **Bent Knee Vertical Position** is assumed under, and in the same plane as the ballet leg of the BP 4a **Surface Flamingo Position**.

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° (cont.)**

**DIFFICULTY – 3.1**

Figure Description	NVT	Diagrams	Major Desired Actions
4. The bent leg is extended to <b>Vertical Position</b> .	16.5		<p>4.1 BP 6 <b>Vertical Position</b> assumed under and in the same plane as the <b>Bent Knee Vertical Position</b>. The height of the <b>Bent Knee Vertical Position</b> is maintained as the bent leg is extended to <b>Vertical Position</b>.</p> <p>4.2 Vertical alignment is maintained during the leg join.</p> <p>4.3 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the <i>Vertical Descent</i>.</p>
6. A rapid <i>Combined Spin</i> (360°+360°) is executed.	39.0		6. See BM 13e <i>Spins</i> .
	0		<p>After completion of the 360° <i>Spin Up</i>, a <i>Vertical Descent</i> is executed at the same tempo as the <i>Spin</i>.</p>

**BP 1 Back Layout Position**


Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° (cont.) DIFFICULTY – 3.1**

**BP 1 Back Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**BP 14 Bent Knee Positions**

Body Position Description	Diagrams	Major Desired Actions
b) Bent Knee Back Layout Position 1. Body extended in Back Layout Position.		1. In BP 1 Back Layout Position ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.
2. The thigh of the bent leg is perpendicular to the surface of the water.		2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.




**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + DIFFICULTY – 3.1**  
**360° (cont.)**


**BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. Body in <b>Back Layout Position</b>.</p> <p>2. One leg extended perpendicular to the surface of the water.</p>		<p>1. See BP 1 <b>Back Layout Position</b>. Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.</p>


**BP 4 Flamingo Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. One leg extended perpendicular to the surface of the water.</p> <p>2. The other leg bent with the mid-calf opposite the vertical leg. Foot, shin, and knee at and parallel to the surface of the water.</p> <p>3. Face at the surface of the water.</p>		<p>1. 90° angle between the extended leg and the surface of the water.</p> <p>2. The top of the bent leg from knee to toes should be dry with the vertical leg extended perpendicular midway between the knee and ankle of the horizontal leg.</p> <p>3. Chest close to the surface of the water with the shoulders back. Ears, shoulder joints and hip joints aligned with the spine straight and extended.</p>

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + DIFFICULTY – 3.1  
360° (cont.)**
**BP 14 Bent Knee Position**




Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip, joints and ankles.</p>

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° (cont.) DIFFICULTY – 3.1**

**BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Begin in a <b>Back Layout Position</b>. One leg remains at the surface of the water throughout.</p>			<p>1. See BP 1 <b>Back Layout Position</b>.</p>
<p>2. The foot of the other leg is drawn along the inside of the extended leg to assume a <b>Bent Knee Back Layout Position</b>.</p>	10.5		<p>2. See BP 14b <b>Bent Knee Back Layout Position</b>. The toe of the bending leg remains in contact with the inside of the extended leg. Minimal drop in hips. Position is held only long enough to demonstrate control and accuracy.</p>
<p>3. The bent leg is straightened without movement of the thigh to assume a <b>Ballet Leg Position</b>.</p>	11.0		<p>3.1 See BP 3a <b>Surface Ballet Leg Position</b>. Height remains constant throughout the movement.</p> <p>3.2 The head and trunk remain stationary throughout.</p>

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN  
360°+360° (cont.)**
**DIFFICULTY – 3.1**
**BM 13 Spin**

Basic Movement Description	NVT	Diagrams	Major Desired Action
<p>1. A Spin is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p><b>j) Combined Spin.</b> a descending <i>Spin</i> of 360° followed without a pause by an equal ascending <i>Spin</i> in the same direction. The ascending <i>Spin</i> reaches the same height where the descending <i>Spin</i> started.</p> <p>3. A rapid <i>Combined Spin</i> (360° + 360°) is executed in uniform motion and is completed with a rapid <i>Vertical Descent</i>.</p> <p>4. A rapid <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.</p> <p>5. A rapid <i>ascending Spin</i> begins with the water level at the ankles.</p> <p>6. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p> <p>7. An ascending <i>Spin</i> is finished with a <i>Vertical Descent</i>.</p>			<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water. The <i>Combined Spin</i> must be rapid. There is <u>no</u> <i>Spin</i> allowance for <i>Combined Spins</i>.</p> <p>3. See BM 10 <i>Vertical Descent</i>.</p> <p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation. 4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water. 5.1 Body rises and rotates simultaneously and evenly. 5.2 The designated rotation is completed simultaneously with achievement of maximum height. 5.3 Stability and vertical alignment maintained before, during and at completion of the designated rotation. <b>BM 6 Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p>

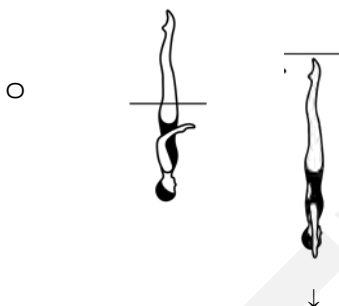
**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN  
360°+360° (cont.)**

**DIFFICULTY – 3.1**

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.



1. See BP 6 **Vertical Position**. The *Vertical Descent* is executed rapidly.

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**11.3.9 Figure – 421 WALKOVER BACK CLOSING 360°**
**DIFFICULTY – 2.4**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted in a 180° arc over the surface of the water to a **Split Position**. With continuous motion a rotation of 360° is executed as the legs are symmetrically lifted and closed to a **Vertical Position**. A *Vertical Descent* is executed.






					Total
NVT=	12.0	29.0	27.0	14.0	82
PV =	1.46	3.54	3.29	1.71	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Surface Arch Position* is assumed.

12.0



1. See BP 1 **Back Layout Position**, BP 13 **Surface Arch Position** and BM 14 *To Assume a Surface Arch Position*.

Continuous movement evident from the **Back Layout Position** to the **Surface Arch Position**.

**Figure – 421 WALKOVER BACK CLOSING 360° (cont.)**

**DIFFICULTY – 2.4**

Figure Description	NVT	Diagrams	Major Desired Actions
2. One leg is lifted in a 180° arc over the surface of the water to a <b>Split Position</b> .	29.0		<p>2.1 Both legs remain fully extended.</p> <p>2.2 Hips remain stationary and aligned horizontally. 2.3 Hip height remains constant and at the surface of the water.</p> <p>2.4 Continuous uniform motion of arcing leg to BP 16a <b>Surface Split Position</b>.</p>
3. With continuous motion a rotation of 360° is executed as the legs are symmetrically lifted and closed to a <b>Vertical Position</b> .	27.0		<p>3.1 Both legs are always equidistant from the surface of the water with a 90° angle between them at the halfway point of the 360° rotation.</p> <p>3.2 The rotation and the closing action of the legs to achieve BP 6 <b>Vertical Position</b> occurs simultaneously.</p> <p>3.3 Height remains constant and longitudinal axis maintained throughout the rotation.</p> <p>3.4 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the descent.</p>
4. A <i>Vertical Descent</i> is executed.	14.0		<p>4. See BM 10 <i>Vertical Descent</i>.</p>


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>


**Figure – 421 WALKOVER BACK CLOSING 360° (cont.)**
**DIFFICULTY – 2.4**
**BP 1 Back Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hips joints at the surface of the water.

**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back. 2. The legs are parallel to the surface of the water. 3. Lower back arched, with hips, shoulders, and head on a vertical line. 4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.		1. Full extension of the legs at or above the surface of the water.  4. Flat split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.

**a) Surface Split Position**


1. Legs are dry at the surface of the water.





1. Full extension of the legs. Crotch and legs dry at the surface of the water.



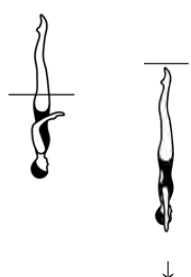
**Figure – 421 WALKOVER BACK CLOSING 360° (cont.)**
**DIFFICULTY – 2.4**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 14 To Assume a Surface Arch Position/A Surface Arch Position is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> .
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	12.0		2. Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 13 <b>Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line.

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and at the same speed as the rest of the figure.

**11.3.10 Figure – 440d**
**IPANEMA SPINNING 180°**
**DIFFICULTY – 3.1**

From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. The horizontal leg is lifted to vertical as the bent leg is straightened to assume a **Vertical Position**. The legs are lowered to a **Front Pike Position**. A rapid 180° rotation is executed as the legs are lifted to a **Vertical Position**. Continuing in the same direction a rapid 180° *Spin* is executed.








							Total
NVT=	17.5	21.0	33.0	33.0	19.0	0	123.5
PV=	1.42	1.70	2.67	2.67	1.54	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed.

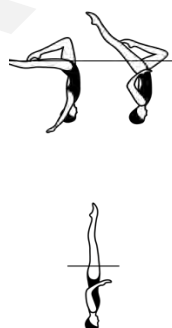
17.5



1. See BP 1 **Back Layout Position**, BP 14d **Bent Knee Surface Arch Position** and BM 15 *To Assume a Bent Knee Surface Arch Position*.  
Continuous uniform movement from **Back Layout Position** to **Bent Knee Surface Arch Position**.

2. The horizontal leg is lifted to vertical as the bent leg is extended to assume a **Vertical Position**.

21.0



2.1 See BP 14d **Bent Knee Vertical Surface Arch Position** and BP 6 **Vertical Position**.

Horizontal alignment of hips and shoulders 'square' and maintained during the lift.


2.2 The bent leg straightens to **Vertical Position** simultaneously with completion of the feet joining. The bent leg is extended upward at the same rate of space and time of the vertical leg.

2.3 The hips maintain constant height and are the pivot point for the lift to **Vertical Position**.


**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**

Figure Description	NVT	Diagrams	Major Desired Actions
3. The legs are lowered to a <b>Front Pike Position</b> .	33.0		3. Without loss of height or horizontal alignment of head, hips and shoulders, the legs are lowered to BP 10 <b>Front Pike Position</b> .
4. A rapid 180° rotation is executed as the legs are lifted to a <b>Vertical Position</b> .	33.0		4. Without loss of height, the body rapidly rotates 180° as it straightens to BP 6 <b>Vertical Position</b> . At the halfway point of the rotation the legs are at a 45° angle to the surface of the water.
5. Continuing in the same direction a rapid 180° <i>Spin</i> is executed.	19.0		5. See BM 13 <i>Spins</i> and BM 13d 180° <i>Spin</i> .


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>d) Bent Knee Surface Arch Position</b></p> <p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p>		<p>1.1 In BP 13 <b>Surface Arch Position</b> shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p> <p>1.2 Hips at the surface of the water.</p>
<p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>



**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form a 90° angle.</p>		<p>1. Exact 90° angle.</p>

**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**
**BP 10 Front Pike Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

**BM 15 To Assume a Bent Knee Surface Arch Position / A Bent Knee Surface Arch is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> .
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	17.5		2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line. 2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b> .

**BM 13 Spin**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b> .			1. See BP 6 <b>Vertical Position</b> . Height and position attained before the <i>Spin</i> begins.
2. The body remains on its longitudinal axis throughout the rotation.			2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.
3. The 180° Spin is executed rapidly and is completed with a Vertical Descent executed rapidly.			3. Uniform motion of the Spin and Vertical Descent each performed rapidly.

**Figure – 440d IPANEMA SPINNING 180° (cont.)**

**DIFFICULTY – 3.1**

**BM 13 Spin (cont.)**

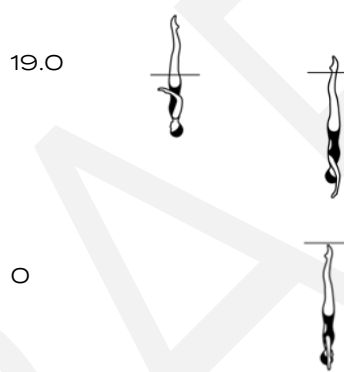
Basic Movement Description	NVT	Diagrams	Major Desired Actions
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4. A *descending Spin* must start at the height of the vertical and be completed as the ankles reach the surface of the water.

4.1 Stability and vertical alignment before, during and at completion of the designated rotation.

4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water.

**d) 180° Spin/Spinning 180°:**  
a *descending Spin* with a rotation of 180°.



d) The acceptable allowance for a 180° spin rotation is up to ¼ less than/more than the required rotation.

**11.3.11 Figure – 154f**
**LONDON CONTINUOUS SPIN 720°**
**DIFFICULTY – 2.4**

A *Ballet Leg* is assumed. A partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water. The trunk unrolls rapidly as the legs are rapidly straightened to assume a **Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and the shins. A *Continuous Spin 720°* is executed.







						Total
NVT	10.5	11.0	7.0	18.0	34.0	81.5
PV	1.29	1.35	0.74	2.45	4.17	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. A *Ballet Leg* is assumed



1. See BM 1 To Assume A *Ballet Leg*.

10.5



1. A *Ballet Leg* is assumed

11





2. A partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water.

7.0




2. BP 9 inverted **Tuck Position** is achieved.


**Figure – 154f LONDON CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 2.4**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>3. The trunk unrolls rapidly as the legs are rapidly straightened to assume a <b>Vertical Position</b> midway between the former vertical line through the hips and the former vertical line through the head and the shins.</p>	18.0		<p>3.1 The trunk unrolls rapidly with BP 6 <b>Vertical Position</b> and maximum height achieved simultaneously.</p> <p>3.2 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the descent.</p>
<p>4. Without a pause a <i>Continuous Spin 720°</i> is executed.</p>	34.0		<p>4. See BM 13 <i>Spins</i> and 13f <i>Continuous Spin</i></p>

**BP 1 Back Layout Position**


Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>

**BP 14 Bent Knee Positions**


Body Position Description	Diagrams	Major Desired Actions
<p>b) Bent Knee Back Layout Position</p> <p>1. Body extended in Back Layout Position.</p>		<p>1. In BP 1 Back Layout Position ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p>
<p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>




**Figure – 154f LONDON CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 2.4**
**BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<b>a) Surface</b> 1. Body in <b>Back Layout Position</b> .  2. One leg extended perpendicular to the surface of the water.		1. See BP 1 <b>Back Layout Position</b> . Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.  2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.


**BP 9 Tuck Position**

Body Position Description	Diagrams	Major Desired Actions
1. Head close to knees.		3. In BP 9 inverted <b>Tuck Position</b> shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.



**BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Begin in a <b>Back Layout Position</b> . One leg remains at the surface of the water throughout.			1. See BP 1 <b>Back Layout Position</b> .

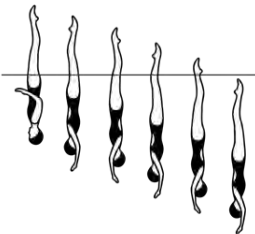
**Figure – 154f LONDON CONTINUOUS SPIN 720° (cont.)**

**DIFFICULTY – 2.4**

**BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
2. The foot of the other leg is drawn along the inside of the extended leg to assume a <b>Bent Knee Back Layout Position</b> .	10.5		2. See BP 14b <b>Bent Knee Back Layout Position</b> . The toe of the bending leg remains in contact with the inside of the extended leg. Minimal drop in hips. Position held only long enough to demonstrate control and accuracy.
3. The bent leg is straightened without movement of the thigh to assume a <b>Ballet Leg Position</b> .	11.0		3.1 See BP 3a <b>Surface Ballet Leg Position</b> . Height remains constant throughout the movement. 3.2 The head and trunk remain stationary throughout.

**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b> .			1. See BP 6 <b>Vertical Position</b> . Height and position attained before the <i>Spin</i> begins.
2. The body remains on its longitudinal axis throughout the rotation.			2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.
3. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.			3.1 Stability and vertical alignment before, during and at completion of the designated rotation. 3.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.
f) <b>Continuous Spin:</b> a <i>descending Spin</i> with a rapid rotation of 720° (2), which is completed as the ankles reach the surface of the water and continues through submergence.	34.0		f) A <i>Continuous Spin</i> must achieve and maintain a rapid rotation throughout. The acceptable allowance for a <i>Continuous Spin</i> is up to 180° less than/more than the required rotation.

**11.4 ANALYSIS OF 12 & UNDER World Aquatics FIGURES 2022-2025**

Group Type	Group Number	Figure Number	Figure Name	DD
<b>Compulsory</b>		106	Straight Ballet Leg	1.6
		301	Barracuda	1.8
<b>Optional</b>	<b>1</b>	359	Front Ariana	2.2
		348	Tower	1.9
	<b>2</b>	363	Water Drop	1.8
		401	Swordfish	2.1
	<b>3</b>	311	Kip	1.6
		227d	Swanita Spinning 180°	1.9

**11.4.1 Compulsory Group**
**11.4.1.1 Figure – 106 STRAIGHT BALLET LEG**
**DIFFICULTY – 1.6**

From a **Back Layout Position**, one leg is raised straight to a **Ballet Leg Position**. The Ballet Leg is lowered.





				Total
NVT=	18.5	11.0	10.5	40
PV =	4.63	2.75	2.63	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position**, one leg is raised straight to a **Ballet Leg Position**.



1. See BM 1B *To Assume A Straight Ballet Leg.*

18.5



2. The Ballet Leg is lowered.

11.0




2. See BM 2 *To Lower a Ballet Leg.*


10.5




**Figure – 106 STRAIGHT BALLET LEG (cont.)**
**DIFFICULTY – 1.6**
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<b>a) Surface</b> 1. Body in <b>Back Layout Position</b> .		1. See BP 1 <b>Back Layout Position</b> . Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.
2. One leg extended perpendicular to the surface of the water.		2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.

**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.		The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.
<b>b) Bent Knee Back Layout Position</b> 1. Body extended in <b>Back Layout Position</b> .		1. In BP 1 <b>Back Layout Position</b> ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.

**Figure – 106 STRAIGHT BALLET LEG (cont.)**
**DIFFICULTY – 1.6**
**BP 14 Bent Knee Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
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**b) Bent Knee Back Layout Position (cont.)**

2. The thigh of the bent leg is perpendicular to the surface of the water.

2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

**BM 1B To Assume a Straight Ballet Leg/A Straight Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** one leg is raised straight to a **Ballet Leg Position**.



1.1 See BP 1 **Back Layout Position**. Ears, shoulder joints, hip joints and ankles of extended legs at maximum horizontal alignment.

18.5



1.2 One leg is raised straight to BP 3a **Surface Ballet Leg Position** while keeping the horizontal alignment of the horizontal leg and trunk with minimal drop of the hips.

1.3 The head and trunk remain stationary throughout.

**BM 2 To Lower a Ballet Leg/A Ballet Leg is lowered**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. From a **Ballet Leg Position** the ballet leg is bent without movement of the thigh to a **Bent Knee Back Layout Position**.



1. See BP 3a **Surface Ballet Leg Position** and BP 14b **Bent Knee Back Layout Position**. Height remains constant throughout the movement.

2. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

11.0



2.1 Full extension in BP 1 **Back Layout Position** to be achieved as the feet are joined.

10.5



2.2 The head and trunk remain stationary throughout.

11.4.1.2 **Figure – 301 BARRACUDA**
**DIFFICULTY – 1.8**

From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water. A *Thrust* is executed to a **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*.





				Total
NVT=	7.0	31.0	13.0	51
PV =	1.37	6.08	2.55	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water.

7.0



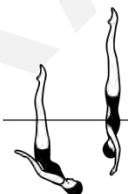
1.1 See BP 1 **Back Layout Position** and BP 11 **Back Pike Position**.

In the submerged **Back Pike Position** the hips are directly beneath the position they occupied in the **Back Layout Position**.

1.2 The pike is held only long enough to define the position and complete the transition.

2. A *Thrust* is executed to **Vertical Position**.

31.0



2.1 See BM 9 *Thrust*. Obvious increase in speed.

2.2 The body unrolls under the legs to assume BP 6 **Vertical Position**.

2.3 Maximum height and clearly defined BP 6 **Vertical Position** prior to initiation of the descent.


**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.


Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	.2
Medium Deviation	31° – 45°	.5
Large Deviation	More than 45°	1.0


**Figure – 301 BARRACUDA (cont.)**
**DIFFICULTY – 1.8**

Figure Description	NVT	Diagrams	Major Desired Actions
3. A <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i> .	13.0		3. See BM 10 <i>Vertical Descent</i> . Must be rapid and remain on the same vertical line as the <i>Thrust</i> .

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**BP 11 Back Pike Position**


Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles, and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.



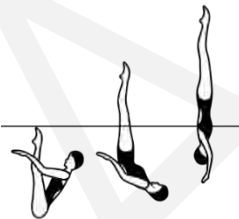
**Figure – 301 BARRACUDA (cont.)**

**DIFFICULTY – 1.8**

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 9 Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Submerged Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b> .	31.0		<p>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</p> <p>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</p> <p>1.3 Obvious increase in speed from the initiation of body unrolling through the vertical upward movement.</p>
2. Maximum height desirable.			2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.

**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	.2
Medium Deviation	31° – 45°	.5
Large Deviation	More than 45°	1.0

**Figure – 301 BARRACUDA (cont.)**

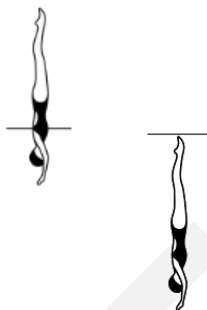
**DIFFICULTY – 1.8**

**BM 10 Vertical Descent – from Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

13.0



1. See BP 6 **Vertical Position**. The *Vertical Descent* is executed at the same tempo as the *Thrust*.

DRAFT

**11.4.2 Optional Group 1**
**11.4.2.1 Figure – 359 FRONT ARIANA**
**DIFFICULTY – 2.2**

From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted in a 180° arc over the surface of the water to a **Split Position**. Maintaining the relative position of the legs to the surface of the water, an *Ariana Rotation* is performed. A *Walkout Front* is executed.


















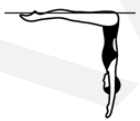
						Total
NVT	6.0	20.0	17.0	23.0	7.0	73
PVT	0.82	2.74	2.33	3.15	0.96	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> a <b>Front Pike Position</b> is assumed.	6.0	 	1. See BP 2 <b>Front Layout</b> , BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . Smooth even movement downwards of the trunk.
2. One leg is lifted in a 180° arc over the surface of the water to a <b>Split Position</b> .	20.0	  	2.1 See 16a <b>Surface Split Position</b> . Constant height and continuous uniform motion to achieve BP 16a <b>Surface Split Position</b> . 2.2 Trunk maintains its vertical alignment, with hips and shoulders 'square'. 2.3 Full extension of the horizontal leg at the surface of the water.
3. Maintaining the relative position of the legs to the surface of the water, an <i>Ariana Rotation</i> is performed.	17.0	 	3. See BP 16a <b>Surface Split Position</b> and BM 16 <i>Ariana Rotation</i> . The trunk turns 180° around its longitudinal axis, while the legs rotate horizontally at the surface of the water, with full extension of the legs maintained throughout.
4. A <i>Walkout Front</i> is executed.	23.0		See BM 6a <i>Walkout Front</i> and BM 5 <i>Arch to Back Layout Position</i> .

**Figure – 359 FRONT ARIANA (cont.)**
**DIFFICULTY – 2.2**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.

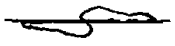
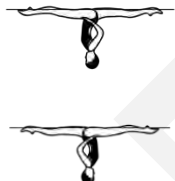
**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.


**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back.		1. Full extension of the legs at or above the surface of the water.
2. The legs are parallel to the surface of the water.		
3. Lower back arched, with hips, shoulders, and head on a vertical line.		



**Figure – 359 FRONT ARIANA (cont.)**
**DIFFICULTY – 2.2**
**BP 16 Split Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p>4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>4. Flat split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p>
<p>a) Surface Split Position</p> <p>1. Legs are dry at the surface of the water.</p>		<p>1. Full extension of the legs. Crotch and legs dry at the surface of the water.</p>

**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p>		<p>1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p>
<p>2. Legs together and at the surface of the water.</p>		<p>2. Hips joints at the surface of the water.</p>

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>

**Figure – 359 FRONT ARIANA (cont.)**

**DIFFICULTY – 2.2**

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>to Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>

**BM 16 Ariana Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Split Position</b> maintaining the relative position of the legs to the surface of the water the hips rotate 180°.</p>	17.0		<p>1.1 See BP 16a <b>Surface Split Position</b>.</p> <p>1.2 The trunk turns 180° around its longitudinal axis, while the legs rotate horizontally with no lateral movement at the surface of the water.</p> <p>1.3 Height and extension of the <b>Split Position</b> is maintained throughout.</p> <p>1.4 Uniform motion throughout.</p> <p>1.5 Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>1.6 Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.</p>

**Figure – 359 FRONT ARIANA (cont.)**

**DIFFICULTY – 2.2**

**BM 6 Walkout**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. These movements start in a **Split Position** unless otherwise specified in the figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.



1. See BP 16a **Surface Split Position**.

**a) Walkout Front**

2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a **Surface Arch Position** and with continuous movement an *Arch to Back Layout Position* is executed.

23.0



2.1 Hip height remains constant and at the surface of the water.

2.2 Arcing leg moves continuously with uniform motion.

2.3 Both legs maintain full extension.

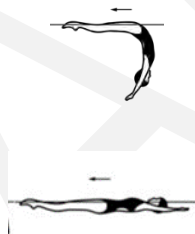
2.4 The trunk remains stationary until the feet join.

2.5 No pause in BP 13 **Surface Arch Position**, however an accurate surface arch must be evident before the body begins to rise and straighten.

2.6 Foot first surfacing motion begins when the feet are joined.

2.7 See BP 13 **Surface Arch Position** and BM 5 *Arch to Back Layout Position*.

7.0

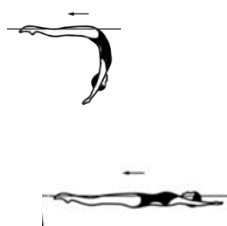


**BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. From a **Surface Arch Position** the hips, chest, and face surface sequentially at the same point with foot first movement to a **Back Layout Position** until the head occupies the position of the hips at the beginning of this action.

7.0



1. See BP 13 **Surface Arch Position**. Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 **Back Layout Position** achieved as the face surfaces. Full extension maintained throughout.

**11.4.2.2 Figure – 348 TOWER**
**DIFFICULTY – 1.9**

From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.













					Total
NVT=	6.0	14.5	20.5	14.0	55
PV =	1.09	2.64	3.73	2.55	10



Figure Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> a <i>Front Pike Position</i> is assumed.</p>	6.0	 	<p>1. See BP 2 <b>Front Layout</b>, BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i>.</p> <p>Smooth even movement downwards of the trunk.</p>
<p>2. One leg is lifted to a <b>Fishtail Position</b>.</p>	14.5		<p>2.1 See BP 8 <b>Fishtail Position</b>. Height and vertical alignment of the trunk maintained throughout.</p> <p>2.2 The <b>Fishtail Position</b> is held only long enough to define the position and to demonstrate completion of the transition.</p>
<p>3. The horizontal leg is lifted to a <b>Vertical Position</b>.</p>	20.5		<p>3.1 See BP 6 <b>Vertical Position</b>. Height is constant as the legs join, with the trunk and the vertical leg maintaining vertical alignment throughout.</p> <p>3.2 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to descent.</p>
<p>4. A <i>Vertical Descent</i> is executed.</p>	14.0		<p>4. See BM 10 <i>Vertical Descent</i>.</p>




**Figure – 348 TOWER (cont.)**
**DIFFICULTY – 1.9**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.

**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.


**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

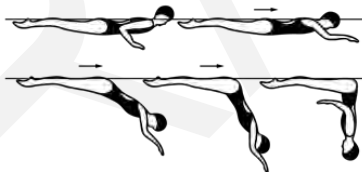
**Figure – 348 TOWER (cont.)**

**DIFFICULTY – 1.9**

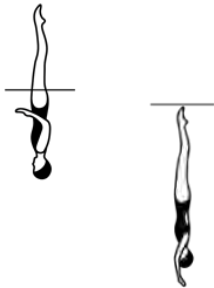
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b> . The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.	6.0		1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b> . Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously. 1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b> .

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and at the same speed as the rest of the figure.

**11.4.3 Optional Group 2**
**11.4.3.1 Figure – 363 WATER DROP**
**DIFFICULTY – 1.8**

From a **Front Layout Position** a *Front Pike Position* is assumed. The legs are lifted simultaneously to a **Bent Knee Vertical Position**. A *Half Twist* is executed. A  $180^\circ$  *Spin* is executed in the same direction as the bent leg is extended to a **Vertical Position** and completed as the ankles reach the surface of the water. A *Vertical Descent* is executed.







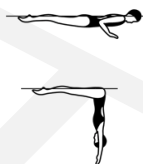
						Total
NVT=	6.0	15.0	15.0	13.0	0	49
PV =	1.22	3.06	3.06	2.65	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** a *Front Pike Position* is assumed.

6.0



1. See BP 2 **Front Layout**, BP 10 **Front Pike Position** and BM 3 *To Assume a Front Pike Position*.

Smooth even movement downwards of the trunk.

2. The legs are lifted simultaneously to a **Bent Knee Vertical Position**.




15.0




2. See BP 14c **Bent Knee Vertical Position**. The trunk remains on the vertical line. The **Bent Knee Vertical Position** is achieved as the vertical is reached.

**Figure – 363 WATER DROP (cont.)**


**DIFFICULTY – 1.8**

Figure Description	NVT	Diagrams	Major Desired Actions
3. A <i>Half Twist</i> is executed.	15.0		3. See BM 12a <i>Half Twist</i> . The <i>Half Twist</i> is performed in a <b>Bent Knee Vertical Position</b> .
4. A 180° <i>Spin</i> is executed in the same direction as the bent leg is extended to a <b>Vertical Position</b> and completed as the ankles reach the surface of the water.	13.0		4.1 See BM 13d 180° <i>Spin</i> and BP 6 <b>Vertical Position</b> . Body alignment remains constant during the extension of the bent leg. 4.2 The joining of the bent leg to vertical, the completion of the 180° <i>Spin</i> and the establishment of the BP 6 <b>Vertical Position</b> at ankle level are achieved simultaneously. The bent leg is extended upward and the 180° <i>Spin</i> is executed at the same rate of space and time as that of the drop spaces of the vertical leg. 4.3 Simultaneous descent and extension of bent leg as feet join.
5. A <i>Vertical Descent</i> is executed.	0		5. See BM 10 <i>Vertical Descent</i> .



**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.


**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BP 2 Front Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p>2. Unless otherwise specified, face may be in or out of the water.</p>		<p>2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.</p>


**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form a 90° angle.</p>		<p>1. Exact 90° angle.</p>
<p>2. Legs extended and together.</p>		<p>2. Full extension of legs, with ankles aligned with hip joints.</p>
<p>3. Trunk extended with the back straight and head in line.</p>		<p>3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.</p>

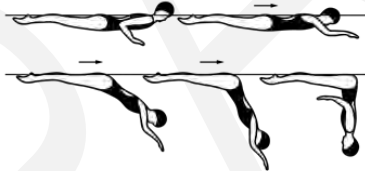
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BP 6 Vertical Position - ankle level**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.  2. Head (ears specifically), hips and ankles in line.		1. Full extension of the body.  2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b> . The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.	6.0		1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b> . Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.  1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b> .

**BM 12 Twist – Half Twist in Bent Knee Vertical Position**

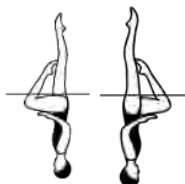
Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Twist</i> is a rotation at a sustained height.  2. The body remains on its longitudinal axis throughout the rotation.			1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the Twist. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.  2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.

**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BM 12 *Twist – Half Twist in Bent Knee Vertical Position (cont.)***

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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**Half Twist in Bent Knee Vertical Position**

4.

**a) Half Twist:** a *Twist* of 180°. 15.0


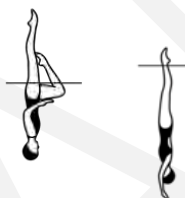
The acceptable allowance for a ½ Twist rotation is up to ¼ less than/more than the required rotation.

**BM 13d 180° Spin – adapted for Bent Knee Vertical joining to Vertical at ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. A 180° *Spin* is a descending rotation executed as the bent leg is extended to a **Vertical Position** and is completed as the ankles reach the surface of the water.

13.0



1. See BP 14c **Bent Knee Vertical Position**.

2. The body remains on its longitudinal axis throughout the rotation.

2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.

3. The *Spin* is executed in uniform motion and is completed with a *Vertical Descent* which is executed at the same tempo as the *Spin*.

3. Uniform motion to be at the same tempo as the root figure. See BM 10 *Vertical Descent*.

4. A *descending Spin* must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface of the water.

4.1 Stability and vertical alignment before, during and at completion of the designated rotation.

4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water.

4.3 The acceptable allowance for a 180° *Spin* rotation is up to ¼ less than/more than the required rotation.

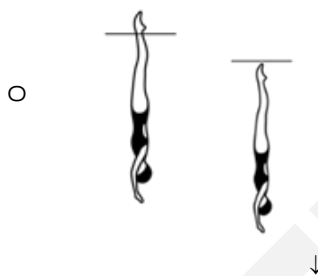
**Figure – 363 WATER DROP (cont.)**

**DIFFICULTY – 1.8**

**BM 10 Vertical Descent – from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.



1. See BP 6 **Vertical Position**. The tempo of the descent is uniform and at the same speed as the rest of the figure.





**11.4.3.2 Figure – 401 SWORDFISH**
**DIFFICULTY – 2.1**

From a **Front Layout Position** a **Bent Knee Front Layout Position** is assumed. The back arches more as the extended leg is lifted in a 180° arc over the surface of the water to assume a **Bent Knee Surface Arch Position**. The bent leg is straightened to assume a **Surface Arch Position**. With continuous motion an *Arch to Back Layout Position* is executed.






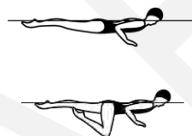
					Total
NVT=	4.0	47.0	11.5	7.0	69.5
PV =	0.58	6.76	1.65	1.01	10

Figure Description	NVT	Diagrams	Major Desired Actions
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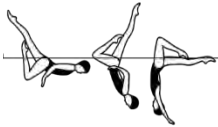
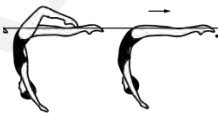

1. From a **Front Layout Position** a *Bent Knee Front Layout Position* is assumed.

4.0





1. See BP 2 **Front Layout** and BP 14a **Bent Knee Front Layout Position**. There can be no change of head position once the leg starts to bend to assume the **Bent Knee Front Layout Position**.


**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>2. The back arches more as the extended leg is lifted in a 180° arc over the surface of the water to assume a <b>Bent Knee Surface Arch Position</b>.</p>	47.0		<p>2.1 See BP 14d <b>Bent Knee Surface Arch Position</b>. The lifting of the extended leg and arching of the back occur simultaneously. The foot of the extended leg comes off the surface of the water as the head goes under the surface of the water.</p> <p>2.2 There is continuous motion as the extended leg is lifted in a 180° arc over the surface of the water to a <b>Bent Knee Surface Arch Position</b> with the toe of the bent leg remaining in contact with the inside of the extended leg.</p> <p>2.3 The hips maintain constant height and are the pivot point for the body rotation.</p>
<p>3. The bent leg is straightened to assume a <b>Surface Arch Position</b>.</p>	11.5		<p>3. See BP 13 <b>Surface Arch Position</b>. The trunk maintains the same position until the feet join. The <b>Surface Arch Position</b> should be shown, but not held prior to the start of the surfacing action. Hip joints remain on a horizontal line, full extension of the legs with thighs and feet at the surface of the water.</p>
<p>4. With continuous motion an <i>Arch to Back Layout Position</i> is executed.</p>	7.0		<p>4. See BM 5 <i>Arch to Back Layout Position</i>.</p>

**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.

**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.		The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.
<b>a) Bent Knee Front Layout Position</b>		
1. Body extended in <b>Front Layout Position</b> with the thigh of the bent leg perpendicular to the surface of the water.		1. In BP 2 <b>Front Layout Position</b> the alignment of the extended leg, trunk and head remains constant.
2. Unless otherwise specified face may be in or out of the water.		2. Once established as in or out of the water, the head position is maintained. When the face is out of the water, the ears will not be on the horizontal axis, and the back may be slightly lower and arched. Hip joints and the calf and heel of the extended leg remain at the surface of the water.

**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**

Body Position Description	Diagrams	Major Desired Actions
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**BP 14 Bent Knee Position (cont.)**
**d) Bent Knee Surface Arch Position**

1. Lower back arched with hips, shoulders, and head on a vertical line.



2. The thigh of the bent leg is perpendicular to the surface of the water.

1.1 In BP 13 **Surface Arch Position** shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.

1.2 Hips at the surface of the water.

2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
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1. Lower back arched with hips, shoulders, and head on a vertical line.



2. Legs together and at the surface of the water.

1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.

2. Hips joints at the surface of the water.

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
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1. Body extended with face, chest, thighs, and feet at the surface of the water.

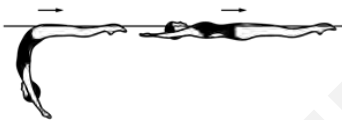


2. Head (ears specifically), hips and ankles in horizontal alignment.

1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.

2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**
**BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.	7.0		1. See BP 13 <b>Surface Arch Position</b> . Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.

**11.4.4 Optional Group 3**
**11.4.4.1 Figure – 311 KIP**
**DIFFICULTY – 1.6**

From a **Back Layout Position** the knees, shins and toes are drawn along the surface of the water to assume a **Tuck Position**. With continuous motion the tuck becomes more compact, and a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water. The trunk unrolls as the legs are straightened to assume a **Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and shins. A *Vertical Descent* is executed.






					Total
NVT=	3.0	2.0	23.0	14.0	42
P =	0.71	0.48	5.48	3.33	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** the knees, shins and toes are drawn along the surface of the water to assume a **Tuck Position**. With continuous motion the tuck becomes more compact, and a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water

3.0

2.0



1.1 See BP 1 **Back Layout** and BP 9 **Tuck Positions**. With the head and shoulders remaining stationary, the knees, shins and toes are drawn to the body to assume a tight tuck at the position occupied by the trunk in the **Back Layout Position**.

1.2 There is continuous motion from the initiation of the leg draw to achievement of the inverted BP 9 **Tuck Position**.


2. The trunk unrolls as the legs are straightened to assume a **Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and shins.

23.0




2.1 BP 6 **Vertical Position** and maximum height achieved simultaneously.  
 2.2 The **Vertical Position** is held only long enough to define the position and to demonstrate completion of the transition prior to the descent.




**Figure – 311 KIP (cont.)**
**DIFFICULTY – 1.6**

Figure Description	NVT	Diagrams	Major Desired Actions
3. A <i>Vertical Descent</i> is executed.	14.0		3. See BM 10 <i>Vertical Descent</i> .

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**BP 9 Tuck Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body as compact as possible, with the back rounded and the legs together.		1. Legs together with shins at the surface of the water and tucked tightly to the front of the body.
2. Heels close to buttocks.		2. Compact tuck. Chin tucked in.
3. Head close to knees.		3. In BP 9 inverted Tuck Position shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.

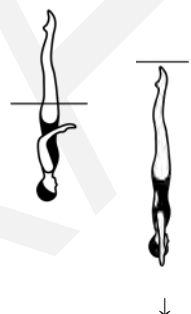
**Figure – 311 KIP (cont.)**

**DIFFICULTY – 1.6**

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and at the same speed as the rest of the figure.



**11.4.4.2 Figure – 227d**
**SWANITA SPINNING 180°**
**DIFFICULTY – 1.9**

From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. The bent leg is straightened to assume a **Knight Position**. The body rotates 180° to assume a **Fishtail Position**. Continuing in the same direction a *descending Spinning 180°* rotation is executed as the horizontal leg is lifted to a **Vertical Position** and is completed as the ankles reach the surface of the water. A *Vertical Descent* is executed.







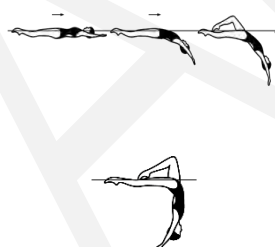
						Total
NVT=	17.5	14.0	14.0	12.5	0	58
PV =	3.02	2.41	2.41	2.16	0	10

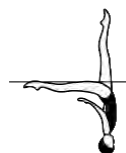
Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. 17.5



1. See BP 1 **Back Layout Position**, BP 14d **Bent Knee Surface Arch Position** and BM 15 *To Assume a Bent Knee Surface Arch Position*. Continuous uniform movement from **Back Layout Position** to **Bent Knee Surface Arch Position**.


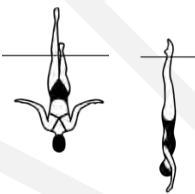

2. The bent leg is straightened to assume a **Knight Position**. 14.0




2.1 See BP 17 **Knight Position**. Horizontal alignment of hips and shoulders 'square' and maintained during the lift to **Knight Position**.  
2.2 Height remains constant during the straightening of the leg to **Knight Position** with full extension of the horizontal leg maintained  
2.3 The bent leg is straightened along the vertical line established by the thigh in the **Bent Knee Surface Arch Position**.

**Figure – 227d SWANITA SPINNING 180° (cont.)**

**DIFFICULTY – 1.9**

Figure Description	NVT	Diagrams	Major Desired Actions
3. The body rotates 180° to assume a <b>Fishtail Position</b> .	14.0		<p>3.1 See BP 8 <b>Fishtail Position</b>. The vertical leg remains stationary and height remains constant during the rotation.</p> <p>3.2 The foot of the horizontal leg remains at the surface of the water and not above or below.</p> <p>3.3 Full extension of the horizontal leg throughout the 180° rotation</p>
4. Continuing in the same direction a descending <i>Spinning 180°</i> rotation is executed as the horizontal leg is lifted to a <b>Vertical Position</b> and is completed as the ankles reach the surface of the water.	12.5		<p>4.1 The legs are joined while descending and rotating to assume a BP 6 <b>Vertical Position</b> at ankle level.</p> <p>4.2 The vertical leg maintains the vertical line throughout the rotation.</p> <p>4.3 Longitudinal axis is maintained throughout the rotation.</p> <p>4.4 The tempo of the rotation and descent is uniform and at the same speed as the root figure.</p>
5. A <i>Vertical Descent</i> is executed.	0		<p>5. See BM 10 <i>Vertical Descent</i>. The tempo of the descent is uniform and at the same speed as the rest of the figure.</p>

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BP 1 Back Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
One leg bent, with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.		The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.

**d) Bent Knee Surface Arch Position**

1. Lower back arched with hips, shoulders, and head on a vertical line.




2. The thigh of the bent leg is perpendicular to the surface of the water.

1.1 In BP 13 **Surface Arch Position** shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.


1.2 Hips at the surface of the water.

2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.


**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BP 17 Knight Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p> <p>2. One leg vertical.</p> <p>3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.</p>		<p>1. Arch is in the lower part of the spine only.</p> <p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p> <p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>

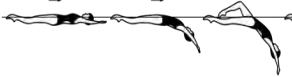

**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.</p>		<p>1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.</p>

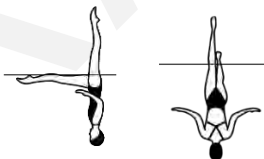
**BP 6 Vertical Position - ankle level**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p> <p>2. Head (ears specifically), hips and ankles in line.</p>		<p>1. Full extension of the body with the water level at the ankles.</p> <p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BM 15 To Assume a Bent Knee Surface Arch Position/A Bent Knee Surface Arch is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.</p>			<p>1. See BP 1 <b>Back Layout Position</b>.</p>
<p>2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.</p>	17.5		<p>2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b>. Hip height remains constant. Hip joints on a horizontal line.</p> <p>2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b>.</p>

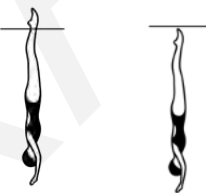
**BM 13d 180° Spin – adapted from Fishtail Position joining to Vertical at ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Continuing in the same direction a descending <i>Spinning 180°</i> rotation is executed as the horizontal leg is lifted to a <b>Vertical Position</b> and is completed as the ankles reach the surface of the water.</p>	12.5		<p>1. See BP 8 <b>Fishtail Position</b>.</p>
<p>2. The body remains on its longitudinal axis throughout the rotation.</p>			<p>2. The longitudinal axis runs through the center of the body and the vertical leg which is perpendicular to the surface of the water.</p>
<p>3. The <i>Spin</i> is executed in uniform motion and is completed with a <i>Vertical Descent</i> which is executed at the same tempo as the <i>Spin</i>.</p>			<p>3. Uniform motion to be at the same tempo as the root figure. See BM 10 <i>Vertical Descent</i>.</p>

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BM 13d 180° Spin – adapted from Fishtail Position joining to Vertical at ankle level (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>4. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankle(s) reach the surface of the water.</p>			<p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the spin as the ankles reach the surface of the water.</p> <p>4.3 The acceptable allowance for a 180° <i>Spin</i> rotation is up to <math>\frac{1}{4}</math> less than/more than the required rotation.</p>

**BM 10 Vertical Descent – from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	○		<p>1. See BP 6 <b>Vertical Position</b>. The tempo of the descent is uniform and at the same speed as the rest of the figure.</p>

## CHAPTER III. - ROUTINES

DRAFT

## 12. INTRODUCTION

Artistic Swimming is an aquatic discipline that at a competitive level requires a large variety of highly refined athletic skills. Many of these skills take place while athletes are in apnea. Routines are the artistic expression of the discipline. A routine is a choreography to music performed in the water. In routines athletes demonstrate their mastery in skills combining techniques to create movements that match with the selected music.

Routines can start in or out of the water but must finish in the water. How athletes present themselves before the routine starts (walk-on) as well as the movements performed during this period of 20 - 30 seconds is considered under the Artistic Impression Performance mark. Deck movements (10 seconds) are also considered under Artistic Impression Performance mark.

It is recommended that all Judges and Technical Controllers attend routine practice training sessions with the Coach Card to familiarize themselves with the routine and the content of the Coach Card in advance, so everyone is well prepared for the day of competition. Practice session viewing has no impact on results on the day of the competition. On the day of the competition the Judges and Technical Controllers will consider the performance on the day of the competition only. No changes can be made to the Coach Card after it has been submitted.

## 13. ROUTINE ELEMENTS AND TRANSITIONS

Routines are composed of Elements and Transitions.

1. **Elements** include:

- **Hybrids (free content)**
- **Acrobatics**
- **Technical Required Elements** ("TRE"), which are precisely described combinations of positions and transitions to be performed by all athletes in Technical Routines only

2. **Transitions** are the linking actions between the judged Elements, including propulsion techniques, strokes, ballet leg combinations, flexibility surface actions, surface pattern changes, or pair assisted actions. This includes all movements before and after a TRE and all hybrids in the Acrobatic Routine.

### 13.1 ROUTINE TYPES

There are two (2) types of routines depending on its content:

1. **Technical Routines**, which require the inclusion of TRE
2. **Free Routines**, which do not include TRE

The routine types by number of participating athletes are:

- Women Solo (1 athlete) and Men Solo (1 athlete) Technical and Free
- Women Duet (2 athletes) and Mixed Duet (2 athletes) Technical and Free
- Team (4 to 8 athletes) Technical and Free
- Acrobatic Routine (4 to 8 athletes) Free
- Free Combination Routine (4 to 10 athletes) Free



## 13.2 PANELS AND JUDGEMENT OF ROUTINES

### 13.2.1 Checked or Monitored by Technical Controllers: Difficulty and Synchronization

With the new scoring system to be implemented by January 1, 2023, the difficulty of the Elements that the routine contains is declared by the participants before the competition through the Coach Card. Whether the declared difficulty of the Hybrids and Acrobatics or the correct TRE is executed is checked by **Difficulty Technical Controllers** (DTC) during the competition. DTCs must officiate in all routines. The difficulty of Transitions is not declared or checked as transitions are part of the Artistic Impression score.

The three (3) DTC check the following:

- The number, order of performance and predeclared difficulty of Elements
- The performance and predeclared order of Technical Required Elements (technical routines)

Declared difficulty (DD) values can be found in Appendixes VI and VII to the World Aquatics AS Rules and the Coach Card format can be found in Appendix VIII to World Aquatics AS Rules. World Aquatics reserves the right to adjust the components assigned to each category as required.

The three (3) **Synchronization Technical Controllers (STC)** are to observe and record the number and type of synchronization errors. STCs will register the number and magnitude of unequal actions in all routines, except for Solo events (**AS 16.1.1** and **AS 16.1.2**).

Please refer to Section CHAPTER I. - 6 for more information concerning Difficulty Technical Controllers and Synchronization Technical Controllers.

### 13.2.2 Judged by panel of Judges: Elements Panel and Artistic Impression Panel

As per **AS 16.1** two (2) panels of five (5) Judges must officiate in all routines with one (1) panel for Elements and one (1) panel for Artistic Impression.

#### 1. Elements Panel

Elements panel of five (5) Judges shall award one (1) score for the execution of each Element (Hybrids, Acrobatics and Technical Required Elements).

Judges consider the level of excellence in performing highly specialized skills. Execution of all routine Elements: Technical Required Elements, Hybrids and Acrobatics (**AS 17.2.1**).

#### 2. Artistic Impression Panel

Artistic Impression panel of five (5) Judges shall award three (3) scores:

1. One (1) score for **Choreography and Musicality**, the creative skill of composing a routine that combines artistic and technical components. The design and weaving together of variety, creativity, and innovation of all movements: Elements and Transitions. The pool coverage. Expression of the mood of the music, the use of the music's structure and the synchronization of movements with music.
2. One (1) score for **Performance**

Performance is the manner in which the athletes present the routine to the viewers as well as the walk-on and the deck movements. The use of body language to

express physical and emotional power, confidence, and total command of the performance.

3. One (1) score for **Transitions**.

Judges consider the execution and complexity of varied and purposeful movements, propulsions and strokes that link routine Elements.

As per **AS 17.1** and **AS 17.2** in all Routines each Judge shall award scores from 0-10 points in increments of 0.25:

Perfect	10	Satisfactory	5.75 – 5.0
Near perfect	9.75 – 9.5	Deficient	4.75 – 4.0
Excellent	9.25 – 9.0	Weak	3.75 – 3.0
Very Good	8.75 – 8.0	Very weak	2.75 – 2.0
Good	7.75 – 7.0	Hardly recognizable	1.75 – 0.25
Competent	6.75 – 6.0	Completely failed	0

## 14. JUDGING ROUTINES - GENERAL OVERVIEW

Accurate judging can only be achieved by a Judge who is well prepared and has become thoroughly familiar with each of the judging categories (Elements and Artistic Impression) and routine components (Elements and Transitions).

Judges must have developed the ability to apply a consistent and validated scale of excellence to each athlete. The Judge must apply those scales while utilizing the criteria objectively. With training and conscientious application of the standards, all Judges should be able to award valid scores.

The ultimate goal for Judges should be **a knowledgeable and objective judging by application of the criteria prescribed in this Manual, the World Aquatics AS Rules and other documents, as applicable, free from prejudice and preconceptions:**

- Each panel of Judges should be independent and should not influence each other.
- Judges must not judge based on what they expected to see or what they saw in the past. Judges must not be influenced by previous results or other factors that are not part of the criteria to base the judgement on.
- In Duets, Team, Free Combination and Acrobatic Routines, Judges must judge the performance of all athletes.

## 15. JUDGING ELEMENTS

The Elements panel of Judges considers the execution of Elements. Execution is the level of excellence demonstrated through the athlete's mastery of highly specialized skills. Execution is how well the athlete performs the Elements they choose to perform. Elements consist of **Hybrids, Acrobatics** and **Technical Required Elements**, judging of which is further described in paragraphs below.

As per Rule AS **14.2**, the performance ends with music accompaniment. Therefore, if an Element is performed but not completed by the time the music ends, Element Judges shall not consider the part of the Element performed after the end of music accompaniment in their mark for that Element.

### 15.1 Hybrids

A **Hybrid** is defined as a combination of five (5) or more movements performed with lower limbs with intentional apnea (head down under hips level). Note, however, that horizontal movements along the surface with one (1) to four (4) lower limb actions that have consequential apnea (rolling over, kicking, etc.) are considered Transitions.

The following factors should be considered when judging Hybrids:

#### **Design**

Components of Hybrids may show the precise characteristics of positions, movements or transitions described in the Appendix I to the World Aquatics Rules (BP and BM, and Figures) and in the declared difficulty reports, but this does not have to be the case. On many occasions the components will not match any of those described positions or movements at all or only in parts.

Also, Hybrids may be performed close to or far from Judges' position and/or in moving water caused by the (intentional) power of actions, the number of athletes performing, or the moving progression ("travelling") of the Hybrid. Judges must focus on what they see at or over the water surface. It is also common to see Hybrids components performed at a fast speed.

Considering these factors, the design accuracy in Hybrids is defined as to clearly show the intended action/position whether it is vertical, tilted, arched, bent, split, angles, twisting, spinning, travelling etc. For example, a vertical descent can be performed travelling, but body alignment must be present; descending spinning requires the even distribution of rotation during descent, but a rapid spin does not mean that it has to be continuous, the action can be stopped at the ankles, reversed and combined with leg or feet movements during the descent or ascent.

### **Control**

As part of control factors consider the following components:

#### **a) Height**

See the Guiding Height Scales for stable and dynamic height in this Manual.

#### **b) Extension, full body extension throughout action**

Extension is a range to which something can be stretched to its fullest length. In this case, it is the use of muscular strength to bring a joint to its maximum physiological extension function.

In Hybrids, the knees, ankles, feet, and toes should always be fully extended with no relaxation of extension during any part of the execution, unless clearly intended otherwise in the choreography.

#### **c) Stability**

Solid, with equilibrium maintained and unaffected by change of position. Position that is unaffected by movement. Attain position exactly, without correction. Fluid without evidence of strain.

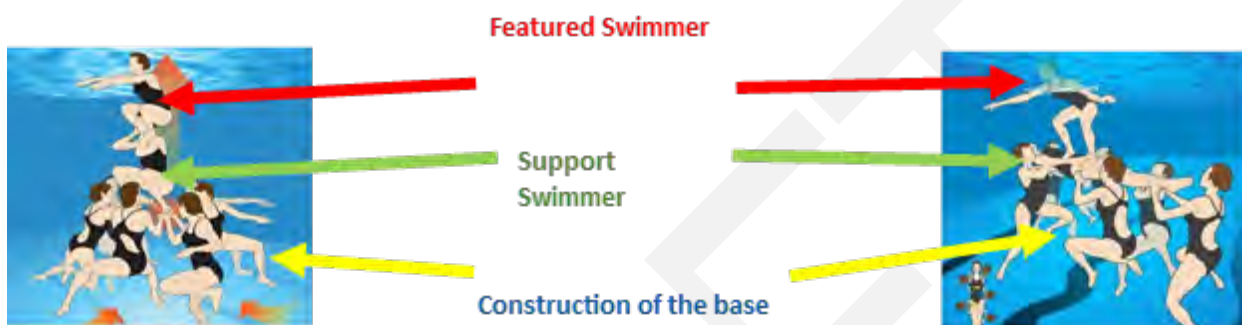
**15.1.1 Expanded Marking Scale for Hybrids Execution**

CATEGORY	MARK	HYBRIDS EXECUTION				
		HEIGHT	EXTENSION/ CONTROL	DEVIATIONS	FLEXIBILITY RANGE	PATTERNS (TEAMS)
<b>Perfect</b>	<b>10</b>	Maximum - over 9.5 in scale both dynamic and stable	Full control - solid stability Accurate lines in all Hybrids. Full extension of body and all joints. Effortless, clean	No deviations	Extreme flexibility (hips, shoulders, spine)	Sharp, precise, totally controlled pattern and accurate pattern changes during the Hybrid
<b>Near Perfect</b>	<b>9.5-9.75</b>	Near maximum (scale 9,5)	Full extension. Stable, effortless, clean	Only very few (1-2) small deviations	Extreme	Small misplacement of the pattern (1-2) for very short duration of time during the Hybrid
<b>Excellent</b>	<b>9.0-9.25</b>	Average clearly on 9,0-9,5	Full extension. Minimum problems in stability	Few (2-3) small deviations	Extreme	Small misplacement of the pattern (1-2) for very short duration of time during the Hybrid
<b>Very Good</b>	<b>8.0-8.75</b>	Average 8,5 to 9,5	May lose full extension or total stability but for a minimum duration	Few (2-3) small deviations	Large	Few small misplacements during the Hybrid but pattern remains very clear
<b>Good</b>	<b>7.0-7.75</b>	Average 7,5 to 8,5	May lose full extension or total stability for a few moments during Hybrids (obvious)	Small and medium deviations. No large deviation	Average / medium	The pattern during the Hybrid is clear and understandable but may have 1 or 2 athletes 'out' of placement
<b>Competent</b>	<b>6.0-6.75</b>	Average 6,5 to 7,5	Not full extension at any moment, but not poor either. May show obvious lack of stability	Small and medium deviations No large deviation	Medium to small	Misplacements causing the pattern to be imprecise during majority of the Hybrid. Corrections required by 1 or 2 athletes
<b>Satisfactory</b>	<b>5.0-5.75</b>	Average 5,5 to 6,5	Not full extension at any moment, even poor occasionally. Obvious lack of stability	Medium and large deviations	Small	The pattern is not clear for most of the Hybrid. Frequent modifications required by athletes
<b>Deficient</b>	<b>4.0-4.75</b>	Average 4,5 to 5,5.	Poor extension and obvious lack of stability during all Hybrids	Medium and large deviations	Small	Very unclear with continuous, unnecessary movements that do not correct the misplaced pattern during the Hybrid
<b>Weak</b>	<b>3.0-3.75</b>	Low height	Struggling in all aspects	Large deviations	Small to none	Difficult to identify the pattern during the Hybrid

## 15.2 Acrobatics

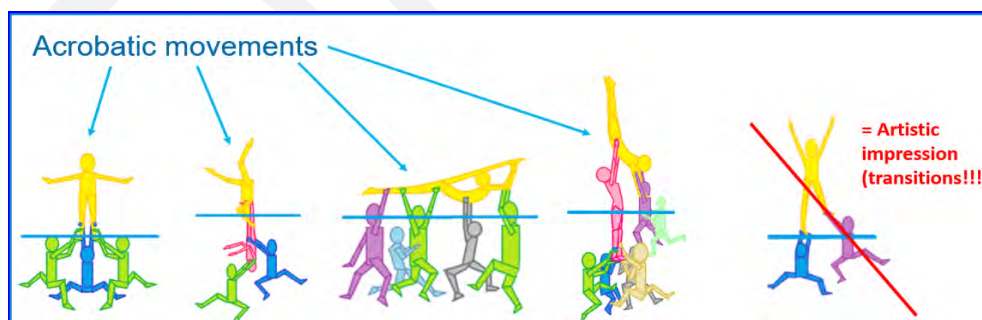
Execution of Acrobatics is judged by the same principles as those guiding other Elements. Judges evaluate the position(s) achieved or the stable platform with the athlete in control on top. The Judge must diligently evaluate the entire acrobatic action, from the setup to its completion (submergence), and the entire Construction visible at or above the water, not just the actions of the Featured Swimmer(s). All Acrobatics must clearly demonstrate height, timing, design, and control with efficiency of movement in the execution.

Athletes' roles in Acrobatic Movements are depicted below:



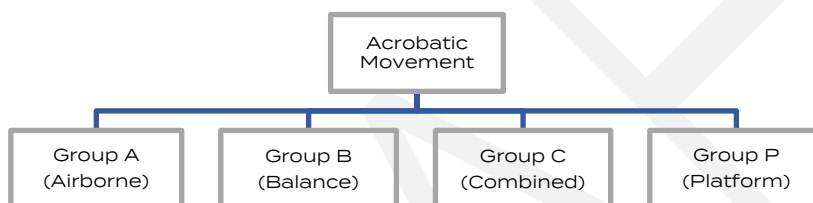
### 15.2.1 Acrobatics Terminology

**Acrobatic Movement** is an integral part of artistic swimming routines that demonstrates spectacular gymnastic feats, risky actions in the air, on a balancing support, or in combination, and are achieved with the assistance of athletes in the Construction. Acrobatic Movements must start and finish in the water. For the Team Acrobatic Movement to be considered an Element it must have four (4) or more athletes (for example: three (3) Base Swimmers + one (1) Featured Swimmer; or two (2) Base Swimmers + one (1) Support Swimmer who pushes one (1) Featured Swimmer) All other actions are considered Pair Acrobatics or Pair Assist actions. Refer to the below diagram that depicts the difference between Acrobatic Movements and other movements that are not considered Acrobatic Movements.



**Acrobatic Groups.** All Acrobatic Movements are divided into four (4) (main) Groups:

- **Group A** - stands for “Airborne”. All elements in this group are performed by a Featured Swimmer in the air. Group A types are Jumps and Throws.
- **Group B** - stands for “Balance”. Acrobatic Movements in this Group are performed on a support/base, with connection between Support Swimmer/s or Base Swimmers from beginning to end. Group B types are Stacks and Lifts.
- **Group P** - stands for “Platform”. Platforms involve a coordinated effort of athletes to form a stable support on which one or more athlete is lifted to pose or to perform actions. Acrobatics in this Group may include a jump or a “dismount” ending (water entrance) of the Featured Swimmer. Group P types are Standard and Float.
- **Group C** - stands for “Combined” and encompasses combination of the characteristics of all three groups above in the same Acrobatics. Group C types are Onto Support, Through Support and Other.



**Acrobatics Element Phases** - All Acrobatics consist of:

1. **Beginning Phase:** This phase includes
  - Organization, gathering or grouping of athletes to build the Construction(s) or the support of the Acrobatics that sets the action at the surface, and
  - Initiation of the acceleration and into the push, take-off or rise of the Acrobatics until just before reaching the Main Phase.
2. **Main Phase:** the action of the Featured Swimmer(s) in position(s) that defines the Group A, B, C and/or P.
3. **End Phase:** submergence of the Featured Swimmer(s) and Construction after the Main Phase, including water entry or the return of the Featured Swimmer(s) to the Construction and submergence.

**Base Swimmer.** Role of the Base Athletes includes pushing or lifting the Featured Swimmer(s) or the Support Swimmer(s) with the Featured Swimmer on top.

**Construction** is a generalized name for collaborated work of all athletes according to their assigned role in the Acrobatic Movement (base + support + Featured Swimmer(s)). The Construction is the “skeleton”, “architecture” of the Acrobatic Movement

**Construction of the base** is the name of the coordinated actions of team athletes to form a support (under or at the water’s surface) from which (or on which) one or more Featured Swimmer(s) execute acrobatic actions. It includes the Base Swimmers, and sometimes also Spotters.

## Fail

- **Complete Fail** refers to when there is no Beginning Phase identified. No Construction. No identifiable criteria for judging.
- **Partial Fail** occurs when the Acrobatics fails once the Beginning Phase is surfacing. This includes when there are only heads, feet or bubbles at the surface. For example: The Acrobatic Movement starts rising to the surface and falls back into the water.

**Fail** is considered when the Featured Swimmer(s) and/or Support go uncontrolled into the water (slip or fall) during or after the Main Phase is attempted. Falls generally indicate a loss of control but may not lead to the Partial or Complete Fail of the Acrobatics. A Fall that occurs in the End phase of the Acrobatics is less "significant" than a Fall that occurred in the Main phase, both must be considered by Judges and reflected in their scores according to the Expanded Marking Scale. The Fall should be considered outside a 45° angle of intended vertical line of movement in Group B and in Group C subgroup Onto. If Stack (head down or head up) is executed (the 45° degree cone has a start point at the water's surface from the support-swimmer).

**Float** is a coordinated action of Base Swimmers and/or Support Swimmers that form a stable geometric figure, composed with legs or hands or both, at the surface on which later Featured Swimmer executes movements. In some exceptions, floats can be lifted from underwater.

**Featured Swimmer** (in Group A also called a "Flyer") is an athlete on the top of Construction, who executes acrobatic actions or movements on the support or in the air.

**Formation** is two (2) or more groups of athletes, from which the Construction is comprised. Well synchronized actions of this group guarantee the execution of Acrobatic Movements. Without proper work from one of the formations, usually a whole Acrobatic Movement will fail.

**Jump** is when a Featured Swimmer jumps from the Construction using their legs to become airborne with a "repulsion phase". Jump can occur in both Team Acrobatics and Pair Acrobatics.

**Lift** is when the Featured Swimmer sits or stands or lays on Base Swimmers. The Featured Swimmer must be lifted upwards (away) from the water surface (as high as possible), for the Acrobatic Movement to be considered a Lift.

**Onto the support** is when the Featured Swimmer jumps from one Formation onto another Formation and remains on it until the submergence.

**Pair Acrobatics** is an Acrobatic Movement consisting of two (2) athletes, where the Base Swimmer is underwater and lifts or throws the Featured Swimmer up into the air. Pair Acrobatics is considered an Element and judged by Element Judges in Women Duets and Mixed Duets only. If Pair Acrobatics occurs in Team routines, it is only judged under Artistic Impression and not judged by Element Judges. Types of Pair Acrobatics include a Lift, a Throw (incl. a Whirl), and a Jump. See the Acrobatics Catalogue for the Example of Pair Acrobatics.



**Pair Assisted Action** is a movement involving two (2) athletes, one assisting the other, where the Base Swimmer may remain under or on the surface of the water, but the Featured Swimmer always remains on the surface of the water (not lifted up). “Boost type” assisted movements are also considered as Pair Assisted Actions. Pair Assisted Actions are always considered Transitions only, regardless of the type of routine, and are never specifically declared in the Coach Card. Pair Assisted action are judged by the same general principles/criteria that are used for Transitions (execution, complexity, choreography). See the Acrobatics Catalogue for the Example of Pair Assisted Actions.

**Platform (Standard)** is a coordinated action of Base Swimmers where they lift Support Swimmer(s) in horizontal position, with the Featured Swimmer standing, sitting, or laying on the Support Swimmer, from under the water. Some platforms may be formed at the surface.

**Spotter** (“helper”) is one (1) or more athletes with a role of additional support(s) (lift or push) inside the construction. They are usually placed close to the main Construction. In most cases they are attached to the Featured Swimmer, but there are exceptions. Their role is to provide additional support or assistance to the Featured Swimmer(s) and sometimes to the Support Swimmer/s (usually it is specified in the description of the Construction or grip or bonus). It is possible to have a few separate spotters (from one (1) up to four (4)) or a pair of spotters (e.g. “pair-boost”). For example, the Featured Swimmer is lifted on a stack head-down in an owl position and one Spotter is holding the front foot of the Featured Swimmer.

**Stack** is when a Featured Swimmer sits, stands or lays on the Support Swimmer(s) which is in a vertical body position (head-down or head-up).

**Support Swimmer** is working or maintaining position on top of the Base Swimmers in a three (3) level Construction. (Example: Stack, standard Platform, square “Sq” Construction in Group A)

**Through the support** is when the Featured Swimmer jumps and passes through another Formation (with a slight touch and continue moving).

**Throw** is when the Featured Swimmer is thrown in the air by the Construction of the base or Support Swimmer(s). For example, the Featured Swimmer is head-down and is pushed and thrown in the air by Support Swimmer’s legs. Throws can occur in both Team and Pair Acrobatics.

### 15.2.2 Acrobatics judging points

When judging acrobatic movements, Judges consider the following:

#### 1. Height

Height in the Main Phase determines the maximum score attainable (the “ceiling score”) in all Acrobatics groups. Height should be referred to for the Featured Swimmer in Group A and Group P or the Support Swimmer(s) in Group B, or both for Group C (depending on the type of Acrobatic). See the Acrobatics Height Scale and diagrams in this Manual for more details on judging height in Acrobatics.

Remember that the height score is not the final score for the acrobatics; it merely establishes the ceiling, or maximum score once other judging factors are taken into account.

## 2. Overall Impression

### a. Construction - Support Swimmers & Base Swimmers

Judges consider the support / Construction of the Base Swimmers for:

- **Push problem** affecting the Featured Swimmer
- **Design** for efficiency and effectiveness of the Construction
- **Control, stability and sustainability** of the of the Support Swimmer(s) or Base swimmers
- **Angle accuracy** of the positioning of the of the Support Swimmer(s)
- Full body **extension** of Support swimmer(s)' positions
- Clean and intentional **water entry** (for example: when Featured Swimmer jumps from the Support Swimmer, the Support Swimmer still needs to enter the water in a controlled manner, not just "fall on the back")

### b. Actions of the Featured Swimmer

Actions of the Featured Swimmer, must be clear and easily recognizable, shown long enough to be understood and displaying a definite completion or finishing of the action.

Judges consider the movements of the Featured Swimmer in relation to:

- **Angles** for accuracy of positions
- **Stability & Control.** The Featured Swimmer should display controlled movements. There should not be any 'falling off', loss of balance, or instability of the Featured Swimmer
- Full body **extension**
- **Direction & distance accuracy.** An incorrect direction line may influence a general impression for the Acrobatic Movement and can be dangerous for other athletes
- Clean and intentional **water entry**

### c. Minimal set-up and recovery time

A minimal time should be given to the set-up and the recovery time after the completion of the acrobatic action. Both should be achieved without any underwater scramble or struggle.

## 3. Inaccuracies

Inaccuracies can be identified as small = -0.25, obvious = -0.5, major = -1.0, depending on the severity of the inaccuracy.

- **Small (S)** Inaccuracies are slight deviations from intended action, seen only by a Judge's trained eye.
- **Obvious (O)** inaccuracies detectable and display clear deviations from intended actions.

- **Major (M)** inaccuracies are noticeable errors in accuracy that are easily recognized. This includes an execution inaccuracy reaching a 44° deviation but not recognized as a Fall.

- **Falls and Fails**

Acrobatics with a Fall cannot be awarded a higher mark than the Competent Category (no higher than 6.75 score).

An Acrobatic that is considered a Partial Fail will be rewarded with minimum of 2.0 points.

An Acrobatics that is considered a Complete Fail will receive 1.0 point.

### 15.2.3 Procedure for Judging Acrobatics

In order to determine the final score for Acrobatics, Elements Judges shall take the following steps:

1. The Element Judges establish the “ceiling” mark based on height, as indicated in the Guiding Scale for Height Quality of Performance.
2. Determine category for Overall Impression according to Expanded Marking Scale
3. If the Acrobatic movement does not align with the Overall Impression category on the Expanded Marking Scale due to additional inaccuracies noted by the judge, the judge should refer to the Inaccuracy Identification Table for Acrobatics to further adjust the score as needed.

**Example:** the Elements judge notes on the program that an Acrobatics in Group A (Airborne) is to be performed. The Featured Swimmer jumps from the construction with a maximum height of 1.5 body lengths (7-8 score range) and a minor inaccuracy in position and some minor splashing on entry. The Elements Judge determines that the overall impression is in the Very Good category and considers the number and severity of errors to determine whether the score should be in the mid (8.5) or low (8.25) range.

**Example:** an Elements Judge notes on the program that an Acrobatics in Group B (Balance) is to be performed. While the construction is able to achieve a height in the eight 8 score range, during the main phase, the Construction is very unstable causing the Featured Swimmer to slip off and not complete any positions. The Elements Judge determines the overall impression to be in the Deficient category (4.0 - 4.75).

**Example:** the Elements Judge notes on the program that an Acrobatics in Group P (Platform) is to be performed; however, the Featured Swimmer was never able to get onto the Construction. Since the Judge is unable to determine whether this construction was indeed meant to be a Platform (Group P) or a Lift (Group B), it can be considered a Partial Fail as something was completed. The Elements Judge determines the overall impression to be in the Very Weak category (2.0).

**Two (2) Acrobatics**

If two (2) Acrobatic Movements occur one after another without submerging it should be considered as two (2) separate Acrobatic Movements. Element Judges will award two (2) scores, one score for each Acrobatic.

If two (2) identical Acrobatic Movements are performed simultaneously, it should be considered and calculated as one (1) Acrobatic Movement with synchronization bonus. Element Judges will award one (1) score representing the average of both Acrobatics.

It is cautioned that if two (2) different Acrobatic Movements are performed simultaneously, Element Judges may not be aware of which Acrobatics is intended to be scored first. If this occurs, it will result in a base mark. Element Judges will award a score for either of the acrobatics.

**Two (2) Identical Acrobatics**

If the routine includes identical Acrobatic movements are repeated (not performed simultaneously), the Artistic Impression Judges will adjust the Choreography and Musicality scores accordingly, while the Elements Judges will score the performance based on the marking scale.

**15.2.4 Guiding Scale for Height Quality of Performance – Acrobatics**

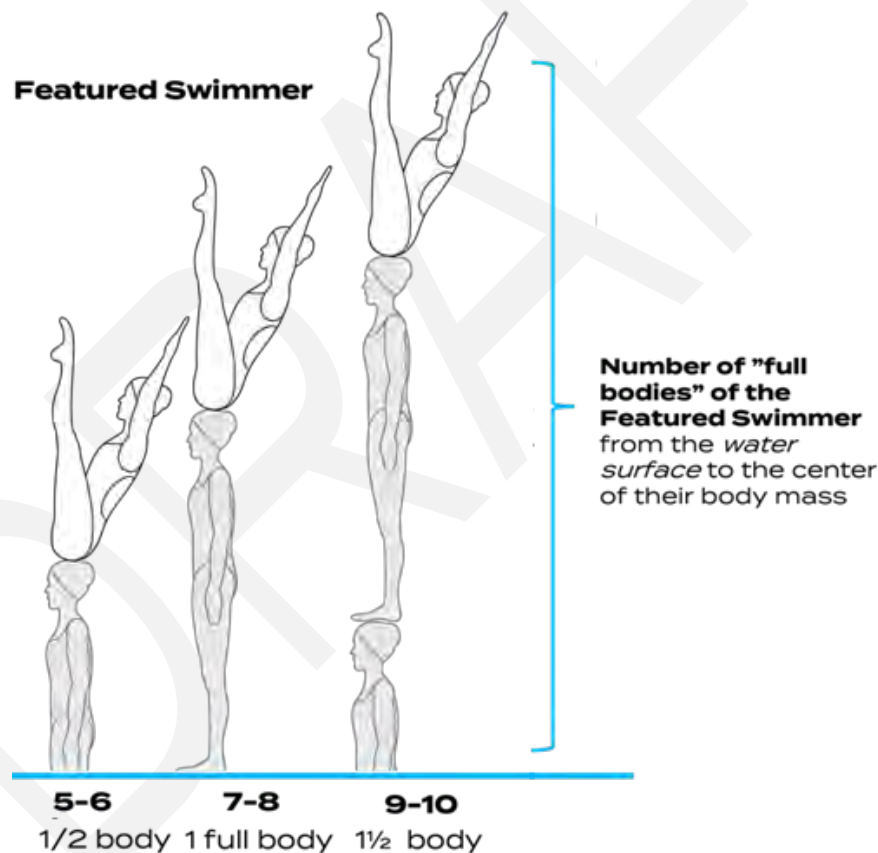
ACRO GROUP		CONSIDER HEIGHT OF:	POSITION / TYPE OF SUPPORT:	10	9	8	7	6	5	4
GROUP A	JUMP / THROW	FEATURED SWIMMER	ANY	One and half (1½) body or more		One (1) body		Half (½) body		Less than half (½) body
GROUP B	LIFT	BASE SWIMMER	ARMS/HANDS	Shoulders (head above water surface)		Chin & upper arms		Half head	Top of head and elbow	Wrist
			HEAD	Shoulders (head above water surface)		Head only (chin dry)		Top of head		Below water surface
			SHOULDERS	Upper Chest		Shoulders		Chin	Top of head	Below water surface
	STACK	SUPPORT SWIMMER	HEAD UP	Kneecap and higher	Crotch	Waist	Chest	Neck	Top of head	Below water surface
HEAD DOWN			Waist or higher	Lower back	Mid-thigh or higher	Kneecap	Mid-shin	Ankle	Below water surface	
GROUP C	ONTO SUPPORT	SUPPORT/BASE SWIMMER	ANY (depends on the acrobatic movement)	Depending on the type of Acro C - refer to Groups B, A above or Group P below.						
	THROUGH SUPPORT	SUPPORT/BASE SWIMMER								
GROUP P	STANDARD	FEATURED SWIMMER	Head Up	Feet dry	Ankles	Low Shins	Mid-shins	Under kneecaps	Mid kneecap	Above kneecap
			Head Down	Top of the head above surface	Chin	Shoulders	Chest	Waist	Top of pelvis	Crotch
PAIR ACRO	LIFT / THROW / WHIRL / JUMP	FEATURED SWIMMER	HEAD UP	Ankle or higher (airborne)	Kneecap	Mid-thigh	Crotch	Lower back	Waist	
			HEAD DOWN	Head above surface or higher (airborne)	Chin	Armpits	Mid-ribs	Lower back	Crotch	Mid-thigh

\*"Higher" means that a greater portion of the body is above the water

## 15.2.5 Guiding Scale for Height– Acrobatics Diagrams

### 15.2.5.1 GROUP A (AIRBORNE)

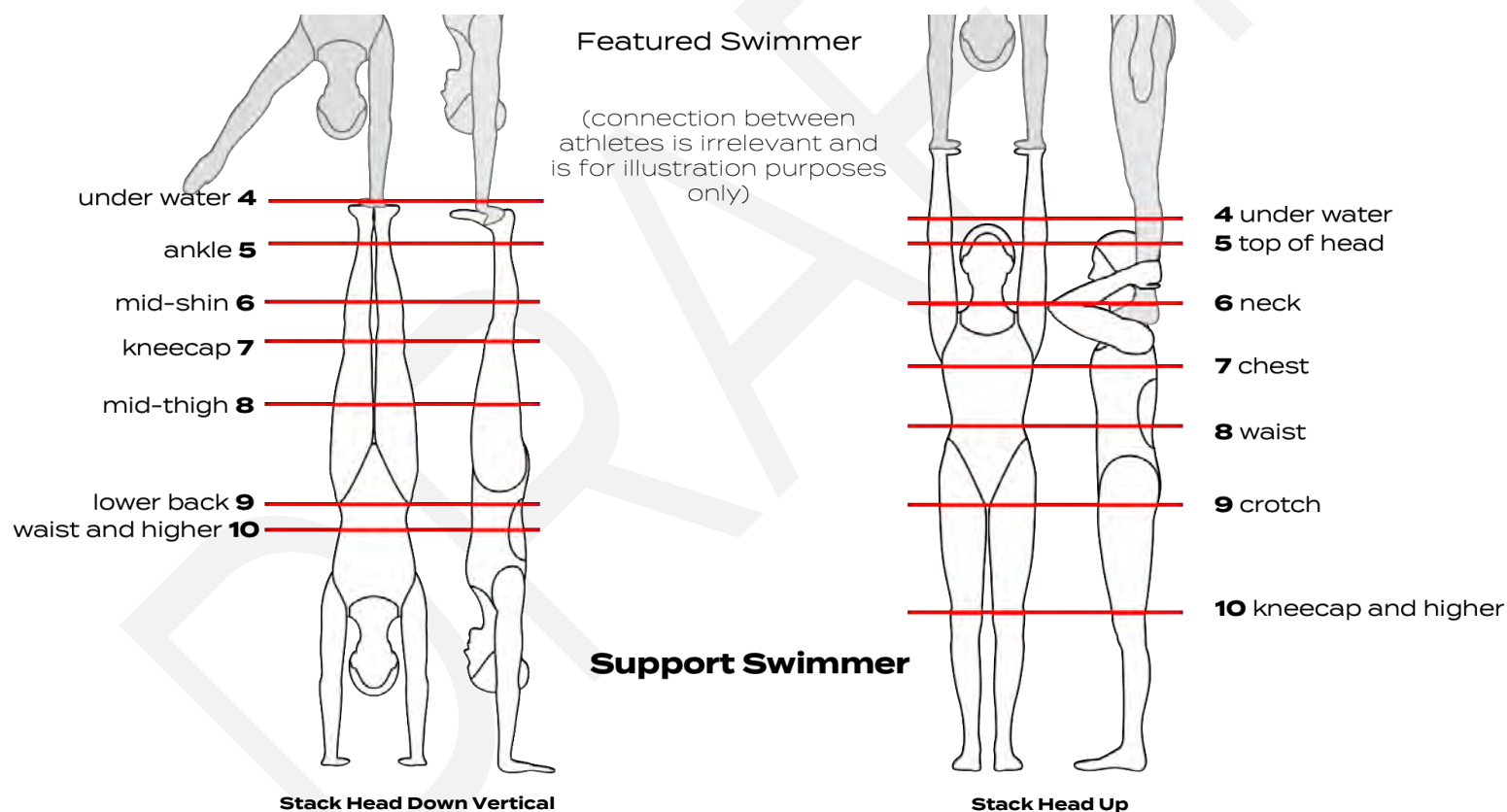
In Group A Judges consider the height of the Featured Swimmer in relation to the surface of the water. Considering that the physical height of each athlete is different, Judges need to visually estimate how many “full bodies” (from head to toe) can fit within the jump amplitude (from the water surface to the point of maximum height in the air). **The point of maximum height** is considered in the **place where “center of mass of Featured Swimmers” gets in the air** (person’s center of mass is slightly below their belly button, which is nearly the geometric center of a person. Men and Women have different centers of mass, with Women's centers of mass being lower than those of Men).



**15.2.5.2 GROUP B (BALANCE) STACK**

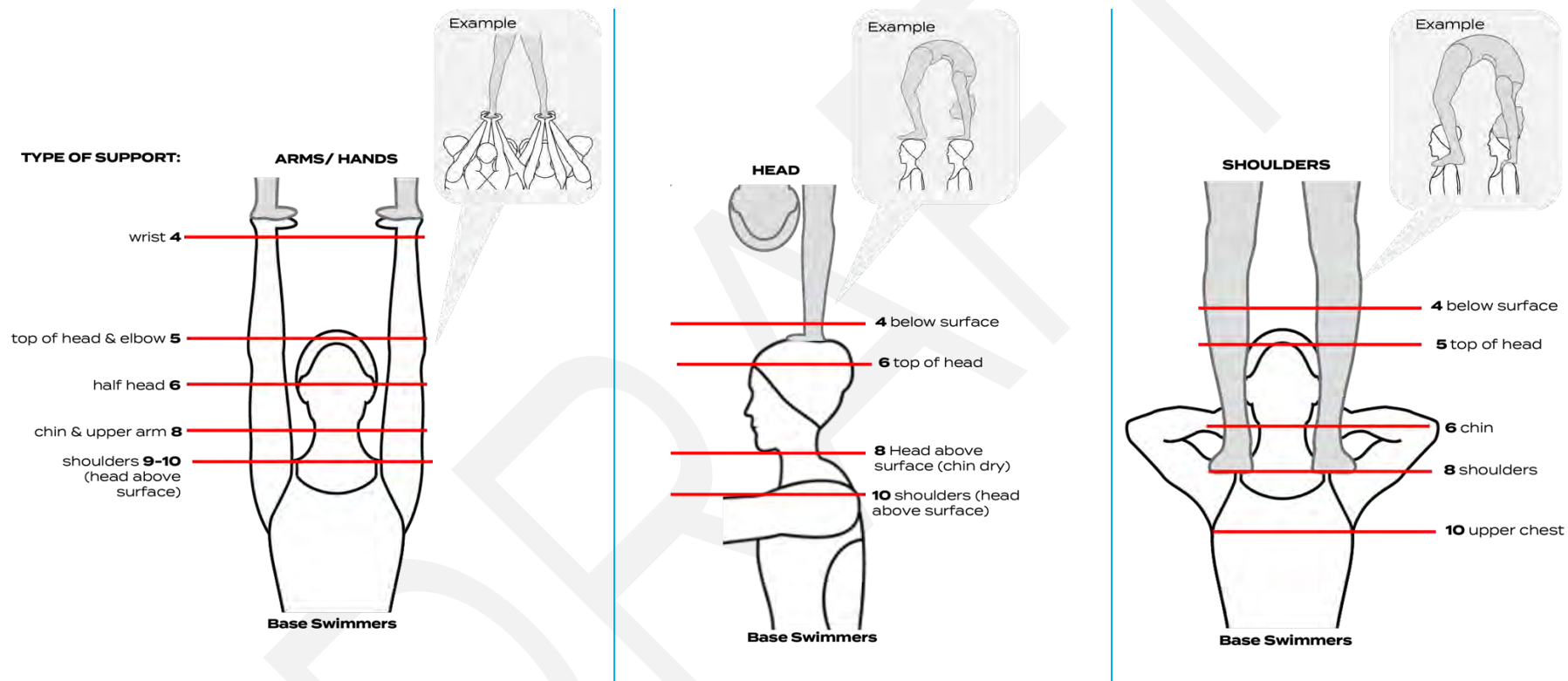
In Group B -Stack, Elements Judges consider the height of the Support Swimmer when the Featured Swimmer reaches a slight stop/pause at the maximum height.

Note that In **Stacks with two (2) Support Swimmers** the height is calculated as the **average height of two (2) Support Swimmers**. For example, if one (1) Support Swimmer was lifted head-up to “waist” height level (8 points) but the second Support Swimmer was lifted head-down to “mid-thigh or higher” height level (10 points), the Judges calculate the average of 8 and 10, which is 9. If two identical stacks occur at the same time, Elements Judges average scores for each Stack.



**15.2.5.3 GROUP B (BALANCE) LIFT**

In Group B -Lift Elements Judges consider the height of Base Swimmers. Since typically there will be more than one Base Swimmer supporting the Featured Swimmer, the height is calculated as the average height of all Base Swimmers supporting the Featured Swimmer.





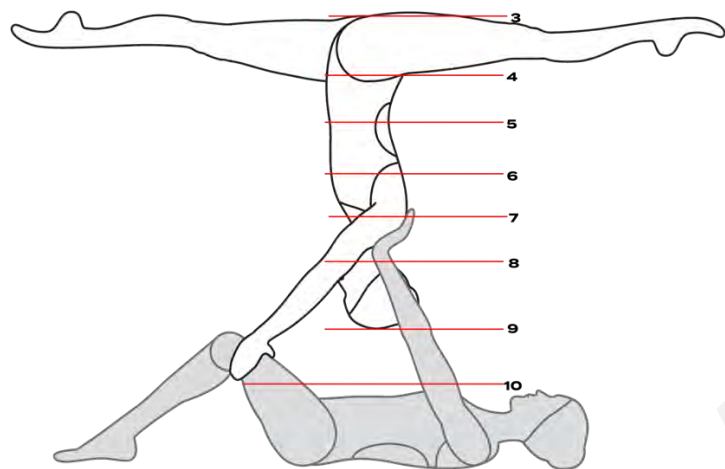
**15.2.5.4 GROUP P (PLATFORM)**

In Group P Elements Judges consider the height of the Featured Swimmer during the entire Main Phase of this Acrobatic Movement. Because Platforms typically takes longer to perform than other Acrobatics, the height is calculated as average height of the Featured Swimmer during the entire Main Phase. For example, if the Featured Swimmer reached the height level in the Perfect category at the beginning of the Main Phase but by the end of the Main Phase their height gradually decreased to the height level in Good category, the final height level will be in in Excellent category taking into consideration how long the Featured Swimmer maintain the heigh level in any of the categories.

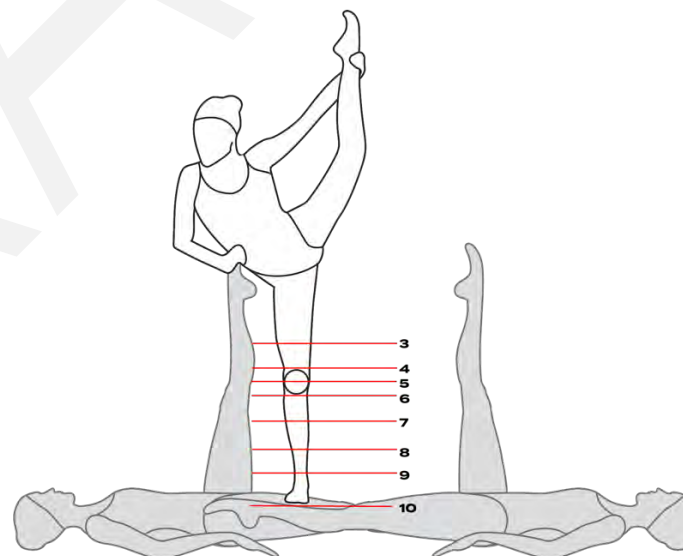
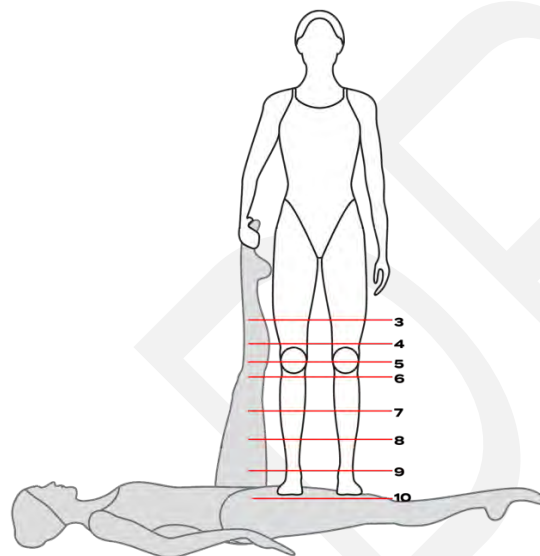
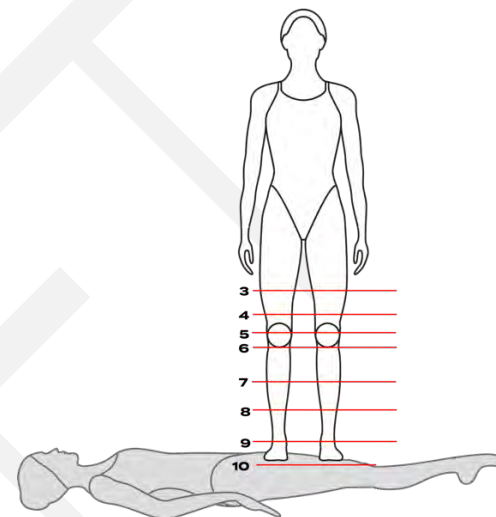
Please also note that if the Acrobatic Movement ends with a dismount of the Featured Swimmer (such as somersault, dive etc.), it is considered a part of the End phase of the Platform Acrobatic Movement. Judges should evaluate Featured Swimmer's dismount and any inaccuracy has to be reflected in the score, similarly to other inaccuracies in Featured Swimmer's actions (e.g. lack of balance, lack of extension, additional movements, poor split, etc) during the entire performance, from the Beginning phase to Ending phase. Judges should also observe if the submergence of the Construction was efficient, clean, and clear.

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**GROUP P (PLATFORM) (Cont.)**



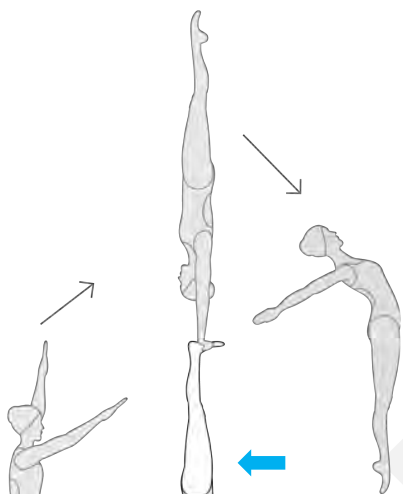
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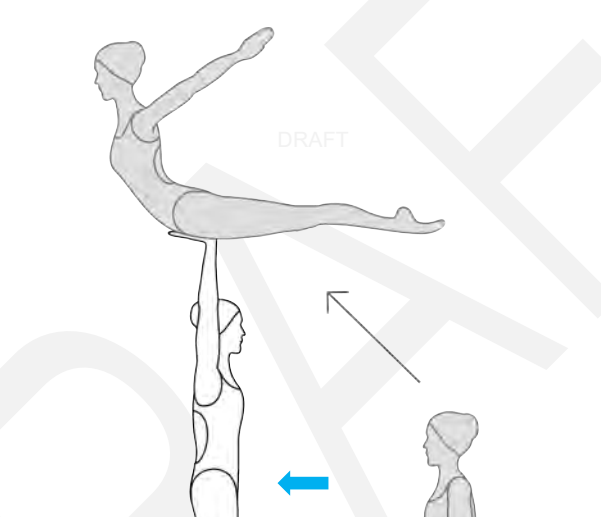
**15.2.5.5 GROUP C (Combined)**

In Group C, the applicable height chart is based on the type of Acrobatics in the main Formation (Platform, Stack, etc). of the Construction. Once the Acrobatics type is determined, a height chart for that acrobatic Group is used.

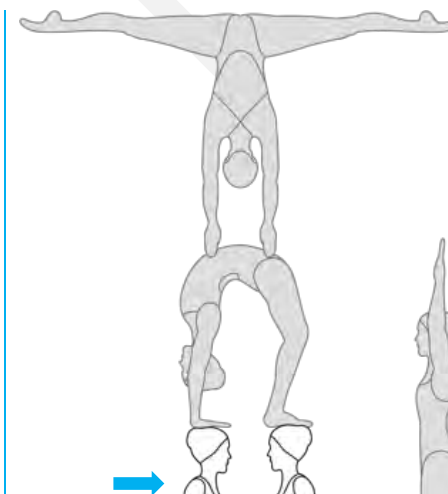
Below are examples of Group C Acrobatics indicating the athlete that Judges should focus on to determine the height at the moment right AFTER the Featured Swimmer lands on the main Formation (for all cases: when there is a jump on the main formation and the Featured Swimmer remains on it until submergence; when there is a pass through on the main formation and the Featured Swimmer continues moving until entering the water).



For "Jump/transit through or onto head- down Stack" apply the height chart for Group B – Stack head down at the time right after the Featured Swimmer arrives on the Support Swimmer of the Stack and remain on it until submergence or before continue moving and entering water.

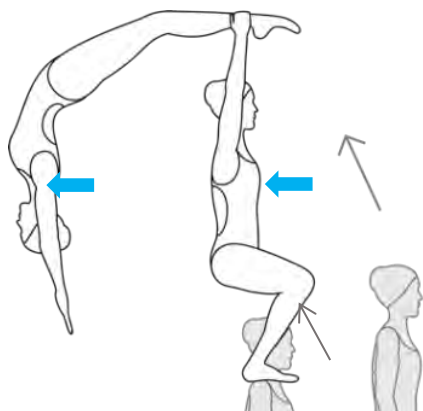


For Jump/Transit "Onto Stack from spotter" or "Through Stack" from Throw apply the height chart for Group B – Stack head up as the Featured Swimmer lands on the Supporting Swimmer of the Stack and remain on it until submergence or before continue moving and entering water.

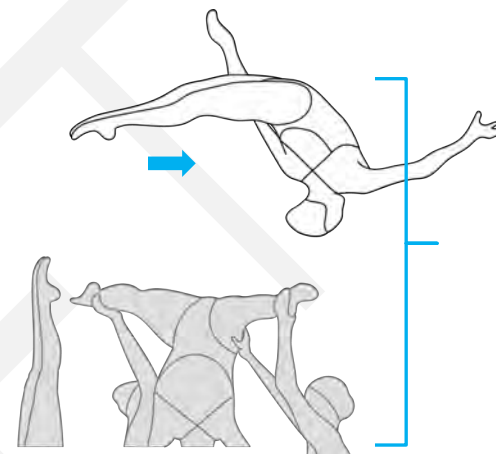


For "Fly above Lift on heads from any kind of throw" where the Featured Swimmer is performing Bridge position (or any other position) and the 2<sup>nd</sup> Formation is Jump/Throw (Group A), with the second Featured Swimmer jumping over the 1<sup>st</sup> Formation (fly above, with touching/landing and continue moving and entering water or remain on 1<sup>st</sup> Featured Swimmer until submergence). Apply the height chart for Group B – lift on heads. The same rule applies if "flying" Featured Swimmer fly above lift on heads without touching. Judges look at the height of the Lift (on heads). Judges look at height at the moment when Featured Swimmer lands/pass through lift on heads formation.

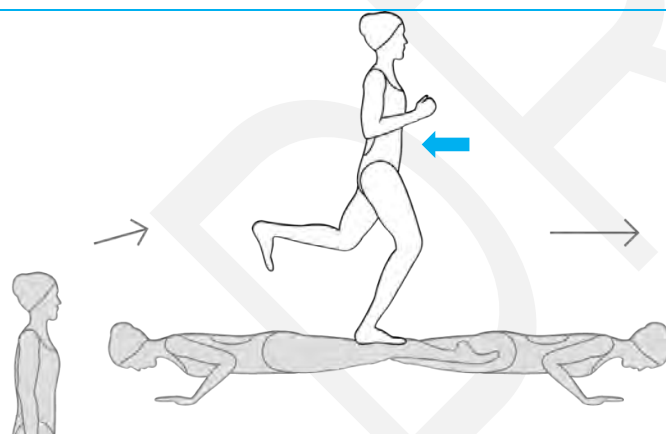
**15.2.5.6 GROUP C (cont.)**



For "2 Jumps from throws" (2 Featured Swimmers in connection with each other) apply the height chart for Group A to each of the two Featured Swimmers and calculate the average mark. Judges look at the average height for both Featured Swimmers in the moment when their Centre of Mass reaches maximum height.



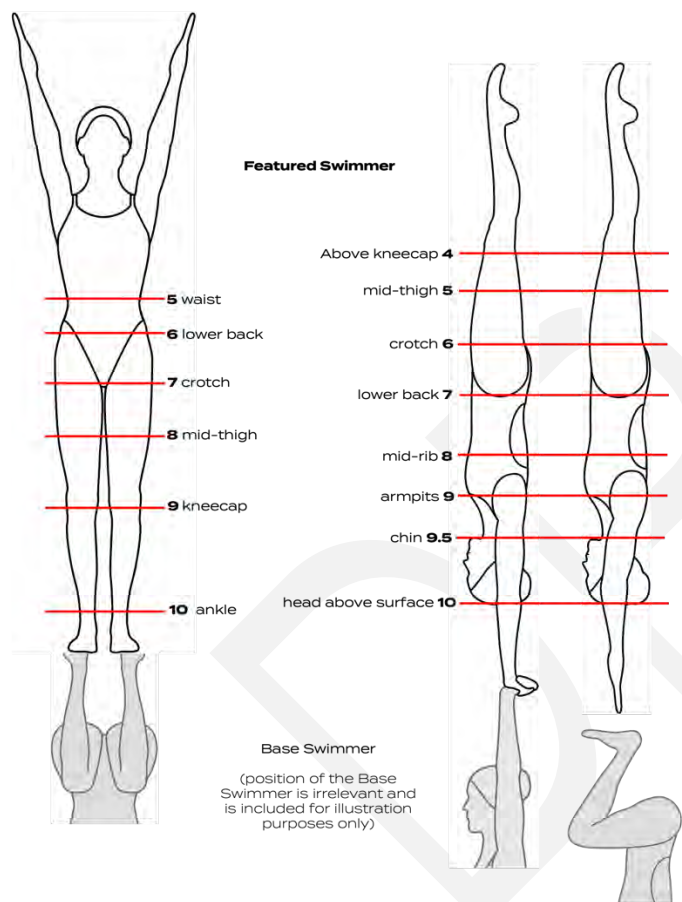
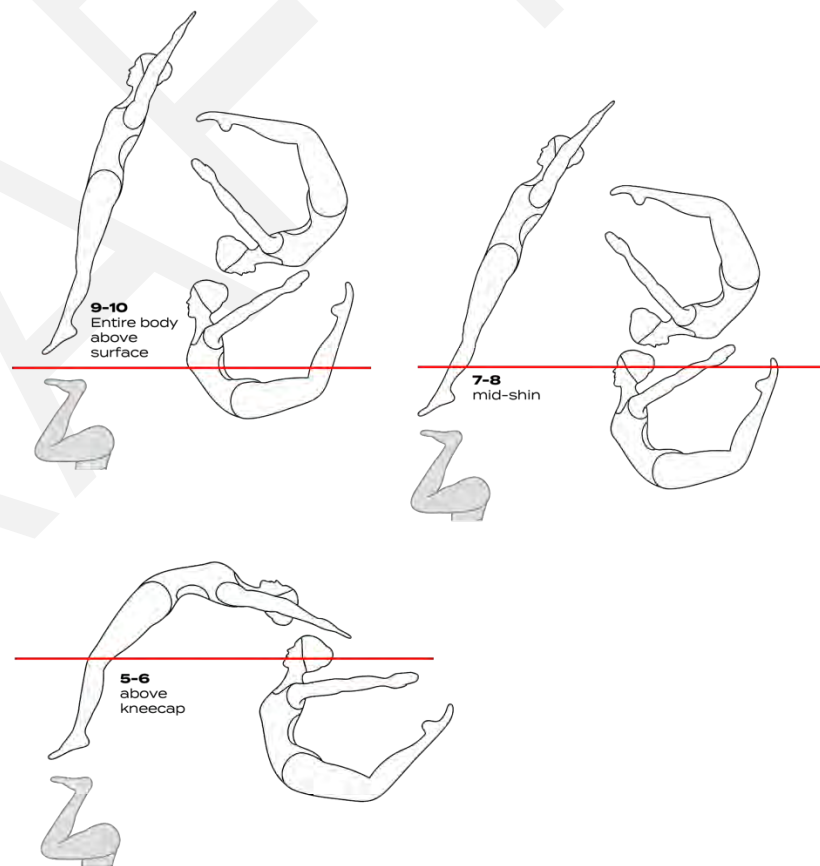
For "Fly above Second formation" (Lift, Pair Acrobatics, Stack-head-down, Stack) beginning from any kind of Throw where the Featured Swimmer is performing a Split position (or any other position) and the 2<sup>nd</sup> Formation is Group A Acrobatics (Jump / Throw), with the second Featured Swimmer jumping over the 1<sup>st</sup> Formation (fly above, no touching). Apply the height chart for Group A.



For two (2) or more floats (swimmers floating on a surface connected to each other) from any kind of "throw" apply the height chart for Group P – Platform the entire time when the Featured Swimmer is on the Supporting Swimmer(s) in the Platform and before entering the water.

**15.2.5.7 PAIR ACROBATICS**

To be able to apply Elements score for the Pair Acrobatics (Lifts, Jumps, or Throws) Judges need to evaluate a general impression of the Acrobatic Movement based on the main control factors of the Featured Swimmer (height, clarity, angles, extension). Judges must also evaluate the design, stability, and sustainability of the entire Acrobatic Movement, including the Base Swimmer and the Featured Swimmer and the way they interact. Judges are looking for a clear water entry, and pay attention to unintentional falls, push problems and other execution issues.

**PAIR LIFT, THROW, WHIRL**  
(Acro codes **L, SL, T, W**)

**PAIR JUMP**  
(Acro code **J**)


**15.2.6 Expanded Marking Scale for Acrobatics Execution**

CATEGORY	MARK	ACROBATIC EXECUTION		
		HEIGHT (minimum)	OVERALL IMPRESSION	FALL / FAIL
<b>Perfect</b>	<b>10</b>	<b>Maximum over 9.5 in scale</b>	<ul style="list-style-type: none"> <li>Very strong and powerful. Effortless. Clean. Perfect control in all phases (beginning to entry). Ease of performance.</li> <li>Featured Swimmer performs clearly defined actions. Precise, accurate positions, directions, distance and movements. Full extension, where required.</li> <li>Construction is in full control, solid and stable throughout.</li> <li>No inaccuracies. Flawless.</li> </ul>	<b>NO FALL</b>
<b>Near Perfect</b>	<b>9.5 – 9.75</b>	<b>Near Maximum</b>	<ul style="list-style-type: none"> <li>Featured Swimmer performs clearly defined actions. Precise, accurate positions, directions, distance and movements. Full extension, where required. Clean water entry with minimum splashing</li> <li>Construction is in full control, solid and stable throughout.</li> <li>A single small inaccuracy from perfection.</li> </ul>	<b>NO FALL</b>
<b>Excellent</b>	<b>9.0 – 9.25</b>	<b>9.0</b>	<ul style="list-style-type: none"> <li>Featured Swimmer may have a minor lapse in clearly defined actions. Only a minor problem may occur in one of these areas; precision, accuracy of positions, directions, extension, distance and movements. Clean water entry with minimum splashing</li> <li>Construction may have small inaccuracies in full control, solidity and stability.</li> <li>Small inaccuracy (1 or 2) from perfection in either the Construction or featured swimmer</li> </ul>	<b>NO FALL</b>
<b>Very Good</b>	<b>8.0 – 8.75</b>	<b>8.0</b>	<ul style="list-style-type: none"> <li>Mostly strong and powerful. Very high, stable and convincing. Featured Swimmer performs clean and clear. A small error may be detected but none are significant. Clean water entry with some splashing.</li> <li>Construction may lose stability but for a minimum duration and only affects one phase. Some noticeable set-up and recovery time.</li> <li>A couple (2) small Inaccuracies.</li> </ul>	<b>NO FALL</b>
<b>Good</b>	<b>7.0 – 7.75</b>	<b>7.0</b>	<ul style="list-style-type: none"> <li>A good display of strength and power (but not Perfect or extreme).</li> <li>Featured Swimmer may have obvious inaccuracies in extension, control, direction, distance or water entry.</li> <li>Construction may lose obvious stability/control during one phase. Noticeable setup time and recovery time.</li> <li>Inaccuracies may include multiple small (2+) or two (2) obvious or one (1) major.</li> </ul>	<b>NO FALL</b>
<b>Competent</b>	<b>6.0 – 6.75</b>	<b>6.0</b>	<ul style="list-style-type: none"> <li>Lack of strength and power.</li> <li>Featured Swimmer may inaccurately achieve positions. The water entry is not clean.</li> <li>Construction may show obvious lack of stability during two (2) phases. Obvious/long set-up and recovery time.</li> <li>Inaccuracies may include multiple small (2+) or two (2) obvious or two (2) majors.</li> </ul>	<b>AFTER MAIN PHASE / DURING END PHASE</b> Depends on Execution category of Acrobatic prior to the Fall.

**Expanded Marking Scale for Acrobatics Execution (cont.)**

The descriptions of categories five (5) and below pertain to Acrobatics that exhibit significant inaccuracies throughout and/or a low height. Once a Judge classifies the Acrobatics as Deficient or lower due to a Fall or Fail, Judges are not required to apply cumulative deductions.

CATEGORY	MARK	ACROBATIC EXECUTION		
		HEIGHT (minimum)	OVERALL IMPRESSION	FALL/ FAIL
<b>Satisfactory*</b>	<b>5.0 – 5.75</b>	<b>5.0</b>	<ul style="list-style-type: none"> <li>Lack strength and power. Mediocre overall effect.</li> <li>Featured Swimmer has obvious and or major inaccuracies. May appear as though they are about to fall. Excessive water upon entry.</li> <li>Obvious lack of stability in the Construction. Instability may affect all phases. Very long set-up and/or recovery time possible.</li> </ul>	<b>AFTER MAIN PHASE / DURING END PHASE</b> Depends on Execution category of Acrobatic prior to the Fall.
<b>Deficient *</b>	<b>4.0 – 4.75</b>	<b>4.0</b>	<ul style="list-style-type: none"> <li>Deficient strength and power. Major problems. May be limited by skill level.</li> <li>Featured Swimmer displays large inaccuracies in many areas, clarity, directions, extension, distance. Poor water entry.</li> <li>Construction is low and unstable throughout. Very long and obvious set-up and/or recovery time.</li> </ul>	<b>IN MAIN PHASE</b>
<b>Weak *</b>	<b>3.0 – 3.75</b>	<b>Under 4</b>	<ul style="list-style-type: none"> <li>Very low, unstable, and unclear. Looks failed. No control. Limited by skill level</li> <li>Struggling in all aspects</li> <li>Hardly recognizable except at surface.</li> </ul>	<b>IN BEGINNING PHASE /</b> Main Phase attempted
<b>Very Weak</b>	<b>2.0</b>		<ul style="list-style-type: none"> <li>The Beginning Phase is hardly identifiable and then deconstructs. At surface level only.</li> </ul>	<b>PARTIAL FAIL /</b> Fall at the start of the Beginning Phase is surfacing / Main Phase not attempted
<b>Hardly Recognizable</b>	<b>1.0</b>		<ul style="list-style-type: none"> <li>No Construction. No identifiable criteria for judging.</li> </ul>	<b>COMPLETE FAIL /</b> Acrobatic did not happen

After determining the Acrobatic height, Judges should assess the overall impression of the acrobatic performance to determine the appropriate category according to the Acrobatic Execution Marking Scale. If the Acrobatic Movement does not align with the Overall Impression category on the Marking Scale Chart due to additional inaccuracies noted by the judge, the judge should refer to the inaccuracy table to adjust the score as needed. It is important that deductions are not overly cumulative; for instance, Judges should avoid simply adding up multiple small deductions. Instead, an acrobatic performance with several small errors may be better classified as having an obvious deduction.

Accumulating Inaccuracies / Inaccuracy Count is the sum of inaccuracies and their value (depending on type/size).

Inaccuracy type	Inaccuracy Count	Deduction Total
Small	1 - 2	0.25
Small	3+	0.5
Obvious	1 - 2	0.5
Obvious	3+	1.0
Major (no Fall or Fail)	1+	1.0

**15.2.7 Inaccuracy Identification Table for Acrobatics**

PHASE	SWIMMER(S)	INNACURACY TYPE	INNACURACY DESCRIPTION	EXAMPLE
BEGINNING / MAIN PHASE	CONSTRUCTION (BASE/ SUPPORT SWIMMERS)	<b>Push problem</b>	Difficulty with supporting the featured swimmer.	A: Support Swimmer is unable to push-up the Featured Swimmer with their feet and their legs remain bent and/or shaking. Appears very unstable. B: Support is shaking with visible difficulty pushing Featured Swimmer (for example in "twins" grip) P: In a "Ballet leg" Construction the Support Swimmer is unable to extend the vertical leg on which they attempt to push up the Featured Swimmer B: Support Swimmer is unable to lift-up the Featured Swimmer above the head and their arms remain bent and/or shaking. Appears very unstable and almost falls. C: Acrobatic Movement from subgroup "Snake-stack type" that barely lifts out of the water and is done on the surface.
		<b>Design</b>	Visibly poor design.	A: Throw from surface is not synchronized when pushing the Featured Swimmer in the air. B: Poor timing in two (2) stacks or a Split position lift when one (1) leg is lifted before the other leg. C: Poor timing between 2 formations. P: Clear arch required in the Construction, but the arch is not visible.
		<b>Stability</b>	Unplanned assistance to featured swimmer	P, B: One (1) (or more) Base Swimmer decides to give additional support to a Featured Swimmer to prevent a fall.
		<b>Angles</b>	Support Swimmer(s) deviates from an ideal position.	S - 5° - 15° deviation of the Support Swimmer from an ideal position. O - 16° - 44° deviation of the Support Swimmer from an ideal position. M - 45° and more deviation of the Support Swimmer from an ideal position.
		<b>Extension</b>	Support Swimmer displays a lack of extension during the movement.	S - Not fully extended for a small/minute part of the movement. (knees, feet, elbows, hips) O - Not fully extended for most of the movement. M - Obvious lack of extension for majority of movement.
	FEATURED SWIMMER	<b>Angles</b>	Featured Swimmer deviates from an ideal position.	S - 5° - 15° deviation of the Featured Swimmer from an ideal position. O - 16° - 44° deviation of the Featured Swimmer from an ideal position. M - 45° and more deviation of the Featured Swimmer from an ideal position.
		<b>Stability/Control</b>	Featured Swimmer displays a lack of control causing unintentional actions or extra movements.	A: Hands splashing before stack or uncontrolled kicking of legs at surface while submerging. B: Featured Swimmer stands up slowly and/or hips go before head. May achieve position but passes through first position. B: Slip of hand or leg during balancing but Featured Swimmer does not fall. C: Featured Swimmer jumps from one formation onto the other and lands on 1 foot. The arm of the Featured Swimmer moves sideways. That means the Featured Swimmer does not stay aligned on vertical axis with support swimmer. And Featured Swimmer enter the water beside support swimmer. P: Featured Swimmer performs position standing on 1 leg and this leg that is connected to support is bent and/or shaking. The same goes for handstand where arms of the Featured Swimmer are shaking or unintentionally bending.
		<b>Extension</b>	Featured Swimmer /or Support Swimmer displays a lack of extension during the movement.	S - Not fully extended for a small/minute part of the movement. (knees, feet, elbows, hips) O - Not fully extended for most of the movement. M - Obvious lack of extension for majority of movement.



		<b>Direction /Distance</b>	An incorrect "direction" line of the Featured Swimmer during the jump/throw. This influences the general impression of the Acrobatic Movement and can may be dangerous for other athletes.	<p>A: The jump or throw does not follow the direct intended line from the Construction.</p> <p>A: The jump or throw should not be too far from the Construction (unless choreographed).</p> <p>A: The jump or throw should not be too close to the Construction.</p> <p>B: To Support Swimmers, stay to far from each-other that causes Featured Swimmer not to rise-up where she/he should but stay flat and horizontal (or the same problem but Featured Swimmer is the one who pushes 2 supports to sides not "pressing on them" and rising</p> <p>C: "Onto support/ throw on a platform" Featured Swimmer jumps but platform is too far, Feature s Swimmer does not jump on the designated part of the body of the 2nd Formation (trying to save Acrobatic Movement) and is very unstable.</p> <p>P: Featured Swimmer jumps off platform but lands too close to the Construction.</p>
<b>END PHASE / WATER ENTRY</b>			Water entry of the Featured Swimmer is unintentional and may have excess water.	<p>A, C: Featured Swimmer's jump is inaccurate and causes an unintended splash.</p> <p>B, P: Entry into the water is not fully controlled</p> <p>A, C: When the water entry is excessively splashy and unclear</p> <p>A, C: Featured Swimmer performs a somersault/pike rotation, but the swimmer does not complete full rotations around 90° and "smacks" the water surface.</p>
<b>FALL / FAIL</b>				
Falls can occur at any phase of the Acrobatics. If a Fall occurs, Element Judges award maximum score of 6.75 points for the Acrobatics, depending on the phase in which the Fall occurs according to the Expanded Marking Scale for Execution of Acrobatics. Element Judges need to distinguish between the Fall and lack of stability not resulting in a Fall.				
<b>PHASE</b>	<b>FALL/ FAIL</b>	<b>EXAMPLES</b>		
<b>Beginning Phase</b>	<b>Fail</b>	<p>Partial Fail occurs when the Acrobatics fails once the Beginning Phase is attempted. This includes when there are only heads, feet or bubbles at the surface. For example: The Acrobatic Movement starts rising and falls back into the water.</p> <p>Complete Fail refers to when there is no Beginning Phase identified resulting in nothing to judge.</p>		
<b>Main Phase</b>	<b>Fail</b>	<p>Featured Swimmer:</p> <p>A: During take-off Featured Swimmer attempts to jump but slips and does not achieve maximum height.</p> <p>C: Jumps from a simple throw and attempts to do a cartwheel through support on the surface, but the push was not enough resulting in a fall</p> <p>C: In "Through Base Swimmer from simple throw", jumps on the hands of the base but due to unsynchronized action within the Construction, falls in the water not completing the action.</p> <p>C: During "Run on the back" slips and falls.</p> <p>B, P: Falls from or falls with the Support Swimmer to a side during rotation while performing "positioning" or/and achieving maximum height (not take-of or uprising phase of the acro)</p>		
<b>End Phase</b>	<b>Fail</b>	<p>Featured Swimmer:</p> <p>C: During "Jump on the stack" Featured Swimmer did what was declared but could not hold the balance and falls.</p> <p>A: During a return of the Featured Swimmer to the Construction the legs of the Featured Swimmer slip through or off the Construction.</p> <p>A: returns on the Support Swimmer's hands, but the Support Swimmer does not hold well, and the Featured Swimmer slips in the water</p> <p>B, P: After showing main phase movements Feature Swimmer slips and fall into the water</p>		
<b>Any Phase</b>	<b>Fail</b>	<p>P: In "Float from two (2) parallel supports" or the "Rhombus" Float- one (1) of the supports disconnects and swims away.</p> <p>P: In a "bent knee" Construction, knees are not stable causing the Featured Swimmer to fall.</p> <p>B: Legs of the Support Swimmer from the vertical or a "V" position open and the Featured Swimmer falls.</p> <p>B: Both the Support Swimmer and the Featured Swimmer fall, or the Support Swimmer falls while the Featured Swimmer stands inaccurately.</p>		

### 15.3 Technical Required Elements (TRE)

When judging TREs Judges must follow judging guidelines as for Figures.

Judges need to know the TRE well but do not have to consider the rules regarding allowance for *Spins* or *Twists*, omitting part or performing an incorrect action that would result in a zero (0) when scoring a Figure. Judges in Elements panel must focus on the accuracy of design in positions, transitions, and speed requirements, along with control factors, and deliver a score for each TRE. Difficulty Technical Controllers (DTCs) will identify if any part of the TRE is omitted or does not conform with the requirements and assign a zero (0) as the declared difficulty for the Element.

Judges use the same deduction guidelines adapted to the scoring in routine: small 0.25, medium 0.50 and large 1 point, for any deviation from the TRE description.

### 15.4 Use of Expanded Marking Scales

Expanded Marking Scales depict examples of what could be commonly seen in athletes' performance. Typically, athletes develop all necessary skills progressively, therefore, it is uncommon to see a performance that is excellent in control but with large deviations; however, any situation may occur. Judges must be prepared for these situations and use the marking scales correctly. For each score range, Expanded Marking Scales depict a general impression of the performance, including the type and the number of mistakes/deviations from the standpoint of perfection.

**In order to determine the mark for Elements**, Judges use the respective Expanded Marking Scales for TREs, Hybrids and Acrobatics

**First**, Judges set a score range for the general impression based on the control factors height, extension, and stability. **The score ceiling is set based on the average height achieved by the athlete(s) for all types of Elements.** Dynamic and stable height scales and split scales for Hybrids and TRE are the same as for Figures; for Acrobatics, a specific height scale is provided.

Perfect execution at a height of 7 cannot be scored over 7. Consider which scale is applicable (stable or dynamic) and what position should be evaluated (in Hybrids vertical position with one (1) leg or two (2) legs, fishtail, split, table, tuck, etc.; in Acrobatics position of Supporting, Featured or Base Swimmer(s)).

- Judges do not consider actions performed at ankles for height average.
- Height in pushed up non-sustained movements is not included in the Guiding Scale for Height Quality of Performance. Judges do not establish the average height considering the push-up actions, but in the final execution evaluation, the number and height of these actions may lead to move a quarter point (0.25) up or down of the Judge's score.
- Guiding scales are divided by one (1) point. A height between 8.5 and 7.5 on the scale can be scored 7.75, 8.0 or 8.25.
- Evaluate the performance in terms of low, medium, and high score range. In case of doubt, go with the higher mark.

**Second**, Judges deduct from the general impression score for any deviations observed that do not correspond with the description of the general impression score range that applies to each type of Element. Remember, each score range describes the type of deviation/ mistake commonly observed.

An example of a deviation that might occur in a Hybrid may be in the position during a vertical descents or ascents (after rockets, during spinning, from sustained vertical position); unwanted travelling (clear for duets and teams altering positioning); unintended deviations from vertical in fishtails, vertical positions etc. Judges use quarter points according to the magnitude of deviation (small 0.25, medium 0.50-0.75, large 1.0).

**DEDUCTIONS** (for TRE and Hybrids see suggested deductions in Figures section (see CHAPTER II. - 9.4) and for Acrobatics (see Section **Error! Reference source not found.**).

	<b>SMALL</b>	<b>MEDIUM/ OBVIOUS</b>	<b>LARGE/ MAJOR</b>
<b>TRE &amp; HYBRIDS</b>	0.25	0.5-0.75	1
<b>ACROBATICS (General)</b>	0.25	0.5	1

When scoring Hybrids or TREs in team routines consideration must be given to the number of athletes performing a large deviation (obvious mistake). If half of the team demonstrates the deficiency a deduction -0.5 should be applied to the Element. If more than half of the team demonstrates a large deviation, then a -1.0 should be applied to that Element by the Elements panel. For example:

- In a team of eight (8) athletes -
  - **One (1) to four (4)** athletes demonstrate the deficiency = **0.5** deduction.
  - **Five (5) to eight (8)** athletes demonstrate the deficiency = **1.0** deduction.
- In a team of six (6) athletes -
  - **One (1) to three (3)** athletes demonstrate the deficiency = **0.5** deduction.
  - **Four (4) to six (6)** athletes demonstrate the deficiency = **1.0** deduction.

**Judges must remember that the difficulty of Elements should not be considered at all. This will be factored in through the degree of difficulty and the calculation of the result.**

Examples how to determine the mark for Elements:

Example 1: The Elements Judge places a performance in the satisfactory score range according to the Expanded Marking Scale. It means that the average height was between 5.5 and 6.5 and that medium and large deviations may have been detected. The Judge does not deduct 2 or 3 points for large deviations but decides if the final score must be in high 4 or in mid 5 depending on height attained and number of deviations.

Example 2: The Elements Judge places a performance in the good score range according to the Expanded Marking Scale, which means that small and medium deviations may have been detected, and that the average height was between 7.5 and 8.5. To decide the final score, the Judge considers if there were medium deviations, and how many, to stay in the high good (7.75) or good (7.0) category.

Example 3: The Elements Judge places a performance in near perfect score range according to the Expanded Marking Scale, which means full control, near maximum height and maybe one (1) or two (2) small deviations. In such case, the Judge awards the maximum score they can, that is as for height attained (9.5 -9.75). If all requirements in Expanded Marking Scale for the near perfect execution were there BUT a large or medium deviation was observed, the Judge deducts 1 or 0.5 point. The score does not fall into competent or good category but clearly demonstrates the impact of the large or medium mistake/deviation and distinguishes it from a similar performance level without large or medium mistakes/deviations.

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**15.5 PROCEDURE GUIDELINES FOR ELEMENTS JUDGES**

When judging Elements:

Judges will be provided with a simplified program for each routine, including the type of Element (TRE, Hybrid, Acrobatics) numbered in the correct order of performance, as submitted on the Coach Card. The simplified program will be provided on the electronic scoring device and/or paper copy.

Judges will score the Elements in the order according to the program provided.

If an Element is missed or misplaced the Judges should not score but skip the field for entering the score leaving it empty and move to the next Element. Judges do not look back in the program to reallocate a score out of order.

Judges score each Element based on execution criteria and are not concerned with the content of the Element.

Examples of entering the score if Elements are performed in an incorrect order or if an Element is missed:

Example 1: **Missed Element** (Senior Women Duet Technical)

DECLARED		
ELEMENT	#	SCORE
TRE 4a	1	
PAIR ACRO	2	
TRE 1a	3	
HYBRID	4	
TRE 2b	5	
TRE 3a	6	
TRE 5b	7	
HYBRID	8	

PERFORMED			
ELEMENT	#	ELEMENTS JUDGES SCORE	TC
TRE 4a	1	8.75	
PAIR ACRO	2	8.50	
TRE 1a	3	7.50	Zero
<b>HYBRID</b>	<b>4</b>	<b>NOT PERFORMED - NO SCORE</b>	<b>2-point penalty</b>
TRE 2b	5	8.50	
TRE 3a	6	8.0	
TRE 5b	7	7.75	
HYBRID	8	8.25	

Example 2: **Extra Element** (Senior Women Duet Technical)

DECLARED		
ELEMENT	#	SCORE
TRE 4a	1	
PAIR ACRO	2	
TRE 1a	3	
HYBRID	4	
TRE 2b	5	
TRE 3a	6	
TRE 5b	7	
HYBRID	8	

PERFORMED			
ELEMENT	#	ELEMENTS JUDGES SCORE	TC
TRE 4a	1	8.75	
PAIR ACRO	2	8.50	
TRE 1a	3	7.75	
HYBRID	4	8.25	
TRE 2b	5	8.50	
TRE 3a	6	8.0	
TRE 5b	7	7.75	
HYBRID	8	8.25	
<b>HYBRID</b>	<b>9</b>	<b>NO SCORE</b>	<b>2-point penalty</b>

**Example 3: Extra Element** (Senior Women Duet Technical)

DECLARED			PERFORMED			
ELEMENT	#	SCORE	ELEMENT	#	ELEMENTS JUDGES SCORE	TC
TRE 4a	1		PAIR ACRO or HYBRID		No score, wait for TRE as Element 1	-2 points for extra Element
PAIR ACRO	2		TRE 4a	1	8.75	
TRE 1a	3		PAIR ACRO	2	8.0	
HYBRID	4		TRE 1a	3	7.50	
TRE 2b	5		HYBRID	4	8.25	
TRE 3a	6		TRE 2b	5	8.50	
TRE 5b	7		TRE 3a	6	8.0	
HYBRID	8		TRE 5b	7	7.75	
			HYBRID	8	8.25	

**Example 4: Extra Element and Missed Element** (Senior Women Duet Technical)

DECLARED			PERFORMED			
ELEMENT	#	SCORE	ELEMENT	#	JUDGES ELEMENTS SCORE	TC
TRE 4a	1		TRE 4a	1	8.75	
HYBRID	2		HYBRID	2	8.0	
TRE 1a	3		TRE 1a	3	7.50	
HYBRID	4		HYBRID	4	9.0	
TRE 2b	5		TRE 2b	5	8.50	
TRE 3a	6		TRE 3a	6	8.0	
TRE 5b	7		TRE 5b	7	7.75	
HYBRID	8		HYBRID	8	8.25	Eliminate scores -2 points for 1 extra Hybrid -2 points for 1 Acro missed

**Example 5: Altered order of TRE** (Senior Women Duet Technical)

DECLARED			PERFORMED			
ELEMENT	#	SCORE	ELEMENT	#	JUDGES ELEMENTS SCORE	TC
TRE 4a	1		TRE 1a	1	8.75	Zero
PAIR ACRO	2		PAIR ACRO	2	8.50	
TRE 1a	3		TRE 4a	3	7.75	Zero
HYBRID	4		HYBRID	4	8.25	
TRE 2b	5		TRE 2b	5	8.50	
TRE 3a	6		TRE 3a	6	8.0	
TRE 5b	7		TRE 5b	7	7.75	
HYBRID	8		HYBRID	8	8.25	

**Example 6: Altered order of Acrobatic Routine**

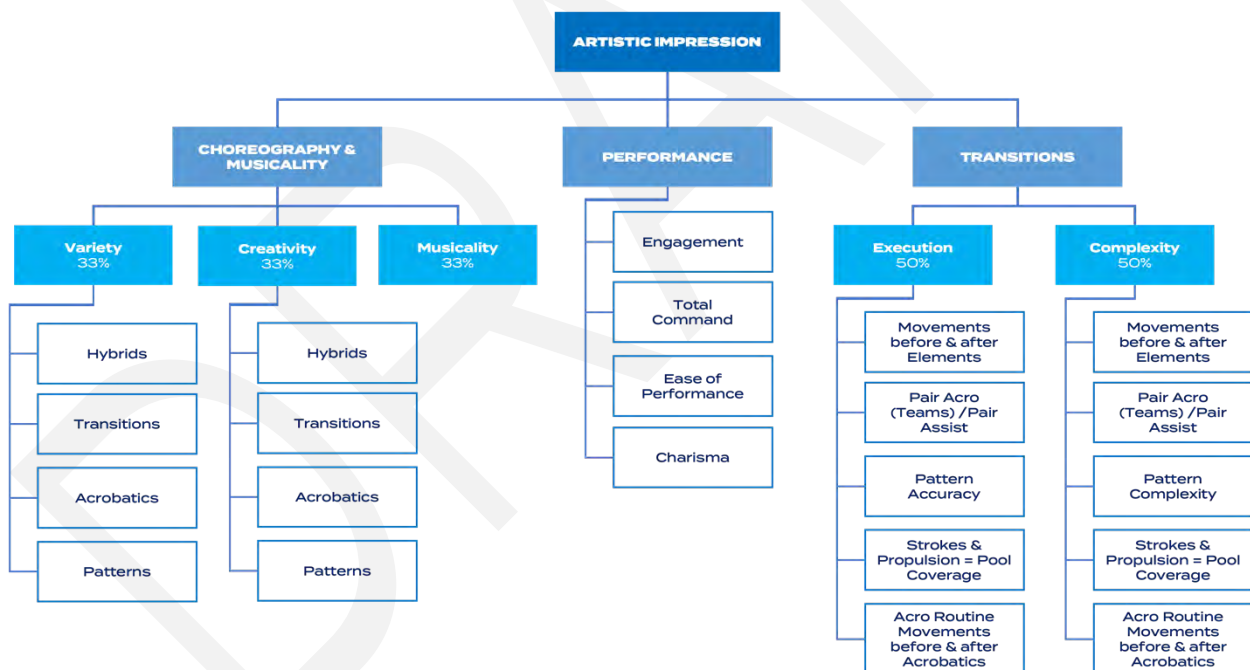
DECLARED			PERFORMED			
ELEMENT	#	SCORE	ELEMENT	#	ELEMENTS JUDGES SCORE	TC
ACRO A	1		ACRO B	1	8.75	Different from declared: BM (Performed Acro 3)
ACRO C	2		ACRO C	2	8.50	
ACRO B	3		ACRO A	3	7.75	Different from declared: BM (Performed Acro 1)
ACRO P	4		ACRO P	4	8.25	
ACRO A	5		ACRO A	5	8.50	
ACRO B	6		ACRO B	6	8.0	
ACRO C	7		ACRO C	7	7.75	

## 16. JUDGING ARTISTIC IMPRESSION

Artistic Impression is an effect, image or feeling retained as a result of the demonstration of skill by the athlete(s). The Artistic Impression score covers three areas: **Choreography and Musicality, Performance** and **Transitions**. Each area is scored separately from 1 to 10 points with 0.25 increments.

The aim of the Artistic Impression score is to give Coaches and athletes the opportunity to exploit athlete's artistic qualities. The scores given by this panel should not be influenced by the other areas that determine the total score: Difficulty, Synchronization and Elements execution. It is very important that Judges realize that a routine with low (declared) difficulty can achieve a perfect score in the Artistic Impression area. The strategy of the Coach and the athlete is aimed at maximizing the total score, so Judges in the Artistic Impression panel should make sure to only reward the Artistic Impression area.

Due to the subjective nature of many parts in this component, wide latitude must be allowed. What may be considered artistic to one may seem common to another. An appreciation of a variety of cultures, styles, music types and interpretations should be cultivated. Personal feelings, i.e., whether one likes the routine or not, should not sway the Judges' perception. Evaluations and scores awarded should be based on how the routine fits the judging criteria



## 16.1 CHOREOGRAPHY AND MUSICALITY

### 16.1.1 Approaches to choreography

Choreography (from Greek *choreo*: circle, dance, *graphy*: writing) is the art of composing dances. The design of movements and structures inside a routine (dance) so that Elements (TRE, Hybrids, Acrobatics), patterns and Transitions are combined, and an aesthetic effect is produced. In Artistic Swimming routines are choreographed to music.

Choreography is the creative skill of composing a routine that combines artistic and technical components. It involves the design and weaving together a variety, creativity, and innovation of all movements: Elements and Transitions.

Choreography is defined as the art of assembling movements so that they have:

- Meaning (an idea that is expressed physically): the routine can tell a story, create an abstract experience, or give a physical form to music. There should be purpose to the combination of movements.
- Form/ structure: primary organizing principle for expressing and unifying the meaning/ intention. Music plays a central role determining the structure of a piece.
- Style: matching movements of a particular dance models with music styles (classic, popular, urban, hip-hop...etc.) or the creation of a personal own style.

The pillars of choreography are:

- Weight and size (movements can be heavy or light, big or small)
- Time (movements can be sudden or sustained, cadenced or in unison)
- Space (pathways or lines of travel, direction-facing during movements)
- Flow (movements bound and controlled or free and unrestrained)

The routine is not just a combination of unrelated actions. It should resemble a novel rather than a collection of short stories.

It is extremely important for the Judge to keep an open mind and the ability to appreciate a variety of styles, even though they may prefer one style over another. Judges should always be prepared to judge something they have not seen before and evaluate it according to the appropriate judging criteria.

Note that when an athlete does not complete their choreography by the time the music accompaniment ends, Artistic Impression Judges must also consider and factor the length of time that movements continue when the music accompaniment ends into their Choreography and Musicality score.

Beyond the aesthetic experience, when evaluating the choreography, the Judge *must* consider the entire routine for variety and creativity. This assessment includes the Hybrids, Acrobatics, Transitions, and patterns.



**16.1.2 Variety - diversity, assortment. The condition of being diverse.**

The athlete(s) should demonstrate a variety of body positions, figure movements, strokes, arm movements and propulsion techniques to demonstrate proficiency in the various Artistic Swimming skills. When demonstrating these skills, it is desirable to use a variety of levels of space. The athlete(s) should show a balance of strokes, figures, and propulsion techniques appropriate to the music. It is not necessary to include every skill, and some repetition may enhance the performance.

**1. Hybrids composition**

There are uncountable variations possible in Hybrids:

- Body positions: vertical, pike, tuck, split, bent knee, etc.
- Components from the different Families in different combinations
- Multi-dimensional movements including simple and complex angles
- Varied beginnings and endings
- Ascending, descending, continuous, combined, opening, and closing spins, twirls, and sustained rotations, all in a multitude of body positions and combinations
- Travelling or stationary movements
- Connected movements, movements in unison or in cadence

**2. Transitions**

A variety of transitional actions should be employed when moving from Element to Element (Hybrids, TRE, or Acrobatics). These actions include:

**Strokes and propulsion techniques.** Examples of variety in these techniques include the following:

- Bent, straight, angled, or curved arms
- Single or double arms
- Spread, flat, angled, cupped, straight, closed, or curved hand and finger positions
- Tilt, turn, lift, or stay erect head and body angles
- Height or body position changes can be made within a stroking sequence
- Front to back to side
- Horizontal to vertical and vice versa
- Boosts
- Flutter, eggbeater, scissors, whip, dolphin
- Torpedo (with or without leg or arm movements added, rolled, etc.)

**Ballet leg(s)**

- All possible combination: single, double, flamingo, from side, straight, rolled, etc.

### **Surface flexibility actions**

- Surface splits in any variant
- Prone spine flexibility actions (ex: ring feet-head)

### **Pair assisted actions**

- Actions performed by two (2) athletes where the bottom (base) athlete may remain under the water surface or on it, but the Featured Swimmer always remains on the surface (not lifted). Also “boost-type” assist movements are considered as pair assist actions.

*Please remember that Transitions encompass all movements occurring before and after the Elements (TRE, Hybrids, Acrobatics), as well as all movements before and after the Acrobatics in an Acrobatic Routine.*

### **3. Acrobatics**

- Different groups (A, B, P and C)
- Variety in positions, directions, rotation, planes
- Pair Acrobatics

### **Patterns and pattern changes**

Patterns and pattern changes can also vary

Spread patterns and close formations

Curved lines and circles

Straight lines and diagonals

Moving or stationary patterns

Symmetric and asymmetric patterns

Box, diamond, triangle, V, X, cross

Groups in a team can be varied:

All 8 athletes

4-4 athletes, 2-2-2-2 athletes, 3-2-3 athletes, 1-7 athletes, 2-6 athletes, etc.

#### **16.1.3 Creativity - the act of being original or imaginative**

Creativity should be considered in the broad sense of making something out-of-the-ordinary, something unexpected or surprising. It may entail combining or changing familiar material to offer something unique, or it may be the way in which music is used to make something happen, to cause an element of surprise, or to replace the obvious stereotype with the unexpected. The meaning of *creative* should not be restricted to new or original, but instead should be understood as the *making of a lasting impression, something truly unique, a 'memorable moment'*.

In Duets and Teams, connections between athletes may add to the creativity of the choreography.

The routine may also demonstrate a creative use of the music. This refers to using the music in an appropriate manner but in other than the expected stereotype for the music used.

Look for creativity in all actions: Hybrids, Transitions, Acrobatics and Patterns. A superior routine will use a wide variety of creative movements for the entire performance.

1. **Uniqueness**

Look for unique, unusual, innovative, out-of-the-ordinary, surprising, or unexpected actions.

2. **Paired and team actions**

These may include joined or intertwined movements in pairs or groups, floats and connected actions, lifts, throws (such as somersaults in the air) and platforms with statues.

3. **Highlights and memorable moments**

In addition to the above, memorable moments may come from:

- a combination of actions
- rapidly changing combinations of float sequences
- combinations of figure and/or stroke sequences
- peel-off or add-on cadence actions
- exciting figure actions such as Rocket Splits, Thrusts, Thrust Spins or open and closed multiple spins of varying tempos

***Look for movements that are distinctive!***

**Patterns**

Pool pattern is described as the area through which the athlete moves or the pathway the athlete takes through the water. *Constant travel* throughout the routine is desired. Patterns and their formations should be innovative and add to the uniqueness of the routine. How the athlete creatively moves throughout the pool area and the pattern of movement they create should be major considerations considered.

A well-choreographed routine will be constantly moving and will cover the whole pool. In a routine with good pool coverage, athletes will avoid spending extended periods of time in a small area of the pool.

**Constant flowing action**

Routines travel the length, on angles, to corners and sides of the pool while moving in and out of patterns. The flow should continue without abrupt stops, reverse actions, or retracing paths unless they are for choreographic effect. Time spent in any one spot should be minimal.

**Effective use of space**

Although the space should be effectively used for movement to cover all areas of the pool, consideration should also be given to the placement of highlights and special actions. These special actions should be placed where they can be effectively seen and appreciated.

#### **16.1.4 Musicality – Use and Interpretation of music**

Musicality is defined as "musical quality or character"; therefore, all music and its interpretation have musicality. We understand musicality in artistic swimming as the ability of athletes to express what the music says and how it makes them feel, based on their personality. Athletes must be expressing the mood of the music, while making use of the music's structure.

The use of music refers to how the athlete(s) use the structure of the music. The use of music should be judged with an open mind, allowing for a wide latitude of individual interpretation. Maybe a spoken word piece is used or there are deliberate silences in the routine. Judges should be prepared to reward the use of all kinds of sound or the absence of it.

Music has a far greater influence because music is the basis for all the other categories. Choreography is dependent upon it; performance relates to the feeling the athlete has for the music. Using music effectively should be thought of as the blending of movements and music into a oneness of expression.

In the Solo event, when use and interpretation of the music are done to perfection, it will appear as if the *soloist and their music are one*. It is as though the music was written for them.

#### **Interpretation of character, mood, feeling**

Music Interpretation in Artistic Swimming means the translation of sounds, rhythms, dynamics, melodies, moods, accents, and highlights in the music to suitable expression of movement in water. The nature of the music, from full symphonic orchestration to a single violin concerto, from symphonic choral works to pop ballads, determines the type of action that the choreographer chooses to use to express its mood, and the emotional responses needed for its portrayal.

Music may range from strong, forceful, staccato, and loud to soft, subdued, delicate and flowing. Strong, dynamic music calls for powerful, grandiose actions and movements. Soft, flowing music calls for a more lyrical interpretation with rounder, more fluid and delicate actions. Fast, quick, complex movements fit music with a fast tempo, whereas slow, graceful movements must be created for slower passages. The mood of the music may induce tension or excitement, joy, or tranquility in the listener. Some music calls for continuous flowing action; other music has stops and starts demanding intermittent or staccato action. The nature and demands of the music should all be found in the athlete's portrayal of it. An exceptional performance will give the effect of the athlete being the music, exploring all qualities and adding their own special interpretation.

##### **a) Character, quality**

Consider the sound: full symphonic orchestration or single instrument; pop vocal or military band; chamber quartet to rock band; strident, overriding beats or soft, flowing melody. Then consider whether the character of the music has been portrayed by the movements in the water.

##### **b) Mood, meaning**

Consider the mood or meaning of the music, strong, romantic, joyous, sorrowful, patriotic, etc. Consider both the obvious and subtle qualities of the music and whether they have been interpreted and provide meaning.

##### **c) Feeling, fervor, and passion**

Consider the emotional impact of the music and how it has been interpreted. The athlete must be able to bring out the emotion heard by the viewers through the interpretation given.

### **Use of the music's dynamics**

The term 'use' means 'availing oneself of something as a means to an end'. The music's rhythms, dynamics and accent points set the tempo and power for the actions. Literally, use of the music is how the athlete uses the beats and measures, the 'highs and lows', varying melodic themes, different instrumental sounds, and the dynamic changes (highlights and accent points).

Highlights or accent points in music call for something special such as boosts, platforms, lifts, throws, split rockets, multiple spins, etc. A superior routine will match the highlights to the special accents in the music. These are the memorable moments that remain with the viewers.

#### **a) Tempo changes**

Actions must match the tempo - fast, moderate, slow, or stopped—and change when the music does.

#### **b) Power and delicacy**

Movements match the strength and delicacy heard. Strong, angular, and forceful actions are used for dynamic music. Flowing, curving, soft actions are best for lyrical, melodious parts. The highs and lows in the music are matched by actions, up high or low in the water.

#### **c) Accents and highlights**

Memorable moments are matched to the accents and highlights in the music—the crescendos and decrescendos, big cymbal clangs, drum rolls, etc.

The athlete can portray a special performance by using the music in a very different way as the 'standard' description above, giving additional effects that are only brought out in this specific performance.

### **Synchronization with music**

The Judge must consider whether athlete's actions are coordinated with the rhythm, melody, accents, or highlights and whether there is synchronization with the special effects in the music that may be used for spins, rockets, boosts, stacks, lifts, and throws. Changes of the pace of movements should occur in conjunction with the tempo changes in the music.

Judges should take into consideration major deviations from the tempo or feeling of the music, or obvious failure to match actions with a musical accent or highlight.

Please note that this should not be confused with athletes not being in unison. The synchronization with music can be perceived as being more prominent in Solo routines and in the execution of acrobatic movements.

## 16.2 PERFORMANCE

Performance is the way the athlete or athletes present the routine to the viewers, as well as how they “dominate” the space.

Performance involves the use of the face and the whole body. The athletes must demonstrate that they are in total command throughout. The impression is one of a richness of movement, with the athlete ‘owning the water’. Total command requires a completeness of performance that demonstrates confidence, poise, and effortlessness; a high-energy level, both physical and emotional; and consistency of performance with the maintenance of an illusion of ease throughout. There must be responsiveness to the emotions expressed by the music and appropriate to the choreography, along with the ability to communicate with sincerity and enjoyment to viewers so that they are drawn into and feel as if they are a part of the performance.

Routines that receive top scores in this category show dynamism and strength yet are also fluid, graceful and captivating. They have an allure, an appeal to the senses, a magnetism; in short, they have charisma.

### 1. **Engagement / Completeness of performance**

#### **Use of whole body, body language**

Superior athletes will demonstrate excellent carriage and posture and be able to display and make use of body language in head and torso positions, in leg, arm and hand movements and in facial expressions, to carry a message to the viewers.

#### **Focus of body and face**

Look for eye contact and use of the head. The focus can be erect and upright, with straight or squared shoulders, or it may be soft, curving, turning with tilting shoulders and accompanied by appropriate facial expressions to carry a message to the viewers.

#### **Use of varied moods**

The athlete should be able to demonstrate a desired mood (love, power, joy, sorrow, anger, pain, etc.) to allow the audience to also feel the emotions heard in the music.

### 2. **Aura of total command, confidence**

#### **Convincing presentation**

The entire performance should be purposeful, riveting, and demanding attention, with an air of confidence and command maintained throughout. Athletes(s) show complete personal involvement in the routine.

Consider in the scoring the initial appearance (self-introduction): the walk-on and deck movements and positions should be assured, with sharp, clear, and commanding positioning. The ending position should also be sharp, clear, and commanding.

Note that while the swimsuit is not of a principal importance, if a very special creative or innovative design to match the theme or music is shown, Judges may consider rewarding it with a bonus of maximum of 0.25 points.”

***The performance should seem fresh and spontaneous throughout.***

### 3. **Ease of Performance / Effortlessness**

An illusion of ease should be maintained throughout the performance. The breathing should be quiet and not explosive or wheezing. All movements should appear effortless and powerful without splash or struggle. The return to the surface and 'break-through' should be smooth and easy, without sputtering, blowing bubbles or fountains of water. The athlete should not look frantic or panicky and should remain poised and confident throughout.

#### **Consistency of performance**

Top athletes will not look rushed or exhausted but will demonstrate a consistency in their level of performance from start to finish. The routine will flow seamlessly, with continual movement throughout, so that the viewer is led from one action to the next, never able to look away even momentarily because there are no stops or resting points where movement lags.

### 4. **Charisma and communication**

#### **Ability to communicate with viewers**

The personal presence of the athlete(s) can be captivating, enchanting, intriguing, fascinating, etc. The routine seems too short when it is done so well.

#### **Facial expressions**

If the mood of the music changes, so may the facial expressions. A 'pasted-on' smile is seldom appropriate, especially if the feeling of the music is serious, strong, angry, or sad and sorrowful. Throughout the routine, the athlete or athletes need to portray confidence and at ease in all their movements.

#### **Sincerity**

To be convincing, athletes should be able to establish eye contact with the Judges and audience.

#### **Showmanship**

The terms magnetism, charm, appeal, and charisma signify how the athlete projects to the audience. Athletes must 'sell' their performance every time it is executed, always appearing new and fresh. Each performance should bring obvious enjoyment eliciting spontaneous applause from the viewers. You could watch it again and again.

## **16.3 TRANSITIONS**

Routines are not just a random assortment or a loose connection of isolated movements; one of the key aspects of Artistic Impression is how the Elements are linked together. This connection is known as a Transition.

A Transition is a movement or series of movements bound together by a physical impulse or line of energy that result in the recognition of logical connection that prevents Elements from appearing arbitrary and isolated.

Transitions are typically defined as all actions that are not Elements (TRE, Hybrids and Acrobatics). While Hybrids are defined as a combination of five (5) or more movements performed with lower limbs with intentional apnea, Transitions afford all expressive possibilities with upper body as well as movements with lower limbs along the surface or with one (1) to four (4) lower limb actions that have consequential apnea (rolling over, kicking, etc.). Note that connected surface movements with travel required for Mixed Duets Free in Appendix III to AS Rules are considered under Transitions score.

- In the Transition score, Execution and Complexity of Transitions should be considered equally. The variety and creativity of the routine's transitions is considered with the Choreography and Musicality score. The ability of the athlete to perform a larger variation of complex transitional movements, showing constant movement of many different body parts in an excellent manner will affect the Transitions score. For the execution of Transitions, please refer to the height charts for Eggbeater and Ballet Legs. Judges will also consider movements before and after a TRE and all Hybrids in the Acrobatic Routine as part of the Transition score. Please refer to height charts and Hybrid Execution Marking Scale.

Judges should consider the Transition for **Execution** through the following aspects:

- Transitions should be smooth and seemingly effortless, without bouncing, jerkiness or splashing, unless clearly intended otherwise in the choreography.
- There should not be any excessive, extraneous movements, loss of control, extension, or height during Transition.
- The tempo should be consistent (except when altered for choreographic effect).
- Fluidity must be seen through all Transitions.
- The ability to travel and cover all pool areas.
- Accuracy of the pattern formations during the Transitions.

Judges should consider the Transition for **Complexity** "richness" or "intricacy" through the following aspects:

- Complicated actions that contain many parts.
- The amount of body movement Involved. Exploring the complete range of possible body movements (upper body and horizontal movements expressive and creative qualities)
- Multiple changes in body positions, angles, directions, and water levels.
- Very rapid, multiple quick movements to change arm, hand, leg, or foot positions.
- A complex combination of changing angles of the arms.
- Strokes that require an extreme range of flexibility, such as those with the extended arm behind the shoulder line.
- Complexity and large variation of the pattern changes during the transitions including the close distance between the athletes.



The most effective Transitions are hardly perceived by the viewer and are accomplished so smoothly and naturally that they are finished before one is aware what has happened. Whether from stroke to Element, Element to stroke, all Transitions should flow from start to finish smoothly, logically, and effortlessly. They should be efficient and purposeful. There should also be evidence of a high energy level with no loss of power, speed, or height throughout the routine.

The Artistic Impression scores will be impacted when a major error occurs during the routine. Considering this may be a small portion of the total routine it is reasonable to consider a small deduction (0.25). If multiple errors occur throughout the routine these deductions can be accumulated resulting in a larger impact on the scores with maximum deduction of one (1.0) point.

When a failure to do the intended action happens (major error) the Artistic Impression Judges will consider the following;

- If the error occurs during a Transition a small deduction to the execution portion of the Transition score should be applied.
- If the error affects the total command a small deduction to the Performance score is applied.
- If the overall choreography is impacted causing confusion in the understanding of the routine a small deduction may be applied to the Choreography score

**16.3.1 MARKING SCALE FOR ARTISTIC IMPRESSION PANEL**

CHOREOGRAPHY AND MUSICALITY		9 - 10 Excellent/Perfect Bonus	8-8.75 Very Good Bonus	7-7.75 Good Standard	6 - 6.75 Competent Deductions	5 - 5.75 Satisfactory Deductions	4 - 4.75 Deficient Deductions	3.0 Weak Deductions	
<b>General Impression – Aesthetic Experience</b>		Routine is captivating, fascinating, and enchanting throughout.	Routine generates a positive emotional effect.	An enjoyable routine that may not be engaging throughout.	Predictable, and ordinary, which may cause a part of the routine to lose appeal.	Captivation is lost during long portions of the routine.	Aesthetically very basic and simple routine resulting in a complete lack of captivation.	Minimal or elementary. Routine is limited by athlete's very limited skill set.	
<b>CHOREOGRAPHY</b>	<b>Variety &amp; Diversity</b>	<b>General</b>	The routine has a particular recognizable style created by a deep harmony among the varied and assorted movements.	Routine is a cohesive collection of movements that flow naturally from one into another.	The routine has a balanced proportion between Elements and Transitions.	The routine has a lack of balance between Elements and Transitions.	The routine is monotonous with limited variety.	The routine has very limited content and contains a very small number of different actions in both Elements and Transitions.	The routine contains only basic / beginner movements and propulsion techniques.
			The choreography shows extensive variety that is blended harmoniously, and repetition of movements is purposeful and enhances the effect of the routine.	The choreography shows variety that is blended harmoniously, and repetition of movements enhances the effect of the routine.	Routine contains a variety of body positions and movements in Elements and Transitions. Repetition of movements does not result in a lack of variety.	Repetition of body positions and movements in Elements and Transitions results in a lack of variety for portion(s) of the routine.	Repetition of positions and movements is becoming disturbing. Routine may still display small moments of variety.	Routine is based on repetition with the purpose of showing the same Elements and Transitions.	Repetition is necessary due to the athlete's very limited skill set.
			Routine is rich in variety and the use of types of speed of techniques, heights, and directions in all movements.	Majority of types of variety, speed, heights, and directions are used throughout the routine.	A balanced use of variety of speed, heights and directions are used throughout the routine.	Limited use of variety of speed, heights and directions used throughout the routine. Some repetition.	Minimal variety and diversity shown of speed, height, and direction of movements used throughout the routine. Repetitive.	Lack of variety of speed, heights and directions used throughout the routine.	No appearance of variety of speed, heights and directions used throughout the routine. Beginner routine.
		<b>Hybrids</b>	All Hybrids are uniquely diverse.	All Hybrids are diverse.	Hybrids are mostly diverse but with some similarities.	Hybrids have some diversity but are mostly similar.	Hybrids are very similar.	Hybrids are seemingly identical.	Hybrids contain only basic / beginner movements.
			Numerous variations of unique movements from all families skillfully assembled within each individual Hybrid as well as among each full Hybrid throughout the routine.	Variety is blended harmoniously. Many variations of movements from a variety of families are well combined within each Hybrid as well as among each full Hybrid throughout the routine.	Routine contains a variety of body positions and movements from different families. Repetition of movements (movements from one family) or Hybrids are intended for effect and do not result in a lack of variety.	Noticeable repetition of body positions and movements in Hybrids contribute to the limited variety. This recurrence may be seen within each individual Hybrid and/or among each full Hybrid throughout the routine.	Repetition is substantial. Hybrids have too many repeated body positions and movements creating a lack of variety. This recurrence may be seen within each individual Hybrid and/or among each full Hybrid throughout the routine.	Repetition is extreme. Hybrids have minimal content and contain a very small number of different techniques, body positions and movements. This recurrence may be seen within each individual Hybrid and/or among each full Hybrid throughout the routine.	Variation is reduced to basic movements due to athlete's very limited skill set.
			A superior assortment of beginnings and ending of the Hybrids	A diverse assortment of beginnings and endings of the Hybrids.	Varied beginnings and endings of Hybrids.	Similar beginnings and endings to Hybrids.	Similar/Same beginnings and ending to Hybrids.	Same beginnings and endings to Hybrids.	Deficiency in beginning and ending to the Hybrids is based on athlete's very limited skill set.

CHOREOGRAPHY AND MUSICALITY		9 – 10 Excellent/Perfect Bonus	8-8.75 Very Good Bonus	7-7.75 Good Standard	6 – 6.75 Competent Deductions	5 – 5.75 Satisfactory Deductions	4 – 4.75 Deficient Deductions	3.0 Weak Deductions	
<b>CHOREOGRAPHY (cont.)</b>	<b>Variety &amp; Diversity (cont.)</b>	<b>Transitions</b>	Rich variety: each Transition demonstrates an intricate set of movements.	Rich variety for the different kinds of Transitions.	Transitions are mostly diverse but with some similarities.	Transitions have some diversity but are mostly similar.	Transitions are very similar.	Few different Transitions, and mostly basic strokes.	No variety in Transitions.
			Routine is enhanced by the wide variety of Transitions and propulsion techniques used.	Continual use of varied propulsion techniques throughout the routine.	A balanced variety of propulsion techniques.	Propulsion techniques are limited to one (1) or two (2) styles.	Propulsion techniques are limited to one (1) style with minimal variety.	Propulsion is obligatory to move from one Element to another and/or to rest between two (2) Elements, lacking in variety.	Basic, beginner propulsion techniques.
		<b>Acrobatics</b>	All Acrobatics are uniquely diverse.  Different types are used with clearly distinct and innovative actions from the featured swimmer.	All Acrobatics are diverse.  Different types of acrobatics are used with clearly distinct actions from the featured swimmer	Acrobatics are mostly diverse but with some similarities.  Different types of acrobatics are used with some similar actions from the featured swimmer.	Acrobatics have some diversity but are mostly similar.  Different types of acrobatics are used with similar actions from the featured swimmer.	Acrobatics are very similar with similar actions from the featured swimmer.	Acrobatics contain seemingly identical actions from the featured swimmer.	Acrobatics contain only basic / beginner movements.
	<b>Patterns</b>	Appealing, frequently changed, fluid pattern changes while presenting unique and varied patterns throughout the routine.	Constant and unique pattern changes and types of patterns continuously occurring for the majority of the routine.	Good variety of pattern types and pattern changes. Balanced number of pattern changes during Hybrids and Transitions.	Routine has limited pattern changes that are often predictable.	A stagnant use of pattern changes causing repetitiveness. Moving from pattern A to pattern B and back to pattern A. One type of pattern used more than others.	Patterns are similar throughout the routine. Pattern changes are difficult to recognize.	Pattern variety is basic and limited due to athlete's very limited skill set.	

<b>CHOREOGRAPHY AND MUSICALITY</b>		<b>9 - 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 - 6.75 Competent Deductions</b>	<b>5 - 5.75 Satisfactory Deductions</b>	<b>4 - 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>	
<b>CHOREOGRAPHY (cont.)</b>	<b>Creativity / Innovation</b>	<b>General</b>	The routine tells a story, athlete(s) give special meaning to the music with the movements.  The performance is perceived as a unique and memorable piece of art.	The choreography is full and interesting throughout.  The routine is perceived as different from other routines and out-of-the-ordinary.	The routine contains mainly standard movements that are combined in a way which is not always surprising for the Judges.  Perception is that of an engaging routine with one or more less interesting parts.	The routine is predictable with little or no memorable moments.  Perception is that of a somewhat ordinary routine	The routine consists of common basic actions and contains several gaps in creativity.  Perception is that of an obligatory routine. Creativity was somewhat disregarded to maximize a degree of difficulty of the routine.	There is a lack of connection within the creativity between the different parts and movements during the majority of the routine.  The perception is that creativity was completely disregarded to maximize the degree of difficulty of the routine.	The routine lack's structure and seems to be a series of unrelated actions.  Deficiency in creativity is based on athlete's very limited skill set.
		<b>Hybrids</b>	The routine has innovative Hybrids and Judges are surprised by distinctive actions ("wow" moments).	The majority of the Hybrids create memorable moments through creative combinations of movements.	The routine has some memorable Hybrids achieved through creative combinations of movements. Some creative opportunities are missed.	The routine contains limited repetitive movements in the Hybrids. Creative opportunities are missed.	The routine is based on the repetition of the same movements in the Hybrids resulting in a lack in creativity.	Clearly the routine relies heavily on the repetition of the same movements in the Hybrids, which leads to a deficiency in creativity	Athlete's very limited skill set resulting in basic repetitive movements in the Hybrids.
		<b>Transitions</b>	A seamless blend of unique Transitions. Many different angles, including both single and double arms, ballet legs, flexibility, and paired actions.	A combination of many interesting angles including arms, ballet legs, flexibility, and paired actions.	A combination of some interesting angles including arms, ballet legs, flexibility, and paired actions.	Intermittent use of innovative Transition types used during the routine.	Minimal variety creativity displayed in Transition types used. Predominantly using one type more often than others.	Lack of creativity in Transitions. Transitions have only slight variation creating a sense of repetition.	Same type of Transitions used throughout the routine.
		<b>Acrobatics</b>	Each acrobatic is a display of creativity and innovation resulting in a 'wow' effect.	The majority of the Acrobatics are creative and achieve a memorable moment.	Some of the acrobatics are creative and memorable.	Some parts of the acrobatics are creative.	Minimal creativity in acrobatics.	Lack of creativity in acrobatics.	None/minimal creativity in acrobatics.
		<b>Patterns / Pool Coverage</b>	Innovative pool coverage and pattern changes throughout the routine.  All highlights and actions are well placed.	Generally creative routine flow. Effective use of space.  The majority of highlights and actions are well placed.	Standard use of the pool space.  Some highlights and actions may be poorly placed.	Limited creativity in patterns and pattern changes.  Most highlights and actions are poorly placed.	Athletes stay in one pattern for an extended period.  Highlights and actions are poorly placed.	Patterns and pattern changes are few and basic.  Highlights and actions placed randomly.	Difficult to determine patterns, pattern changes and placement of highlights.  Actions placed randomly.

<b>CHOREOGRAPHY AND MUSICALITY</b>	<b>9 – 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 – 6.75 Competent Deductions</b>	<b>5 – 5.75 Satisfactory Deductions</b>	<b>4 – 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>
<b>MUSICALITY</b>	The music and its structure play a central role in the choreography.	The nature and demands of the music are translated into movements.	In general, the athlete's movements match the music.	Most actions fit the music.	Some actions fit the music.	Music is mainly used as background to synchronize the movements.	Music is mostly ignored by the athlete(s).
	The combination of movements and music creates a oneness of expression. Music enhances the sensation of the movements. Perfectly captures character of the music.	The character of the music is portrait in the water, exploiting most opportunities the music provides.	Some opportunities provided by the music are not used in the choreography. Some character of music is captured.	Mainly use of the obvious rhythm or melody. Some attempt to project mood or theme.	The character of the music is not captured by the movements.	Simple use of rhythm results in monotonous pace of movements.	Any music could be used.
	Highlights/Acrobatrics perfectly match with the music creating a special effect.	Highlights/Acrobatrics match the music.	In Highlights /Acrobatrics few and small mismatches of the action with the music.	In Highlights /Acrobatrics several small or one of obvious mismatches of actions with the music.	In Highlights /Acrobatrics there are several obvious mismatches of actions with the music.	In Highlights /Acrobatrics: major errors in synchronizing actions with the music.	In Highlights /Acrobatrics no relation to the music
<b>PERFORMANCE</b>	<b>9 – 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 – 6.75 Competent Deductions</b>	<b>5 – 5.75 Satisfactory Deductions</b>	<b>4 – 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>
	Total command throughout routine with use of face and whole body (90-100% of the routine). Flawless. Outstanding charisma. Routine appears effortless.	Well accomplished total command during routine with use of face and whole body (80% of the routine). Minor breaks in total command. The majority of the routine is performed effortlessly.	Achieved total command and use of face/body (70% of the routine) but may lack physical and/or emotional energy to stay connected for entire routine.	Attempts command (60% of the routine) but lacks physical and/or emotional energy to stay connected for entire routine.	Some attempt at command (50% of the routine). Only able to project for ½ of the routine while the remainder of the routine is inner focused. Lacks physical and/or emotional energy causing the routine to appear insecure.	The majority of the routine is inner focused with small attempts to connect to the audience (40% of the routine). Unconfident.	Inward focused for the entire of the routine.

TRANSITIONS		9 - 10 Excellent/Perfect Bonus	8-8.75 Very Good Bonus	7-7.75 Good Standard	6 – 6.75 Competent Deductions	5 – 5.75 Satisfactory Deductions	4 – 4.75 Deficient Deductions	3.0 Weak Deductions	
<b>TRANSITIONS</b>	<b>Overall</b>	Performs a large complexity of Transitional movements showing constant accurate actions of many different body parts performed in an excellent manner.	Logical and interesting connections between Elements. Movements are seamlessly and accurately performed.	Logical connection of actions but may lack fluency in a few instants; efficiency and execution level may deteriorate as routine progresses.	Some Transitions produce a lack of fluidity. Efficiency and execution level deteriorates as routine progresses.	Transitions are not well linked to Elements and often appear as separate actions. Fluency is poor and routines lacks fluidity. Difficulties with execution of the Transitions.	Transitions are mostly breathing/resting sections. No fluency.	Transitions seem to be used to complete regulated routine time. Even the simplest movements show large execution problems.	
	<b>Executions</b>	Full extension and control. Stable, effortless, high, clean.	May lose full extension or height but for only minimal amount of time.	May lose full extension or height for a few moments / short duration.	Not full extension or height at any moment, but not poor either.	Not full extension or height at any moment, even poor occasionally.	Mostly low execution level. Poor extension.	Struggling in all aspects.	
		For heights refer to the Height Chart for Ballet Leg, Eggbeater and Boost. Must review Height Chart and Expanded Marking Scale for Execution for Hybrids in Acrobatic Routine and movements before/after TRE.							
		Patterns are sharp, precise, totally controlled, and accurate pattern changes during transitions. Only small misplacements for a very short duration. Exceptional pool coverage.	There are a few small misplacements of patterns during the Transitions, but patterns remain clear. Pool coverage is effective.	The patterns during the Transitions are clear and understandable but may have occasion athletes 'out' of placement.	Misplacements causing the patterns to be imprecise during the majority of the Transitions. Corrections are required by 1 or 2 athletes.	Patterns are not clear for most of the Transitions. Frequent modifications required by athletes.	Very unclear with continuous, unnecessary movements that do not correct the misplaced pattern during the Transitions.	Difficult to identify the patterns during the Transitions.	
	<b>Complexity</b>	Complexity is performed effortlessly and can be appreciated throughout all Transitions.	Shows complexity in most Transitions.	Complexity at some points in arm movements, surface flexibility actions or ballet leg combinations.	Simple Transitions. Limited complexity. Shows lack of efficiency in propulsions/ sculling techniques in some spots.	Simple Transitions with evident problems in execution. Lack of efficiency evident in propulsions/ sculling.	Very simple Transitions with large problems in execution. Lack of efficiency in propulsion/ sculling.	Very simple Transitions, difficult to identify with large problems in execution.	
		The routine features a rich intricacy and detail of transitional movements, utilizing diverse speeds, heights, angles, and directions throughout, creating a dynamic and engaging flow.	The majority of transitions display a range of speeds, heights, angles and directions, although some sections may have slight repetition.	There is a balanced use of transitional movements, incorporating different speeds, heights, angles, and directions, but the routine could further explore complexity in some areas.	Transitions show some intricacy, but there is a noticeable lack of detail in the assortment of speed, height, angles, or direction throughout the routine.	The routine exhibits minimal diversity in the details of the transitional movements, resulting in an ordinary feel with limited exploration of speed, angles, and height.	There is a complete lack of use of complexity movements (basic) in the transitional movements.	There is no indication of complexity in movements.	
		Patterns are assorted, intricate surface pattern changes; patterns are fluid and continuously evolving during transitions.  Athletes in proximity of each other.	Interesting and complex surface pattern changes during the transitions.	Varied surface patterns with noticeable complexity; transitions show some fluidity and change.	Some diversity in surface patterns; transitions are present but lack significant fluidity (noticeable time to change patterns)	Minimal variety in surface patterns; transitions are basic and do not demonstrate fluid movement.	Little to no variation in surface patterns; transitions are rigid and repetitive and basic.	Lack of any surface pattern variation; transitions are entirely static and unchanging. Athletes at a considerable distance from each other.	

## **17. TECHNICAL ROUTINES**

### **17.1 GENERAL REQUIREMENTS**

In Olympic Games, Olympic Games Qualifier, World Aquatics Cup, World Aquatics Senior & Junior and Youth World Championships and other World Aquatics competitions as designated, Required Elements are used.

Unless otherwise specified in the description:

1. All required Elements must be executed according to the requirements described in the World Aquatics AS Manual for Judges, Coaches, Technical Controllers and Referees.
2. If one (1) or more athletes omit all or part of an Element or perform an incorrect action in an Element, refer to 2022-2025 World Aquatics Handbook for penalties regarding incorrect or omitted actions.
3. Technical Required Elements #1 - #5 can (#1 - #3 for Mixed Duet) be performed in any order.
4. Technical Required Elements #1 - #5 (#1 - #3 for Mixed Duet) - It is required that the Technical Required Elements, the selected degree of difficulty for each Technical Required Element, and the selected order of performance, must be declared and submitted on the Coach Card for the Technical Routine. The Coach Card must be submitted prior to the Competition/Event.
5. Additional Hybrids and the degrees of difficulty for each Hybrid selected, and the order to be performed, must be declared, and submitted on the Coach Card for the Technical Routine. This form must be submitted prior to the Competition/Event.
6. For Team and Women's Duet: with the exception for Deck Work, Entry, Acrobatic movement (Team), Pair Acrobatics (Women Duet), cadence action (Team) and circle pattern (Team), Technical Required Elements, Free Hybrids and Transitions are to be performed simultaneously and facing the same direction by all athletes.
7. For Mixed Duet: Technical Required Elements must be performed simultaneously and facing the same direction. Deck work and Entry into the water, Free Hybrids, Transitions and Pair Acrobatics do not have these restrictions and may be performed freely (non-simultaneously and facing different directions).
8. Additional movements can be added immediately before and after (breath to breath) Technical Required Elements #1 - #5 (Solo, Duet and Team) or #1 - #3 (Mixed Duet). Those movements will not add any extra difficulty, nor will they be considered as additional Hybrids.
9. Time limits – refer to 2022-2025 World Aquatics Handbook.

#### **Recommendation for all Technical Routines**

For clarity of judgment, it is strongly recommended that Technical Required Elements #1 - #5 are separated by other content.

Declared difficulty (DD) values are subject to adjustment by World Aquatics.

**17.2 TECHNICAL REQUIRED ELEMENTS**
**17.2.1 WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**

Element #	Element Version	Women and Men Technical Required Elements	DD
1	A	Thrust Continuous Spin 720°	2.7
	B	Thrust Spinning 360°	2.1
2	A	Combined Spin 1080° – Continuous Spin 1080°	3.0
	B	Combined Spin 720° – Continuous Spin 1080°	2.7
3		Swordfish Straight Leg - Knight	3.2
4	A	Fishtail Half Twist – Continuous Spin 720°	3.0
	B	Fishtail – Continuous Spin 720°	2.5
5	A	Rocket Split Bent Knee Joining 360°	2.4
	B	Rocket Split Bent Knee	2.1

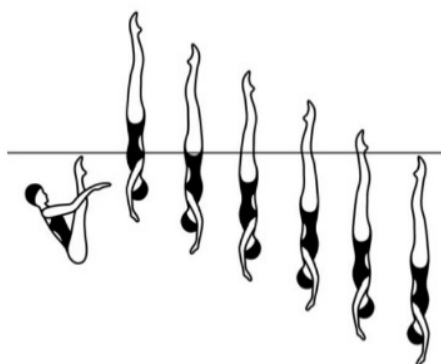
**SOLO Technical Routine Additional Requirement:**




- **One (1) additional Hybrid** must be performed. These may be placed anywhere in the routine.



**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A - Thrust Continuous Spin 720°**
**DD - 2.7**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust Continuous Spin 720°* (2 rotations) is executed.



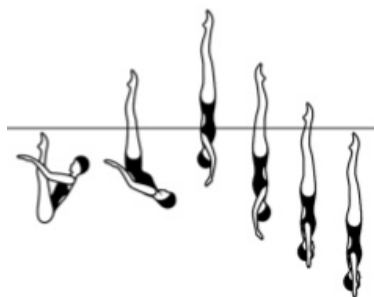
				Total
NVT=		31.0	67.0	98
PV =		3.16	6.84	10





**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B - Thrust Spinning 360°**
**DD - 2.1**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust Spinning 360°* (1 rotation) is executed.



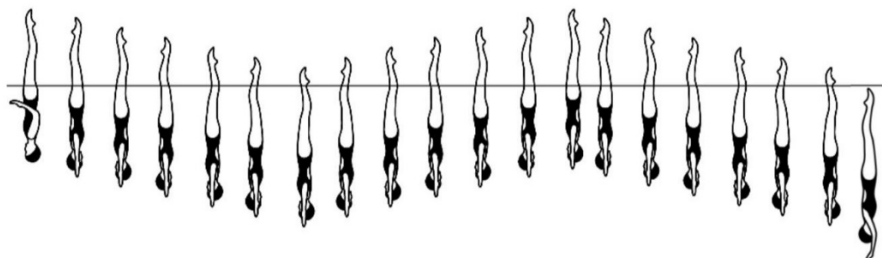
					Total
NVT=		31.0	39.0	0	70
PV =		4.43	5.57	0	10





**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A – Combined Spin 1080° – Continuous Spin 1080°**
**DD - 3.0**

From a **Vertical Position** a *Combined Spin of 1080°* is executed (3 rotations + 3 rotations). Continuing in the same direction and without a pause a *Continuous Spin 1080°* (3 rotations) is executed.



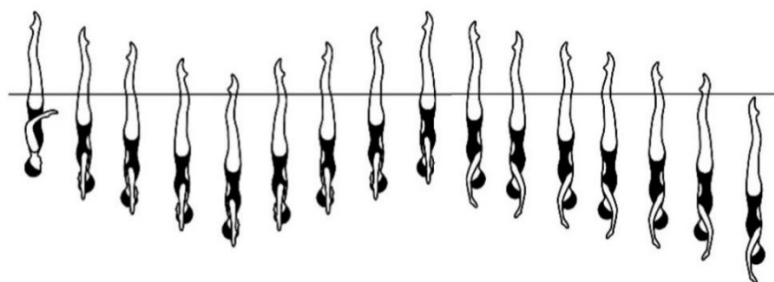
				Total
NVT=	69.0		49.0	118
PV =	5.85		4.15	10




Clarification:

- BM 13 f) *Continuous Spin* is executed rapidly.
- The height of the starting and ending of BP 6 **Vertical Position** in *Combined Spin* is the same.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B – Combined Spin 720° – Continuous Spin 1080°**
**DD - 2.7**

From a **Vertical Position** a *Combined Spin of 720°* is executed (2 rotations + 2 rotations). Continuing in the same direction and without a pause a *Continuous Spin 1080°* (3 rotations) is executed.



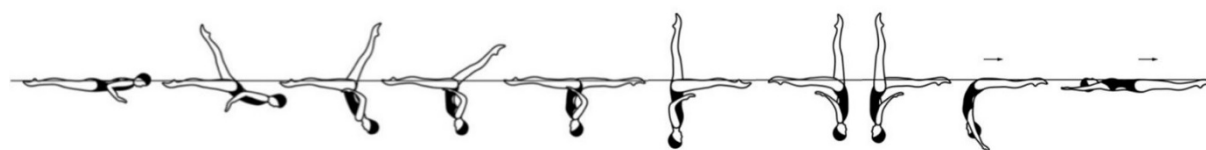
				Total
				
NVT=		50.0	49.0	99
PV =		5.05	4.95	10







Clarification:

- BM 13 f) *Continuous Spin* is executed rapidly.
- The height of the starting and ending of BP 6 **Vertical Position** in *Combined Spin* is the same.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3- Swordfish Straight Leg - Knight**
**DD-3.2**

From a **Front Layout Position**, the back arches as one leg is lifted in a 180° arc over the surface to a **Split Position**. A hip rotation of 180° is executed as the front leg is rapidly raised to assume a **Fishtail Position**. Maintaining the vertical alignment of the body and with accelerating speed, the foot of the horizontal leg is moved in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and continuing in the same direction an additional 180° rotation is executed. The vertical leg is lowered to a **Surface Arch Position** and with continuous motion an *Arch to Back Layout Position* is executed.



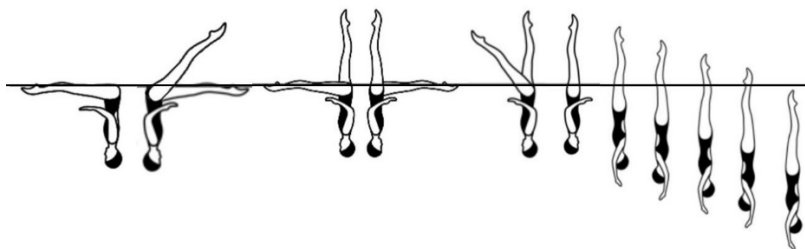
						Total	
NVT=	43.0	16.5	21.0	24.0	18.5	7.0	130
PV =	3.31	1.27	1.62	1.85	1.42	0.54	10


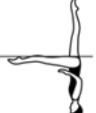


## Clarification:

- The action from BP 16 **Split Position** to BP 8 **Fishtail Position** is executed rapidly. From BP 8 **Fishtail Position** to BP 17 **Knight Position** the horizontal leg moves with accelerating speed at the surface of the water and with continuous acceleration and continuing in the same direction an additional 180° rotation is executed.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4A – Fishtail Half Twist - Continuous Spin 720°**
**DD – 2.9**

From a **Front Pike Position**, a rotation of 360° is executed as one leg is lifted to a **Fishtail Position**. Continuing in the same direction a *Half Twist* in a **Fishtail Position** is executed. Continuing in the same direction another rotation of 360° is executed, as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction, a *Continuous Spin of 720°* (2 rotations) is executed.



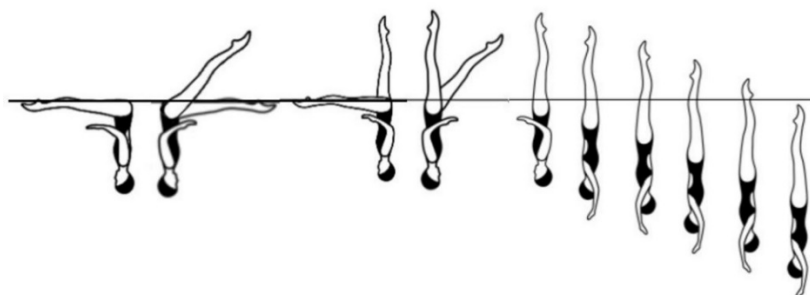
					Total
NVT=		32.0	17.0	26.5	109.5
PV =		2.92	1.55	2.42	10


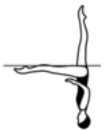


## Clarification:

- All rotations are executed in the same direction.
- From BP 10 **Front Pike Position**, either right or left leg can be lifted.
- The foot of the horizontal leg remains at the surface of the water throughout the rotation of 360° to **Fishtail Position** and the *Half Twist* in **Fishtail Position**.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4B - Fishtail - Continuous Spin 720**
**DD – 2.6**

From a **Front Pike Position**, a rotation of 360° is executed as one leg is lifted to a **Fishtail Position**. Continuing in the same direction another rotation of 360° is executed, as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 720°* (2 rotations) is executed.



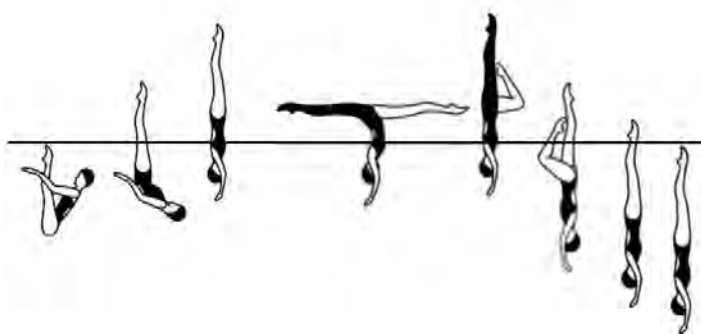
				Total
NVT=	32.0	26.5	34.0	92.5
PV =	3.46	2.86	3.68	10







**Clarification:**

- All rotations are executed in the same direction.
- From BP 10 **Front Pike Position**, either right or left leg can be lifted.
- The foot of the horizontal leg remains at the surface of the water throughout the rotation of 360° to **Fishtail Position**.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5A – Rocket Split Bent Knee Joining 360°**
**DD - 2.4**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. The back leg is rapidly lifted to vertical as the front leg bends to assume a **Bent Knee Vertical Position**. A rapid *360° Spin* is executed as the bent knee is extended to a **Vertical Position** completed as the ankles reach the surface of the water followed by a *Vertical Descent* at the same tempo as the *Thrust*.



						Total
NVT=	31.0	17.0	13.0	24.0	0	85.0
PV =	3.65	2.00	1.53	2.82	0	10

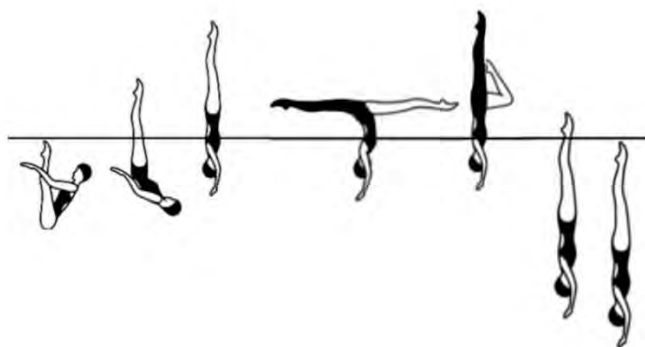
## Clarification:



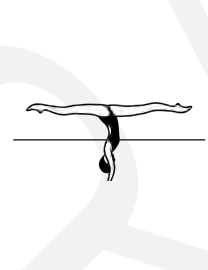

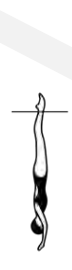

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.



**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5B – Rocket Split Bent Knee**
**DD - 2.1**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. The back leg is rapidly lifted to vertical and the forward leg bends to assume a **Bent Knee Vertical Position**. A *Vertical Descent* is executed with the bent knee extended to a **Vertical Position** completed as the ankles reach the surface of the water, followed by a *Vertical Descent* at the same tempo as the *Thrust*.



						Total
NVT=	31.0	17.0	13.0	9.0	0	70
PV =	4.43	2.43	1.86	1.29	0	10

## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**17.2.2 WOMEN DUET TECHNICAL REQUIRED ELEMENTS**

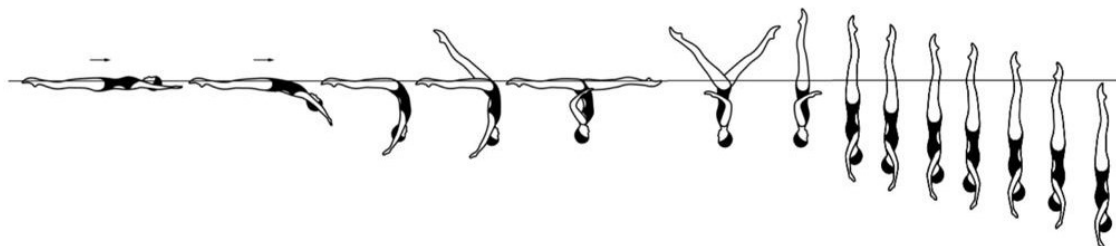
Element #	Element Version	Women Duet Required Elements	DD
1	A	Walkover Back Closing 360° – Continuous Spin 1080°	3.0
	B	Walkover Back Closing 180° – Continuous Spin 720°	2.5
2	A	Rocket Split Alternating Legs – Spinning 180°	2.8
	B	Rocket Split – Spinning 180°	2.4
3		Beginning from a Ballet Leg Position – Flamingo Bent Knee rollback- Join to Vertical Position – Half Twist – 360° open to Split - Walkout	3.1
4	A	Fishtail – Knight - Continuous Spin 1080°	3.2
	B	Fishtail – Knight - Continuous Spin 720°	2.7
5	A	Thrust Bent Knee Twirl Spin 360°	2.3
	B	Thrust - Bent Knee Twirl	2.1






**WOMEN DUET Technical Routine Additional Requirement:**

1. **One (1) additional Hybrid** and **one (1) Pair Acrobatics** must be performed. These may be placed anywhere in the routine.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A – Walkover Back Closing 360° – Continuous Spin 1080°**
**DD – 3.0**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted in a 180° arc over the surface to a **Split Position**. A rotation of 360° is executed, as the legs symmetrically close to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 1080°* (3 rotations) is executed.



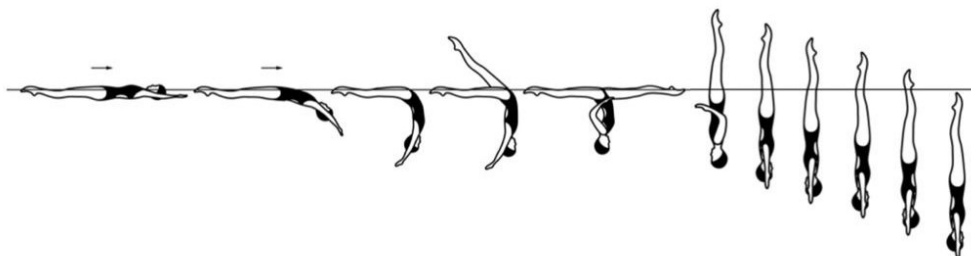
						Total
NVT=		12.0	29.0	27.0	49.0	117
PV =		1.03	2.48	2.31	4.19	10






## Clarification:

- All rotations are executed in the same direction.
- *BM 13f The Continuous Spin* is executed rapidly.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B – Walkover Back Closing 180° – Continuous Spin 720°**
**DD – 2.5**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted in a 180° arc over the surface to a **Split Position**. A rotation of 180° is executed, as the legs symmetrically close to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 720°* (2 rotations) is executed.



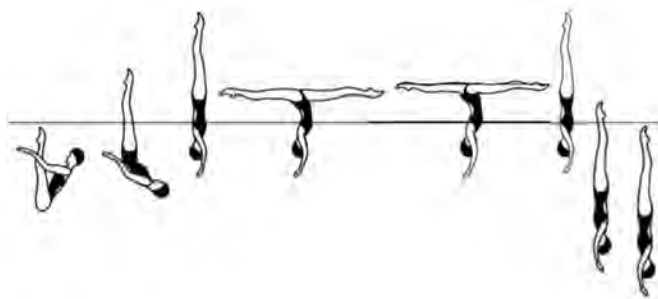
					Total
NVT=	12.0	29.0	17.0	34.0	92
PV =	1.30	3.15	1.85	3.70	10



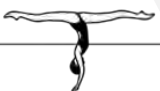




## Clarification:

- All rotations are executed in the same direction.
- BM 13f *The Continuous Spin* is executed rapidly.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A – Rocket Split Alternating Legs – Spinning 180°**
**DD - 2.8**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume two (2) alternating **Airborne Split Positions**. The legs rapidly re-join to a **Vertical Position**. A rapid *180° Spin* is executed.



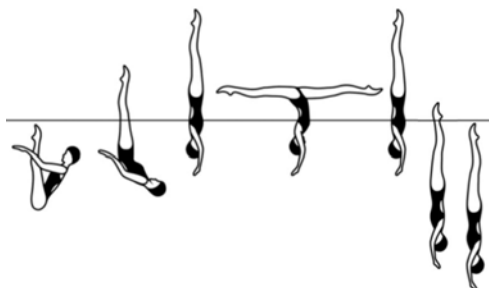
								Total
NVT=	31.0	17.0	22.0	13.0	24.0	0	107	
PV =	2.90	1.59	2.06	1.21	2.24	0	10	



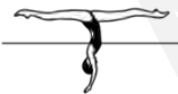



## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B - Rocket Split – Spinning 180°**
**DD - 2.4**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. The legs rapidly re-join to **Vertical Position**. A rapid *180° Spin* is executed.



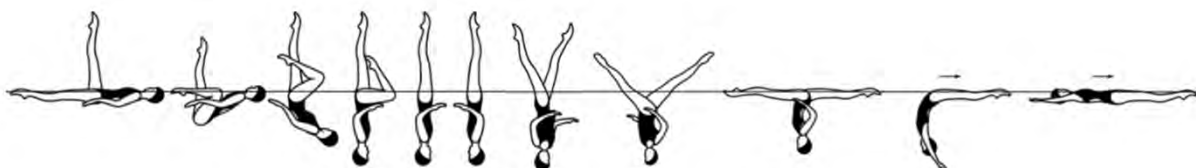
							Total
NVT=	31.0	17.0	13.0	24.0	0	85	
PV =	3.65	2.00	1.53	2.82	0	10	





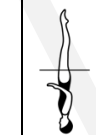



**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3 - Flamingo Bent Knee rollback - Join to Vertical Position – Half Twist – 360° open to Split – Walkout**
**DD – 3.1**

From a **Surface Ballet Leg Position**, the shin of the horizontal legs drawn along the surface of the water to assume a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls, while the bent leg moves to a **Bent Knee Vertical Position**. The bent leg is extended to a **Vertical Position**. A *Half Twist* is executed. Continuing in the same direction and without a pause, an additional rotation of 360° is executed as the legs are symmetrically opened to assume a **Split Position**. A *Walkout Front* is executed.



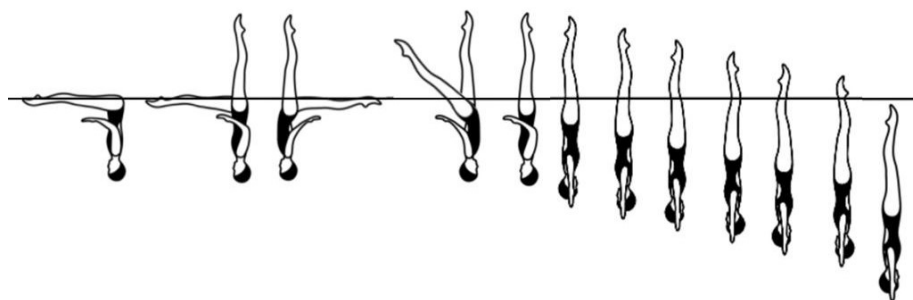
								Total
NVT=	7.5	20.0	16.5	21.0	26.0	23.0	7.0	121
PV =	0.62	1.65	1.36	1.74	2.15	1.90	0.58	






Clarification:

- All rotations are executed in the same direction.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4A - Fishtail – Knight - Continuous Spin 1080°**
**DD - 3.2**

**A** - From a **Front Pike Position** one leg is lifted to a **Fishtail Position**. The horizontal leg is rapidly lifted through an arc of 180° to assume a **Knight Position**. A rapid *Full Twist* is executed as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin 1080° (3 rotations)* is executed.



						Total
NVT=	14.5	26.0	36.0	49.0	125.5	
PV =	1.16	2.07	2.87	3.90	10	

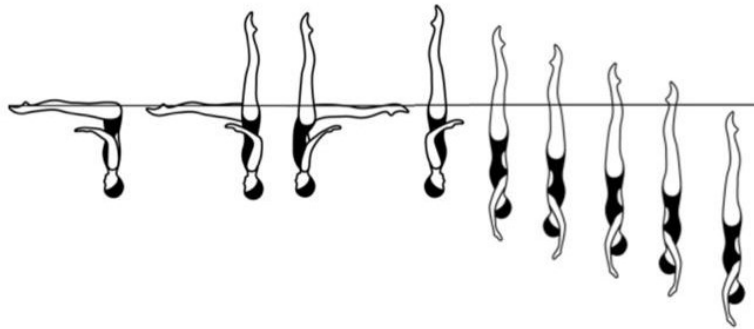
Clarification:






- All movements are executed rapidly from the BP 8 **Fishtail Position**.



**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4B - Fishtail – Knight - Continuous Spin 720°**
**DD – 2.7**

From a **Front Pike Position** one leg is lifted to a **Fishtail Position**. The horizontal leg is rapidly lifted through an arc of 180° to assume a **Knight Position**. A rapid *Half Twist* is executed as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin 720° (2 rotations)* is executed.



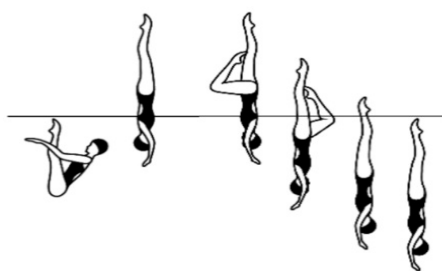
						Total
NVT=		14.5	26.0	28.5	34.0	103
PV =		1.41	2.52	2.77	3.30	10






Clarification:

- All movements are executed rapidly from the BP 8 **Fishtail Position**.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5A – Thrust Bent Knee Twirl Spin 360°**
**DD - 2.3**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. One leg is lowered to a **Bent Knee Vertical Position** as a *Twirl* is executed. Continuing in the same direction and without a pause a rapid *360° Spin* is executed as the bent knee is extended to join the vertical leg in a **Vertical Position** completed as the ankles reach the surface of the water, followed by a *Vertical Descent* at the same tempo as the *Thrust*.



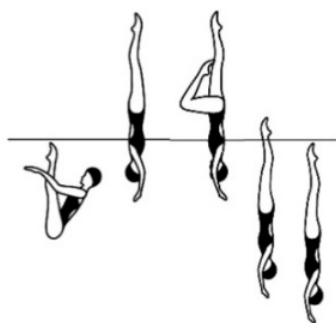
						Total
NVT=		31.0	26.0	24.0	0	81
PV =		3.83	3.21	2.96	0	10






## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5B - Thrust - Bent Knee Twirl**
**DD 2.1**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. One leg is lowered to a **Bent Knee Vertical Position** as a *Twirl* is executed. Without a pause a *Vertical Descent* is executed as the bent knee is extended to join the vertical leg in a **Vertical Position** completed as the ankles reach the surface of the water, followed by a *Vertical Descent* at the same tempo as the *Thrust*.



					Total
NVT =	31.0	26.0	9.0	0	66
PV =	4.70	3.94	1.36	0	10

**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water
- BM 9 *Thrust* allowance: deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

**17.2.3 MIXED DUET TECHNICAL REQUIRED ELEMENTS**

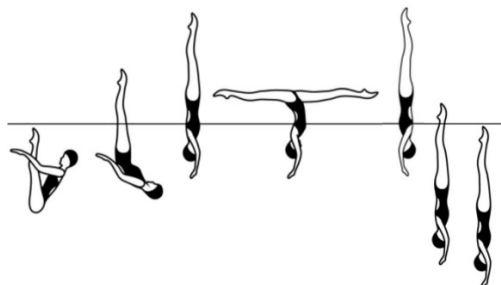
<b>Element #</b>	<b>Element Version</b>	<b>Mixed Duet Required Elements</b>	<b>DD</b>
<b>1</b>	<b>A</b>	Rocket Split Twirl Spin 180°	2.7
	<b>B</b>	Rocket Split Twirl	2.5
<b>2</b>	<b>A</b>	Front Pike – Vertical 360° Rotation - Full Twist to Bent Knee - Continuous Spin 720°	2.4
	<b>B</b>	Front Pike – Vertical 180° Rotation – 1/2 Twist to Bent Knee - Continuous Spin 720°	2.2
<b>3</b>		Manta Ray Half Twist	3.0



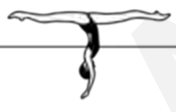



**MIXED DUET Technical Routine Additional Requirements:**

4. One (1) Hybrid of free choice
5. One (1) Hybrid that must contain one (1) Thrust declaration and two (2) different Connection declarations only
6. Two (2) Pair Acrobatics of free choice but must not repeat the same Acrobatic
7. Three (3) declared Sustained Surface Connections with travel (1m or more) or rotation (180° or more)

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A – Rocket Split Twirl Spin 180°**
**DD – 2.7**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. A *Twirl* is executed, as the legs symmetrically close to a **Vertical Position**. Continuing in the same direction a rapid *180° Spin* is executed.



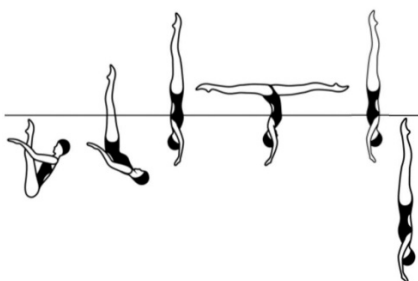
						Total
NVT =	31.0	17.0	30.0	24.0	0	102
PV =	3.04	1.67	2.94	2.35	0	10


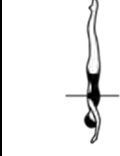
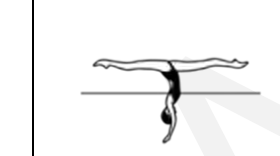


## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale (for the differing height standard requirements following a BM 9 *Thrust* airborne move).

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B – Rocket Split Twirl**
**DD – 2.5**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. A *Twirl* is executed, as the legs symmetrically close to a **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*.



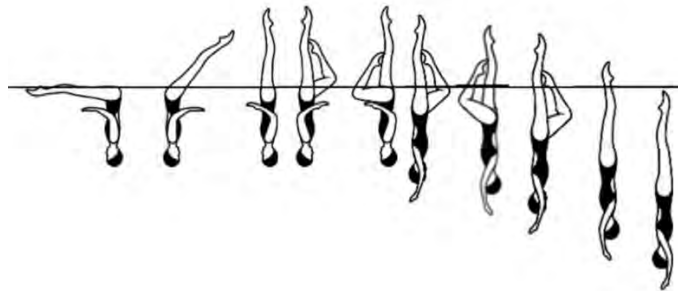
					Total
NVT=	31.0	17.0	30.0	13.0	91
PV =	3.41	1.87	3.30	1.43	10






## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A - Front Pike – Vertical 360° Rotation - Full Twist to Bent Knee - Continuous Spin 720°  
DD 2.4**

From a **Front Pike Position**, the legs are lifted to **Vertical Position** as a rotation of 360° is executed. Continuing in the same direction a *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction a *Continuous Spin 720°* (2 rotations) is executed as the bent knee is extended to join the vertical leg to a **Vertical Position** completed as the ankles reach the surface of the water and continues through submergence.



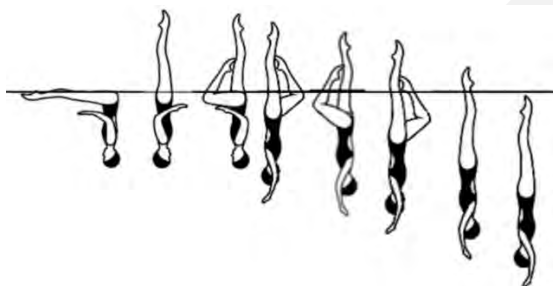
					Total
NVT =	37.0	24.5	24.0	0	85.5
PV =	4.33	2.87	2.81	0	10






Clarification:

- All rotations are executed in the same direction.
- BM 13f *The Continuous Spin* is executed rapidly.

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B - Front Pike – Vertical 180° Rotation – 1/2 Twist to Bent Knee – Continuous Spin 720°**
**DD 2.2**

From a **Front Pike Position**, the legs are lifted to **Vertical Position** as a rotation of 180° is executed. Continuing in the same direction, a *Half Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction a *Continuous Spin 720°* (2 rotations) is executed as the bent knee is extended to join the vertical leg to a **Vertical Position** completed as the ankles reach the surface of the water and continues through submergence.



					Total
NVT=	33.0	17.5	24.0	0	74.5
PV =	4.43	2.35	3.22	0	10

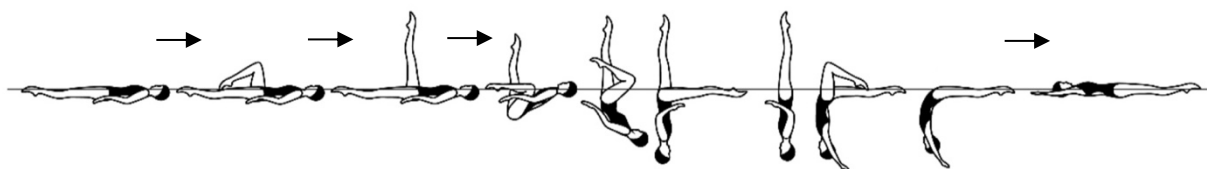
Clarification:










- All rotations are executed in the same direction.
- BM 13f *The Continuous Spin* is executed rapidly.



**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3 – Manta Ray Half Twist**
**DD 3.0**

Starting from a **Back Layout Position** a *Ballet Leg* is assumed and the shin of the horizontal leg is drawn along the surface of the water to assume a **Surface Flamingo Position**, travelling headfirst. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg straightens with the knee at the surface of the water to assume a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position**, as the body rotates 180°. The direction of the 180° rotation is closing externally the horizontal leg. (Note: a right flamingo start requires the left shoulder back during the 180° rotation and a left flamingo start requires the right shoulder back during the 180° rotation). The legs are lowered rapidly simultaneously to a Bent Knee Surface Arch Position. (Note: The **Bent Knee Surface Arch Position** can be assumed by using either leg). The bent knee is straightened to a **Surface Arch Position** and with continuous motion, an *Arch to Back Layout Finish Action* is executed.



									Total
NVT=	10.5	11.0	7.5	22.5	23.5	21.0	11.5	7.0	114.5
PV =	0.92	0.96	0.66	1.97	2.05	1.83	1.00	0.61	

Clarification: →

- *Ballet Leg position is assumed* travelling headfirst.
- Travelling stops at **Surface Flamingo Position**.
- A right flamingo start requires the left shoulder back during the 180° rotation and a left flamingo start requires the right shoulder back during the 180° rotation.
- The **Bent Knee Surface Arch Position** can be assumed by using either leg.
- Half *Twist* must be rapid.

**17.2.4 TEAM TECHNICAL REQUIRED ELEMENTS**

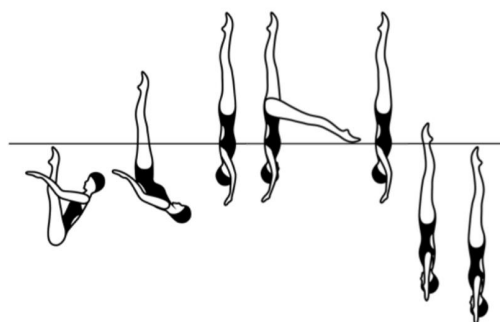
Element #	Element Version	Team Technical Required Elements	DD
1	A	Fish Hybrid Spinning 180°	2.5
	B	Flying Fish Hybrid	2.3
2	A	Vertical - Full Twist to Bent Knee - Full Twist to Vertical – Open 180° - Walkout	2.6
	B	Vertical - Half Twist to Bent Knee - Half Twist to Vertical – Split - Walkout	2.3
3	A	Two Fouetté Rotations – Vertical Position – Continuous Spin 720°	3.1
	B	Two Fouetté Rotations – Vertical Position – Spinning 360°	2.9
4		Butterfly Hybrid	2.9
5	A	Rocket Split Bent Knee Twirl Hybrid	2.4
	B	Rocket Split Bent Knee Hybrid	2.1







**TEAM Technical Routine Additional Requirements**

- **Two (2)-additional Hybrids**, one of which must include a **cadence action**,
- **One (1) Acrobatic Movement** must be **performed by all team members**. These may be placed anywhere in the routine. The Declared Difficulty for the Acrobatic Movement must not exceed 3.0 inclusive of Base Mark value (in the Appendix VII).
- **Cadence Action**: Identical movement(s) performed sequentially, one by one, by all team members. When more than one cadence action is performed, they must be consecutive and not separated by other optional or required Elements. A second cadence action may begin before the first cadence action is completed by all team members, but each team member must do the action of each cadence.
- **Acrobatic movements**: A general term for jumps, throws, lifts, stacks, platforms, etc., which are performed as spectacular gymnastic feats and/or risky actions and are mostly achieved with assistance from other athlete(s). An Acrobatic Movement is considered when it starts and ends once all team members are in the water.
- A routine may contain a maximum of **one (1) circle pattern**.
- The direction of **propulsion** may vary if all athletes are facing the same direction.
- Variations in propulsion and direction facing are permitted only during underwater pattern changes, underwater actions, and making and finishing a circle.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A – Flying Fish Hybrid Spinning 180°**
**DD – 2.5**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is rapidly lowered to an airborne **Fishtail Position**. Without a pause the horizontal leg is rapidly lifted to a **Vertical Position**, followed by a rapid *180° Spin*.



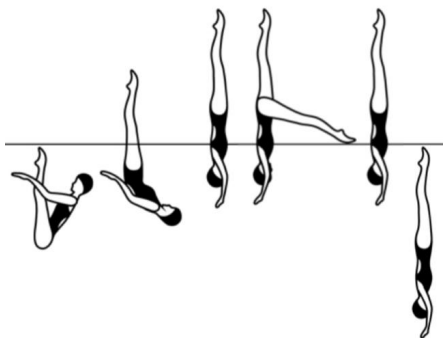
						Total
NVT=	31.0	18.5	14.0	24.0	0	87.5
PV =	3.54	2.11	1.60	2.74	0	10






**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B – Flying Fish Hybrid**
**DD – 2.3**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is rapidly lowered to an airborne **Fishtail Position**. Without a pause the horizontal leg is rapidly lifted to a **Vertical Position** followed by a *Vertical Descent*.



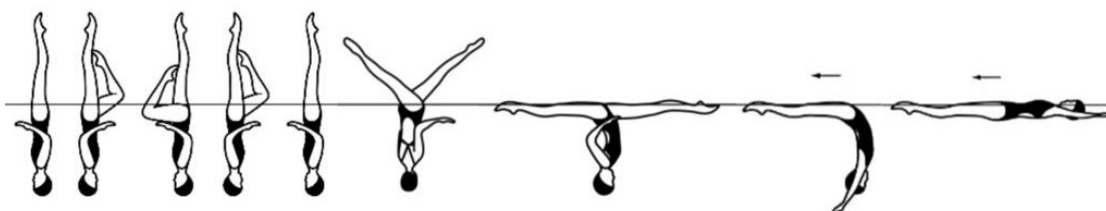
					Total
NVT=	31.0	18.5	14.0	13.0	76.5
PV =	4.05	2.42	1.83	1.70	10

## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A - Vertical - Full Twist to Bent Knee - Full Twist to Vertical – Open 180° - Walkout DD - 2.6**

Starting in a **Vertical Position**, a *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction another *Full Twist* is executed, as the bent knee is extended to a **Vertical Position**. Continuing in the same direction a *Half Twist* is executed as the legs are symmetrically lowered to a **Split Position**. A *Walkout Front* is executed.



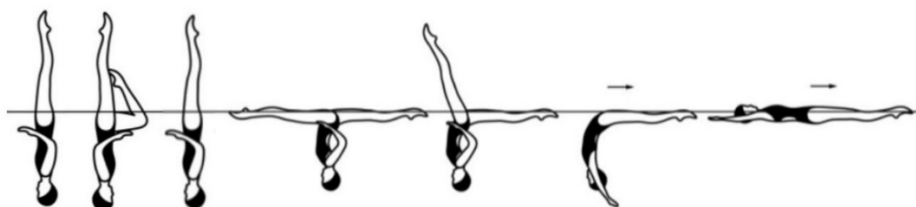
						Total
NVT=	24.5	22.0	20.0	23.0	7.0	96.5
PV =	2.54	2.28	2.07	2.38	0.73	10







Clarification:

- All rotations are executed in the same direction.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B - Vertical - Half Twist to Bent Knee - Half Twist to Vertical – Split – Walkout DD - 2.3**

Starting in a **Vertical Position**, a *Half Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction another *Half Twist* is executed, as the bent knee is extended to a **Vertical Position**. The legs are symmetrically lowered to a **Split Position**. A *Walkout Front* is executed.



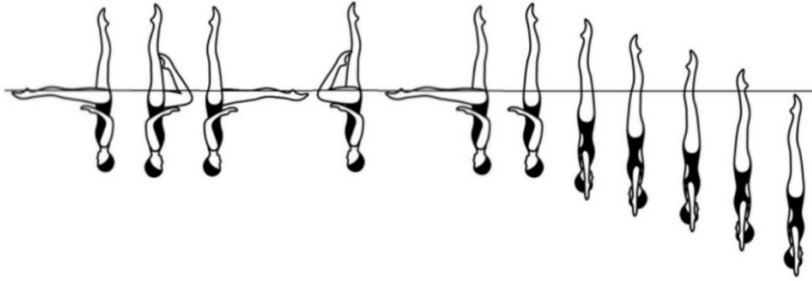
						Total
NVT=	17.5	16.5	17.0	23.0	7.0	81
PV =	2.16	2.04	2.10	2.84	0.86	10


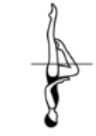



Clarification:

- All rotations are executed in the same direction.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3A – Two Fouetté Rotations – Vertical – Continuous Spin 720°**
**DD – 2.6**

From a **Fishtail Position**, 2 *Fouetté rotations* (180°+180°) are executed. The horizontal leg is rapidly lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 720°* (two (2) rotations) is executed.



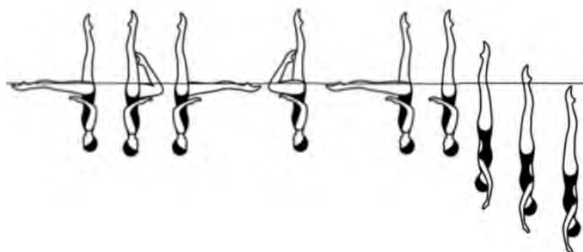
						Total
NVT=		19.0	19.0	20.5	34.0	92.5
PV =		2.05	2.05	2.22	3.68	10






**Clarification:**

- All rotations are executed in the same direction.
- Refer to BM 18 *Fouetté Rotation*.
- In *Fouetté Rotation*, either leg may be used.
- A rotation towards the vertical leg means that a right horizontal leg start requires the left shoulder back for the initiation of the 180° rotation. Conversely, a left horizontal leg start requires the right shoulder back for the initiation of the 180° rotation.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3B – Two Fouetté Rotations – Vertical –Spinning 360°**
**DD – 2.3**

From a **Fishtail Position**, 2 *Fouetté* rotations (180°+180°) are executed. The horizontal leg is rapidly lifted to a **Vertical Position**. Continuing in the same direction, a rapid *Spinning* 360° (one (1) rotation) is executed.



						Total
NVT=		19.0	19.0	20.5	19.0	77.5
PV =		2.45	2.45	2.65	2.45	10

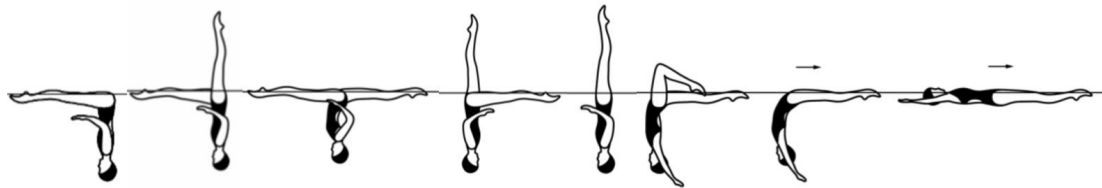
**Clarification:**









- All rotations are executed in the same direction.
- Refer to BM 18 *Fouetté Rotation*.
- In *Fouetté Rotation*, either leg may be used.
- A rotation towards the vertical leg means that a right horizontal leg start requires the left shoulder back for the initiation of the 180° rotation. A left horizontal leg start requires the right shoulder back for the initiation of the 180° rotation.



**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4 - Butterfly Hybrid**
**DD – 2.9**

The Butterfly Hybrid is to be performed rapidly. From a **Front Pike Position**, one leg is lifted to a **Fishtail Position**. The horizontal leg is lifted through an arc of 180° as the vertical leg is lowered to assume a **Split Position**. Without a pause a hip rotation of 180° is executed as the front leg is raised to assume a **Fishtail Position**. Continuing in the same direction a 180° rotation is executed as the horizontal leg is lifted to a **Vertical Position**. The legs are lowered simultaneously to a **Bent Knee Surface Arch Position**. (Note: The **Bent Knee Surface Arch Position** can be assumed by using either leg). The bent knee is straightened to a **Surface Arch Position** and with continuous motion an *Arch to Back Layout Position* is executed.



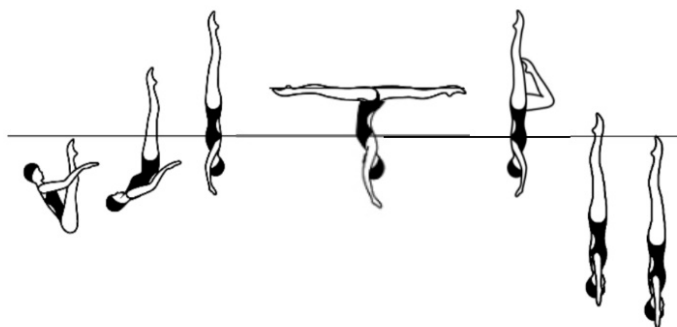
								Total
NVT=	14.5	20.0	16.5	23.5	21.0	11.5	7.0	114
PV =	1.27	1.75	1.45	2.06	1.84	1.01	0.61	10



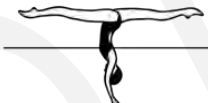


## Clarification:

- The Butterfly Hybrid is to be performed rapidly.
- BP 14d) **Bent Knee Surface Arch Position** can be assumed by using either leg.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5A-Rocket Split Bent Knee Twirl Hybrid**
**DD – 2.4**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**, followed by a rapid 180° rotation to assume an airborne **Bent Knee Vertical Position** with the front leg bent. A rapid *Vertical Descent* is executed as the bent knee is extended to join the vertical leg completed as the ankles reach the surface of the water followed by a *Vertical Descent*.



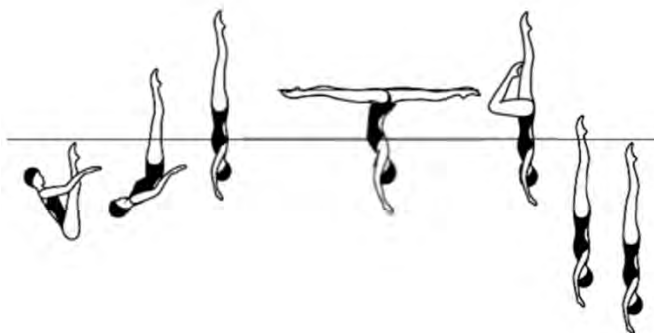
						Total
NVT=	31.0	17.0	25.0	9.0	0	82
PV =	3.78	2.07	3.05	1.10	0	10



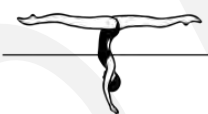



## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5B-Rocket Split Bent Knee Hybrid**
**DD – 2.1**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position** followed by the front leg rapidly bending and the back leg rapidly lifting to a vertical to assume an airborne **Bent Knee Vertical Position**. A *Vertical Descent* is executed as the bent knee is extended to join the vertical leg completed as the ankles reach the surface of the water followed by a *Vertical Descent*.



						Total
NVT=	31.0	17.0	13.0	9.0	0	70
PV =	4.43	2.43	1.86	1.29	0	10

**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

## 18. ACROBATIC ROUTINE

Acrobatic Routine is an audience favourite and was renamed from Highlight Routine to help promote the powerful and innovative Acrobatics that athletes now perform in the water.

Acrobatic Routines allow athletes and Coaches to use a different skill set to showcase their creativity, power, and strength in the water.

The declared difficulty and the difficulty score of this routine are solely based on Acrobatics. Hybrids performed in this routine will be reflected in the Artistic Impression score.

Overall, Acrobatics are split into four (4) groups: Airborne, Balance, Combined, and Platform. For the Acrobatic Routine, a total of seven (7) Acrobatics are required, and at least one (1) from each of these groups must be featured. Teams are free to do any Hybrids, but with no declared difficulty assigned and thus not counted towards the difficulty score.

### 18.1 General requirements

- The Acrobatic Routine has four (4) to eight (8) athletes performing a predetermined number of Elements
- Acrobatic Routines are only performed in Senior and Junior categories
- Time Limits as in AS 14.1.5: 3:00 (three minutes)
- Required Elements #1 - #7 may be performed in any order
- As with all routines, the Coach Card must show Elements according to Appendix III to AS rules and the selected order of performance of Elements and Transitions

Note that the declared difficulty in this routine is based solely on Acrobatics.

### 18.2 Acrobatic Routine Elements

Elements required in the Acrobatic Routine are seven (7) acrobatic Team movements:

- A maximum of 2 Acrobatics from each Group (A, B, C or P) may be performed
- Exact Acrobatics must not be repeated (refer to Appendix III of the Rules for more information)

The Routine must portray a theme declared on the coach card.

Hybrids are free with no difficulty awarded.

### 18.3 Judging Acrobatic Routines

As in all routines, two (2) panels of five (5) Judges will officiate and provide the scores:

1. First panel: **Elements**
2. Second panel: **Artistic Impression**

Two (2) groups of three (3) Technical Controllers must officiate in the Acrobatic Routine:

1. **Difficulty Technical Controllers** (DTCs) who check the number and the declared difficulty of Elements and the order of performance of Transitions and Elements.

2. **Synchronization Technical Controllers** (STCs) who register the number and type of synchronization errors (unequal actions) observed.

### **18.3.1 Elements Panel of Judges**

Elements panel of Judges shall award one (1) score for the execution of each Element. In acrobatic routines the Elements being judged are all acrobatic movements. Note that Elements Judges do not judge Hybrids if they are included in Acrobatic Routines.

Execution is the level of excellence demonstrated by the athlete's mastery of highly specialized skills. Execution considers how well the athletes perform the Acrobatics they choose to perform. Execution of Acrobatics is judged by the same principles as those guiding other Elements.

The Judge must be cautious to evaluate the whole Acrobatic action, from set-up to completion. Judges evaluate the position achieved, or the stable platform with the Featured Swimmer in control on top.

All Acrobatics must clearly demonstrate height, timing, and control with efficiency of movement in the execution. Refer to Acrobatics height scale and inaccuracies in Acrobatics table.

For general information on judging Acrobatics, please refer to Section on Judging Acrobatics in this Manual.

### **18.3.2 Artistic Impression Panel of Judges**

Artistic Impression panel Judges shall award three separate scores, one (1) score for **Choreography and Musicality**, one (1) score for **Performance** and one (1) score for **Transitions**.

#### **Choreography and Musicality**

The design of movements and structures inside this Acrobatic Routine must impact the audience giving an aesthetic and surprising effect.

The seven (7) Acrobatic movements should be a balance of variations in construction and movements, combined with the creativity in specialized Transitions skills, including Hybrids.

#### **Performance**

The Performance score is the athlete's ability to showcase their routine, demonstrating complete mastery of their artistry. Athletes should exhibit TOTAL COMMAND, captivating the judges' attention.

#### **Transitions**

In an Acrobatic Routine the Transition score includes all actions used when moving from one Acrobatics to another. These linking actions include propulsive techniques, strokes, ballet leg combinations, flexibility surface actions, and surface pattern changes. Transitions not only connect one Acrobatic Element with the next but are the main contributor to the pool coverage; Transitions are as important as the Elements. They are the glue that brings the total routine together.

Uniquely, in an Acrobatic Routine, hybrids are not considered Elements and, therefore, will be judged under Artistic Impression. The variety and creativity of the hybrids will be judged under Choreography and Musicality score. The execution and the complexity of the hybrids will be judged under the Transitions score since the hybrids act as linking actions between the Elements (Acrobatics). For more information on judging Hybrid Execution, refer to Expanded Marking Scale for Hybrid Execution.

For general information on judging Artistic Impression, see Section 16.

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## 19. FREE COMBINATION

The Free Combination must have four (4) to ten (10) athletes who make a combination of routines.

The routines have a predetermined number of Elements (**AS 4.4**) choreographed to music (see Appendix to Rules).

This event is for age groups Youth and 12 and under only.

While the execution is important in the Free Combination, the Artistic Impression is at the heart of this type of routine.

### 19.1 GENERAL REQUIREMENTS

1. Start may be on the deck or in the water, or a combination of both.
2. All subsequent parts must start in the water.
3. A new part begins in very close proximity to the previous part.
4. Element parts cannot occur simultaneously (ie: Team Acrobatic occurs while solo hybrid starts)
5. As in all routines, the Coach Card must show Elements and Transitions in the selected order of performance.
6. The Routine must portray a Theme, which must be declared on the Coach Card.
7. At least two (2) parts must have fewer than three (3) athletes and at least two (2) parts must have all athletes.
8. For the two (2) or more parts to be considered as having fewer than three (3) athletes, all remaining athletes must be maintaining a pose or doing another movement without disrupting the action of the athletes performing the part. There is no required time length, but a minimum of three (3) seconds is a suggested guideline. The term "parts" refers to the various sections with different numbers of athletes that make up the Free Combination routine.
9. Elements prescribed for Free Combinations as in Appendix to the AS Rules:
  - Youth category:
    - Four (4) Team Acrobatics with difficulty safety limit (free choice but must not repeat same Acrobatics)
    - 1x declared difficulty Solo Hybrid, 1x declared difficulty Duet Hybrid, 2x Team declared difficulty Hybrids (must be executed with a minimum of four (4) athletes), 1x Team choreography Hybrid (ChoHY) with no declared difficulty (i.e.: factor of 1.0)
  - 12 and under category:
    - Three (3) Team Acrobatics with declared difficulty safety limit (free choice but must not repeat same acrobatic)

- 1x declared difficulty Solo Hybrid, 1x declared difficulty Duet Hybrid, 2x Team declared difficulty Hybrids (must be executed with a minimum of four (4) athletes), 1x Team choreography Hybrid (ChoHY) with no declared difficulty (i.e.: factor of 1.0)
- Acrobatic Elements of any Group cannot have a declared difficulty higher than the TOTAL DD (MAX) listed below:

<b>Youth</b> (Acrobatics Group – Declared Difficulty)	<b>12 and Under</b> (Acrobatics Group – Declared Difficulty)
Group A – 2.70	Group A – 2.50
Group B – 2.80	Group B – 2.60
Group C – 2.80	Group C – 2.60
Group P – 3.00	Group P – 2.80

Refer to World Aquatics Acrobatics Catalogue for acrobatic movements and their assigned difficulty values. Difficulty values are subject to adjustment by World Aquatics, as needed.

The intent of the Free Combination Routine is to be free, with limited rules and regulations with special attention given to Artistic Impression and exchanges between parts.

The term “**exchanges**” refers to switching from one part to the next part. The exchanges can be viewed as the glue to fitting the parts of the puzzle together seamlessly to make a whole cohesive fluent and artistically meaningful routine following the declared Theme. The intention is that the routine should flow and be logical not requiring Judges or TV cameras to search for the next athlete. The distance between athletes must be safe for the for them, especially in team exchanges. At the same time, obvious distance between exchanges will affect the fluidity of the routine and, therefore, the Judges’ score and will also be subject to a penalty based on the Referee’s decision.

## **19.2 JUDGING FREE COMBINATION ROUTINES**

As in all routines, two (2) panels of five (5) Judges will officiate and provide the scores:

1. First panel: **Elements**
2. Second panel: **Artistic Impression**

Two (2) groups of three (3) Technical Controllers must officiate in the Free Combination Routine:

3. **Difficulty Technical Controllers** (DTCs) who check the number and the declared difficulty of Elements and the order of performance of Transitions and Elements
4. **Synchronization Technical Controllers** (STCs) who register the number and type of synchronization errors (unequal actions) observed

### **19.2.1 Elements Panel**

Elements Judges shall award one (1) score for the execution of each Element required for the Free Combination – Acrobatics and Hybrids.

Execution is the level of excellence in performing highly specialized skills.



For general information of judging execution of Elements see section Judging Elements in this Manual.

### 19.2.2 Artistic Impression Panel

Artistic Impression Judges award one (1) score for each of the following three (3) components:

#### Choreography and Musicality

Choreography is a creative skill of composing a routine that combines artistic and technical components. It includes variety and creativity in Hybrids and Transitions, the design, and the weaving together of all movements and the pool coverage.

Musicality covers the use and interpretation of music, expressing the mood of the music, use of the music's structure and the synchronization with music. How well does the athlete in each part interpret the music?

Each routine must interpret a Theme and declare it on the Coach Card. Does the Theme make sense? Does the overall flow of the routine match the Theme?

Exchanges are a characteristic feature of this type of routine. Thus, Judges should consider the choreography around the exchanges as a key factor in judging the Free Combinations:

- Judges should consider the variety of exchanges. Are team exchanges done involving different numbers of athletes?
- Is there variety in the moves used within exchanges? Are exchanges between parts creative and *unique* or predictable? Is there an element of surprise?

Judges should also consider:

- The variety and creativity of moves. The stronger athletic performances will show energetic, original, imaginative moves in the parts and exchanges.
- Are the same athletes always used for solo/duet/trio and highlight parts or is there a variety of athletes used in all parts?
- The number and order of parts. Are there too many parts so that the Judge does not have time to appreciate what is being done? Are the parts with less than three (3) athletes interspersed between team parts OR are there several solo/duet parts in a row?
- Does the routine flow logically and cover the pool or is it fragmented by the parts with a lack of logical movement? How well are the parts woven together? There should be a harmonious blend of all parts. Each part should seem needed in order to make the routine seem whole.
- Is the routine seamless with each part and exchange flowing and adding to the overall impression of the routine? Does each part work well together?

#### Performance

Consider the manner in which athletes present the routine to viewers, total command of the performance of the routine. Throughout each part of the music, athletes should ideally be showing TOTAL COMMAND, compelling Judges to watch. In addition to athletes currently performing the part of the routine, the athletes waiting should also give the feeling that they are involved and part of the routine.

Judges also consider:

- Efficiency, power, and energy level for strokes. Does the level of execution, power and energy change within parts or vary as the routine goes on?
- Are the parts with less than three (3) athletes performed better than the parts with four (4) or more athletes or vice versa?

### Transitions

Judges should consider the artistry and mastery of varied and purposeful movements, propulsions and strokes that link routine Elements.

Judges also consider:

- How is the execution performance ending one part and starting into the next part? Does it flow smoothly and start where the last part finished?
- How clear are the pattern formations between exchanges?

### Free Combination Exchanges Marking Scale

The below Marking Scale for exchanges should be considered by Artistic Swimming Judges in both Transitions (when the exchange occurs during Transitions) and in Choreography and Musicality score.

Category	Mark	Description
<b>Perfect Near perfect Excellent</b>	<b>9.0-10</b>	Surprising exchanges, unexpected, "WOW" factor: no distraction during exchanges, athletes just 'disappear' when finished and 'appear' to start
<b>Very Good</b>	<b>8.0-8.75</b>	Very good and interesting exchanges, no wait time but more obvious what is happening; some distraction by athletes at the time of exchange
<b>Good</b>	<b>7.0-7.75</b>	Good but somewhat predictable exchanges, minimal wait time, may stay on one side of the pool for too long, some distraction by athletes at the actual exchange
<b>Competent</b>	<b>6.0-6.75</b>	Ordinary and predictable exchanges with wait time, athletes finishing a part and those starting a part are distracting
<b>Satisfactory</b>	<b>5.0-5.75</b>	Exchanges are satisfactory and simple with a lot of wait time (body boost under to finish part, waiting and surfacing to start next part); swimming in and out of the exchanges is awkward
<b>Deficient</b>	<b>4.0-4.75</b>	Exchanges do not appear to link routine, look like separate sections with lack of connection

## 20. MIXED DUETS FREE

Mixed duets are a vibrant and expressive way to explore the partnership dynamic between the female and male athletes in Artistic Swimming, allowing for creativity and innovation in movement that is different from the Women Duet events. This includes how the duet works together, the story they are telling through the execution of their choreography, their musicality, and their confidence (total command).

Judging panels are the same as for Women Duet Free.

**ELEMENT JUDGES** use the same criteria as in other routines.

Mixed Duet Free routine must include the following seven (7) Elements, which are judged by the Elements panel of Judges:

- Four (4) Free Hybrids
- Three (3) Pair Acrobatics (free choice but must not repeat the same Acrobatic).

In addition, the Mixed Duet Free routine must also include a minimum of four (4) Sustained Surface Connections with travel (1m or more), or a rotation (180° or more), which are considered Transitions. These movements are judged by the Artistic Impression panel only.

**ARTISTIC IMPRESSION JUDGES** will score the Mixed Duet Free for Choreography and Musicality, Performance and Transitions using the same criteria as in other routines. Within these scores the Judges should also consider the uniqueness of the Mixed Duet Free event by acknowledging the athletes' ability to:

- Showcase both the women and the men in unique interactions
- Establish a distinctive connection between the women and the men throughout the performance
- Represent their own style of performance, which should be different than Women Free Duet Event
- Captivate and create memorable moments
- Provide a strong emotional impact
- Complement each other while showing strength, flexibility, and power

Size difference of the athletes may occur and cannot be seen as a problem but rather an opportunity to extend the concept of complementary actions.

Mixed duets often focus on storytelling, using the dynamic between the athletes to convey emotion and narrative through their movements.

Each Mixed Duet may bring their unique style, adding richness to the performance. This can involve different ways of interpreting music and movements together.

Effective communication and physical connection between partners are crucial. Judges will assess how well the partners communicate through these movements. Good connection between the female and male athletes contributes to the uniqueness of the routine.

Other factors include how well the mixed duet visually complements each other, their emotional connection, overall appearance, the fluidity of their choreography, and whether they present themselves as true “partners”, differently from the Women’s Free Duet. All of these elements can influence the Judges’ scoring.

Finally, the Mixed Duet Free allows for diversity in creativity and innovation of the program, but an essential factor for consideration is a well-balanced routine. The routine should demonstrate a balance in its choice of actions, should arrange the movements to make the routine feel complete and should embrace the concept of a man and woman presenting a vibrant, innovative display of artistry and athleticism.

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**Mixed Duet Free – Artistic Impression Expanded Marking Scale - Style & Interaction**

<b>Artistic Impression</b>	<b>9 – 10 Excellent Bonus</b>	<b>8.0 – 8.75 Very Good Bonus</b>	<b>7.0 – 7.75 Good Standard</b>	<b>6.0 – 6.75 Competent Deduction</b>	<b>5.0 – 5.75 Satisfactory Deduction</b>	<b>4.0 – 4.75 Deficient Deduction</b>	<b>3.0 – 3.75 Weak Deduction</b>
<b>Choreography</b>	An exceptional partnership fostering creativity, enabling the duet to develop unique choreography that showcases the female and male athletes' strengths and complements each other's styles.	Many unique moments allowing for distinctive choreography that highlights the pair's strengths and style.	The routine maintains a balance of structured elements and creative moments between the athletes that contribute to a recognizable style.	Intermittent use of creativity between the female and male athletes. Some style is evident.	The routine features more fundamental choreography between the partners.	The routine has insufficient breaks in creativity and style.	Absence of creativity and style. Limited by athlete's skill set.
<b>Performance</b>	Continuous purposeful interactions between the female and male athlete that collectively form a cohesive routine.	Majority of the routine displays a strong connection and emotion between the athletes.	A balance of complementary interactions between the athletes.	Occasional complementary movements between the athletes, resulting in a less natural appearance	The interactions between the athletes are more Fundamental.	Lack of interaction between the pair. Many missed opportunities.	Shortage of interaction between the partners, appearing mandatory in nature.
<b>Transitions</b>	Partners maintain an intentional and close physical connection throughout the routine, facilitating seamless transitions within partnered movements that emphasize their strong bond.	Fluid transitions between partnered movements enhances the overall complexity of the routine.	Transitions are generally seamless between the pair, contributing to the complexity of the partnered movements but with minor areas for improvement.	Transitions are becoming more standard, slightly detracting from the overall complexity of the partnered movements and fluidity of the routine.	Partnered transitions are simplistic, constraining the complexity of the partnered movements.	Transitions are abrupt or awkward, limiting the perceived complexity and fluidity of the partnered movements.	Transitions do not enhance the complexity of the partnered movements.

**21. GLOSSARY OF TERMS FOR ROUTINES**

<b>Accent</b>	A display of different stress, or emphasis, often in contrast to what has gone before. Stress is differentiated by its greater or lesser force.
<b>Acrobatic Movements</b>	is an integral part of artistic swimming routines that demonstrates spectacular gymnastic feats, risky actions in the air, on a balancing support, or in combination, and are achieved with the assistance of athletes in the Construction. Acrobatic Movements must start and finish in the water. For the Team Acrobatic Movement to be considered an Element it must have four (4) or more athletes (for example: three (3) Base Swimmers + one (1) Featured Swimmer; or two (2) Base Swimmers + one (1) Support Swimmer who pushes one (1) Featured Swimmer) All other actions are considered Pair Acrobatics or Pair Assist actions. Refer to the below diagram that depicts the difference between Acrobatic Movements and other movements that are not considered Acrobatic Movements.
<b>Amplitude</b>	Greatness of size, magnitude, fullness, copiousness, breadth, or range
<b>Asymmetry</b>	Uneven balance or proportion in time, space, or energy. Opposite to symmetry: an arrangement marked by regularity and balanced proportions.
<b>Artistic Impression</b>	An effect, image or feeling retained as a result of demonstration of skill and good taste of the athlete(s).
<b>Boost</b>	A rapid, headfirst rise, with a maximum amount of the body above the surface of the water.
<b>Choreography</b>	The craft of composing and arranging movement into a comprehensive framework.
<b>Complex</b>	Something made up of or involving an intricate combination of components.
<b>Difficulty</b>	The quality of being hard to achieve.
<b>Dynamic</b>	The energy or effort of movement, expressed in varying quality, intensity, texture, or gradations in tension.
<b>Eggbeater Kick</b>	With the body in a relatively vertical sitting position, the lower limbs move alternately, as the left foot moves clockwise, and the right foot moves counterclockwise. The technique of the eggbeater kick provides continuous propulsive force for athletes to maintain the high of the head and upper body above the water.
<b>Energy</b>	Vigor in the exertion of power; strength in action; forcefulness of expression. Varying levels of energy can be displayed through the quality and intensity of the movement and the stressed action or accent of certain notes.
<b>Execution</b>	Refers to the performance level of the skills demonstrated.
<b>Extension</b>	The amount, degree, or range to which something can be stretched to its fullest length. Use of muscular strength to enhance the stretch.
<b>Flexibility</b>	The ability to bend or flex, pliable, range of motion.
<b>Float</b>	Two or more athletes were attached to make a surface formation.
<b>Fluidity</b>	The ability to move with ease, able to flow, seamlessly.

<b>Focus</b>	The gathering of forces to increase the projection of intent - e.g., athlete's sight line. Adds meaning to movement.
<b>Highlight</b>	A portion or detail of a routine of major significance or special interest; a memorable moment.
<b>Hybrid Figure</b>	A figure of mixed origin or composition, and other than those described in the rules. Hybrids are defined as a combination of five (5) or more movements performed with lower limbs with intentional apnea.
<b>Intensity</b>	The presence of a greater or lesser degree of energy.
<b>Interpretation of Music</b>	A concept of the music expressed by the performance of the athlete(s). Use of music.
<b>Jump</b>	Same as Stack. But the supported person becomes airborne at peak of lift. See Acrobatics Catalogue.
<b>Kinesthetic Awareness</b>	The ability of the individual to know the spatial relationship of the body parts.
<b>Lateral axis</b>	Extending sideways from the body, either through a cross section (such as the hips), or outside the body.
<b>Levels</b>	High/Medium/Low – in relation to water surface. In other words, from high boosts or lifts, to underwater.
<b>Lift</b>	Please refer to the Acrobatics Catalogue.
<b>Longitudinal axis</b>	The lengthwise center of the body.
<b>Manner of Presentation</b>	The way in which the athlete presents his/her routine for the consideration of the public and/or judges. Total command of one's performance, amplitude.
<b>Patterns</b>	Refers to formations made by the spatial relationship between members of a team.
<b>Platform</b>	Please refer to the Acrobatics Catalogue.
<b>Pool Pattern</b>	The pathway the athlete(s) take(s) through the water.
<b>Power</b>	The amount of strength or force exerted, might, the rate at which work is done (strength plus speed).
<b>Projection</b>	Communication of meaning or feeling to the audience.
<b>Propulsion Technique</b>	The process by which the body uses arms and/or legs to move through the water. A driving force.
<b>Rhythm</b>	The structure of movement patterns in time. The pulse or beat.
<b>Risk Factor</b>	Skills which expose the athlete to a chance of a lesser performance.
<b>Routine</b>	A composition consisting of strokes, figures, and parts thereof, choreographed to music.
<b>Spatial Design</b>	The interrelationship of athletes to each other and to the space through which they are moving.
<b>Stability</b>	Resistant to change, especially sudden change; consistent.
<b>Stack</b>	Please refer to the Acrobatics Catalogue.
<b>Strength</b>	The state or quality of being strong, physical power.
<b>Stroke</b>	Refers to swimming strokes. A single complete movement which includes a pull and a recovery of the arms(s) accompanied by an appropriate kick.

<b>Style</b>	A personal or characteristic manner of performing or choreographing.
<b>Sustained Height</b>	The ability to maintain a constant level of height above the water.
<b>Sustained Movement</b>	A quality of movement that is smooth and unaccented, with no apparent start or stop, but gives a feeling of a continuity of energy flow.
<b>Synchronization</b>	To swim or execute movements in unison, one with the other and the accompaniment.
<b>Tempo</b>	Pace or speed.
<b>Throw</b>	Please refer to the Acrobatics Catalogue.
<b>transitions</b>	A continuous movement from one position to another in Figures.
<b>Transitions</b>	Are the linking actions between the Elements, including propulsion techniques, strokes, ballet leg combinations, flexibility surface actions, surface pattern changes, or pair assisted actions.
<b>Variety</b>	Diversity; assortment. The condition of being varied or diverse.



## CHAPTER IV. - REFEREE GUIDELINES

### 22. GENERAL GUIDELINES

In order to be an effective Referee in Artistic Swimming, they must demonstrate the following:

- Know the rules and how to apply them.
- Have common sense and be able to apply it.
- Be able to analyze the conduct of the competition before, during and after the event.
- Be diplomatic in all interactions with Officials, Coaches, athletes, and organizers.
- Have the ability to work collaboratively in a team environment.
- Be proficient in English as the official language of World Aquatics.
- Be willing to share knowledge and help facilitate learning throughout the event.
- Ensure the safety of the competition.
- Have experience in demonstrating strong leadership skills on event management at the facility.
- Deliver a positive environment and maintain a calm and respectful demeanor during all aspects of the event.

Modifications of a technical nature may be implemented by World Aquatics on a trial basis in International Competitions.

The World Aquatics Rulebook, **Rule AS 22** defines the duties and responsibilities of the Referee at a competition.

At Olympic Games, World Championships, Artistic Swimming World Cup or other World Aquatics events, certain Referee responsibilities are done in collaboration with the Commission as per GR 9.5 Commissions.

To be able to conduct a successful competition, the Referee must have the following at their disposal 48 hours before the start of the first competition:

All rules pertaining to that competition: World Aquatics plus any Continental, Regional and/or National rule modifications specific to that competition. The Referee shall review and know the rules thoroughly.

All personnel necessary to organize and conduct the competition. In particular, the Referee requires a suitable number of trained deck officials - Judges, Technical Controllers, score keepers, timekeepers, music controllers, announcers, video recorders, etc. The competition organizing committee should also designate an on-deck liaison to the Referee to deal with logistical organization issues affecting the conduct of the event.

All the necessary equipment and materials, including score cards, music equipment, video equipment, stopwatches, appropriate seating for the Judges, computer scoring whenever possible, draw kit, tables, chairs, pens, clip boards etc.

All information regarding entries.

Ensure Organizing Committee has approved World Aquatics power point presentation for Team Leaders Meeting and Judges meeting. These meetings occur prior to the start of the competition.

Receive all competition flow maps and ensure a rehearsal of all procedures has been completed.

Ensure Wi-Fi is available, and that the password has been received.

In the Judges meeting room ensure that a screen and projector are available to show routines.

The meet organizers should provide an officials 'liaison to work with the Referee to ensure that all Officials have the necessary equipment (e.g., flash cards, clipboards, scoring paper, etc.) and refreshments, as needed.

The Referee in collaboration with the World Aquatics Delegate, Commission and Evaluators shall have control of the event. The Referee shall enforce the decisions of the group. The Referee will take attendance and provide the Judges with logistical information for the session (for example if there is a break or if there are any scratches). The Evaluators will lead all Judge panel discussions and Judge debriefs.

The Referee shall be responsible for:

1. Overseeing the Draw or Order of Appearance of all sessions.
2. Recording changes of athletes prior to each session.
3. Checking the electronic score system.
4. Checking computer results.
5. Ensuring that an evaluation program is provided.
6. Ensure Coach Cards have been uploaded for the Technical Controllers and that Judges have routine maps for each event.
7. Ensure Judges have routine map for each routine.
8. Be in communication with the Announcer, Medical Personnel, Music Master, Lifeguards and.
9. Receive Coach Card changes and ensure that they are distributed to Scorers, Technical Controller, Announcer, Media, and Broadcast.

Ensuring Judges know how to operate keypads for inputting scores. Advise all Judges to raise their hand immediately if they accidentally submit an incorrect score. Judges' scores cannot be adjusted once they have been displayed on the score board.

Assisting in the overseeing and supervising of all Officials in any matter relating to the conduct of the actual competition.

10. Ensure that headsets are available to use between opposite sides of the deck.
11. When the event is complete ensure that the correct results are signed by the Referee and available as quickly as possible to enable organizers to proceed with the award ceremonies in a timely manner. Ensure that copies of results are given to the World Aquatics Delegate, Commission and Evaluators.

12. Ensure that all required Officials are in their respective positions on time to conduct the session.
13. In the case of a formal protest, the Referee will convene the protest procedure
14. Attending practices with the Judges and Technical Controllers.
15. Ensuring that medical personnel is poolside for the entire event.
16. Inform Judges, Technical Controllers, Announcers, Media, and Music Master if there are any scratches in the event.
17. Signalling the start of the event.
18. During the competition, the Referee must function from a position which enables quick and efficient communication with all personnel as well as the World Aquatics Delegate and Commission.

## **Reviews**

If a review is required for potential timing penalties or making use of the bottom of the pool, the Referee will inform the Announcer who will immediately announce that the routine is currently under review.

It is recommended that any reviews are done by three (3) reviewers from three (3) different Member Federations.

If the team of reviewers concludes that it is a penalty the Referee will ensure all penalties are applied. The Announcer will only announce scores for the routine after the reviews are completed.

**AS 22.2 The Referee shall be responsible for the running of the deck and overall flow of the event. Rules will be enforced by the Referee after collaboration with the World Aquatics Delegate /Commission. The Evaluators may be consulted, as necessary. The Referee in collaboration with the World Aquatics Delegate/ Commission are responsible for questions and decisions of the events relating to the conduct of the event.**

**AS 22.3 The Referee shall ensure that all the necessary officials are in their respective positions to conduct the session. They ensure that officials have their assignments for each routine and are provided with a routine map for each competitor.**

**AS 22.4 The Referee may appoint Reserve Judges for any persons who are absent, incapable of acting or found to be inefficient or biased after consultation with the World Aquatics Delegate /Commission.**

One or more Reserve Judges should be named for each event. They must be present before the start of the event at the Judges meeting room with the rest of the designated panel and Reserve Judges must come prepared to judge.

In addition, to satisfy the Judges' Conflict of Interest rule, the Referee has the authority to remove a Judge from the panel, if they discover a Judge has not disclosed a Conflict of Interest. Judges must observe the World Aquatics Code of Ethics, Section I (G) (Conflict of Interest). If a Judge fails to declare their conflict of interest, the World Aquatics President or one of the World Aquatics Executive members may refer the matter to the Ethics Panel.

**AS 22.6 Referees ensure that the athletes are ready and signals for the start of the accompaniment. They shall approve the penalties resulting from any infraction of the rules. The Referee and World Aquatics Delegate/Commission shall approve the results before announcements.**

Before the official results are announced, the Referee, World Aquatics Delegate /Commission must ensure that all pertinent information has been included, e.g., penalties, and accurately processed, with all the scores accurately recorded and calculated. When everything has been checked, the Referee signs the result sheets to certify that the results are correct. If a penalty or a deduction (to required elements in technical routines) is to be applied, the Referee must ensure that the Coach or a delegate of the affected participant is informed in time to permit them to present a protest if they wish to do so.

**AS 22.7 The Referee may intervene in the event at any stage to ensure that the World Aquatics regulations are observed and shall adjudicate all protests in collaboration with the World Aquatics Delegate/Commission related to the session in progress.**

When a technical problem occurs during a routine performance, the Referee may allow a re-swim.

Guidelines for timing of a re-swim:

- If less than half of the routine has been performed, schedule the re-swim after the next two (2) routines (approximately 15 minutes recovery time).
- If more than half of the routine has been performed, schedule the re-swim after the next three (3) routines (approximately 20 minutes recovery time).
- If the original start number was just prior to a break, the routine could re-swim as the first competitor after the break.
- If a problem occurs during the final routine of the event, the Referee should determine a suitable recovery time (e.g., 10-15 minutes, or sooner if the athlete(s) is/are ready) and ask the Officials to remain in their places until the re-swim has occurred.
- When a technical problem such as power failure resulting in no underwater music, weather conditions, etc., requires a re-swim, the Referee should inform the Coach personally, and the Officials and audience through the Announcer.
- A Men Solo, Women Solo, Women Duet, Mixed Duet, Team Technical, Team Free, Free Combo or Acrobatic Routine can be asked by the Referee to swim earlier than scheduled. The athletes will have two (2) minutes to prepare themselves and then must walk on and be ready to compete.

**AS 22.8 The Referee shall recommend disqualification of any athlete for any violation of the rules that they personally observe by reporting the offender to the World Aquatics Delegate/Commission.**

**AS 22.9 The Referee must attend the Team Leaders meeting and ensure logistics for the event are in place.**

**AS 22.10 The Referee runs the draws at the Team Leaders' meetings. Draws will begin after all media information sheets have been submitted to the OC on each routine.**

World Aquatics approved electronic draws may be used.

World Aquatics recommends that for competitions where draws are not done based on World Rankings, and where there are no preliminary events in a direct tech final event if a team or athlete has drawn 1st in tech event they will not draw first in free final or acrobatic event. The same principles apply to Solo, Duet, and Mixed Duets.

For final routine events, see the current World Aquatics Handbook. **AS 7, AS 1.**

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**23. SUMMARY OF PENALTIES FOR VIOLATIONS OF THE RULES**

TYPE OF DEVIATION	TECH ROUTINES	FREE ROUTINES	ACROBATIC ROUTINE	FREE COMBINATION	RULE TO APPLY	DEDUCT FROM SCORE FOR
<b>Deck Walk-on time limit exceeded</b>	-8 points	-8 points	-8 points	-8 points	AS 18.1.1, AS 18.2.1, AS 18.3.1, AS 18.4.2, AS 18.5.1, AS 18.6.1, AS 18.7.1, AS 18.8.2, AS 18.9.2, AS 18.10.2	<b>Routine</b>
<b>Deck Movements time limit exceeded</b>	-8 points	-8 points	-8 points	-8 points	AS 18.1.2, AS 18.2.2, AS 18.3.2, AS 18.4.3, AS 18.5.2, AS 18.6.2, AS 18.7.2, AS 18.8.3, AS 18.9.3, AS 18.10.3	<b>Routine</b>
<b>New Start: routine is interrupted, and a new start is allowed</b>	-2 points	-2 points	-2 points	-2 points	AS 18.1.3, AS 18.2.3, AS 18.3.3, AS 18.4.4, AS 18.5.3, AS 18.6.3, AS 18.7.3, AS 18.8.4, AS 18.9.4, AS 18.10.4	<b>Routine</b>
<b>Overall Routine Time - (less or more)</b>	-8 points	-8 points	-8 points	-8 points	AS 18.1.4, AS 18.2.4, AS 18.3.4, AS 18.4.5, AS 18.5.4, AS 18.6.4, AS 18.7.4, AS 18.8.5, AS 18.9.5, AS 18.10.5	<b>Routine</b>
<b>Deliberate Use of Bottom to Propel</b>	-8 points	-8 points	-8 points	-8 points	AS 18.1.6, AS 18.2.6, AS 18.3.6, AS 18.4.7, AS 18.5.6, AS 18.6.6, AS 18.7.6, AS 18.8.7, AS 18.9.7, AS 18.10.7	<b>Routine</b>
<b>Deliberate Use of Bottom to Assist</b>	-8 points	-8 points	-8 points	-8 points	AS 18.2.7, AS 18.3.7, AS 18.4.8, AS 18.6.8, AS 18.7.7, AS 18.8.8, AS 18.9.8, AS 18.10.8	<b>Routine</b>
<b>Exceeding Number of Predetermined Elements</b>	-2 points	-2 points	-2 points	-2 points	AS 18.1.8, AS 18.2.9, AS 18.3.9, AS 18.4.10, AS 18.5.8, AS 18.6.9, AS 18.7.9, AS 18.8.10, AS 18.9.10, AS 18.10.10	<b>Element</b>
<b>Omit all, part or incorrect action or Technical Required Element</b>	Zero (0)				AS 18.1.9, AS 18.2.10, AS 18.3.10, AS 18.4.11	<b>Element</b>
<b>TRE ORDER Tre#1 to #5 out of order</b>	Zero (0)				AS 18.1.10, AS 18.2.11, AS 18.3.11, AS 18.4.12	<b>Element</b>
<b>Additional Routine Requirement #6 in Appendix 2</b>	-8 points (Solo)				AS 18.1.11	<b>Element</b>
<b>General Requirement #6 in Appendix 2</b>	-2 points (Duet, Team)				AS 18.2.12, AS 18.4.13	<b>Element</b>
<b>Additional Routine Requirement #6 &amp; #7 in Appendix 2</b>	-8 points (Women Duet, Team)				AS 18.2.13, AS 18.4.14	<b>Element</b>
<b>General Requirement #7 in Appendix 2</b>	-2 points (Mixed Duet, Team)				AS 18.3.12	<b>Element</b>
<b>General Requirements - Appendix 5</b>				-2 points	AS 18.10.12	<b>Routine</b>
<b>General Requirements #1- Appendix 5</b>				-2 points	AS 18.10.12	<b>Element</b>
<b>Additional Routine Requirement #4,5,6 and 7 in Appendix 2</b>	-2 points (Mixed Duet)				AS 18.3.13	<b>Element</b>
<b>Less than Eight (8) Swimmers</b>	-0.5 (Team)	-0.5 (Team)	-0.5		AS 18.4.1, AS 18.8.1, AS 18.9.1	<b>Total Score</b>
<b>Less than Ten (10) Swimmers</b>				-0.5	AS 18.10.1	<b>Total Score</b>
<b>Maximum of one (1) Circle Pattern</b>	-2 points (Team)				AS 18.4.16	<b>Element</b>
<b>Not including a skill from every Family</b>		-8 points			AS 18.5.9, AS 18.6.10, AS 18.8.11	<b>Element</b>

\*The number and the description of required routine components are included in Appendixes to the Rules

### 23.1 ACCUMULATED PENALTIES

Examples of accumulated penalties:

#### **Example 1:**

In Acrobatic Routine only five (5) Acrobatics are performed, and no Acrobatics from Group A was performed. This results in three (3) violations of the AS Rule and thus three (3) penalties will be applied to the score:

- Two (2) for performing two (2) Acrobatics less than required (with one (1) penalty for each missing Acrobatics), and
- One (1) for missing Group A.

#### **Example 2:**

In a Mixed Duet Tech athletes perform five (5) TREs, one (1) Hybrid and two (2) Pair Acrobatics. There is no connected action during the Hybrid. This will result in three (3) penalties applied to the score:

- One violation of **AS Rules** for one (1) extra Element (2 Pair ACRO), and
- Two violations of **AS Rules** for lacking one (1) Hybrid, and one (1) for not performing the connected action.

## CHAPTER V. - MEDICAL ISSUES IN ARTISTIC SWIMMING

### 24. ILLNESSES IN ARTISTIC SWIMMING

#### 24.1 ASTHMA

The prevalence of asthma in Artistic Swimming at the Olympic Games in Beijing in 2008 was the second highest of all sports at 21.2%. The overall incidence of asthma for all sports was 7.2%.

Postulation on the cause of this high prevalence of asthma in Artistic Swimming as an endurance discipline suggests that this may be the result of chronic exposure of the lungs to environmental allergens while breathing rapidly and deeply during endurance training. The exposure of the lungs to irritant chloramines, by-products of chlorine, is a major factor. Partial reversibility of these findings appears to occur upon retirement from elite sport. More research is required to determine a strategy to minimize or reduce the adverse effects of training on airways.

Treatment of asthma in elite athletes is restricted by the conditions of the World Anti-Doping Association as many of the inhaled treatments (beta2agonists) are prohibited. Attention to these requirements is essential to avoid an anti-doping rule violation. Medical attention should be sought in the athlete who complains of prolonged intermittent cough, wheezing, difficulty breathing or chest tightness.

#### 24.2 RELATIVE ENERGY DEFICIENCY in SPORT (RED-S)

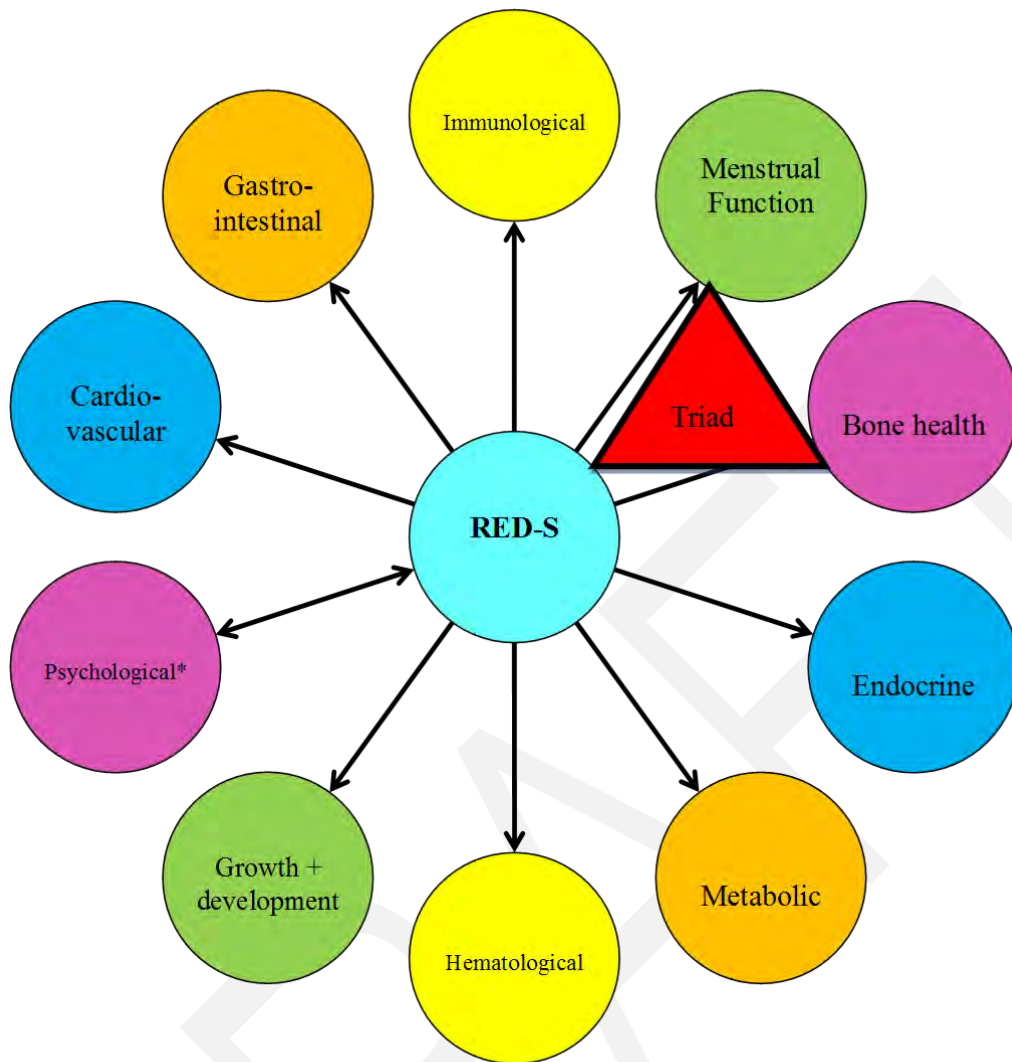
Relative Energy Deficiency in Sport (RED-S) is a clinical syndrome resulting from **relative energy deficiency** that affects many aspects of physiological and psychological function beyond menstrual cycle and bone health. The IOC has defined RED-s as a syndrome that

*“Refers to impaired physiological functioning caused by relative energy deficiency, and includes but is not limited to metabolic rate, menstrual function, bone health, immunity, protein synthesis, and cardiovascular health”*

RED-s is caused by **energy deficiency** relative to the balance between the *energy intake* and the *energy expenditure* of homeostasis (beating heart, body functions), + the physical activity of daily living (walking and moving) + sport activity.

Energy availability is defined as energy intake minus energy expenditure. An athlete runs into difficulty when their energy output exceeds their energy intake. This can occur as a result of an eating disorder or by disordered eating. In some cases, an energy deficit can occur in the absence of these scenarios simply by inadequate intake of nutrition to meet the energy output or prolonged exercise. One physiological result of the energy deficit is menstrual dysfunction ranging in a spectrum from an abnormal menstrual cycle to a complete lack of menses (amenorrhea). Another consequence to the energy deficit is altered bone health. This can range from optimal bone health to progressive thinning of the bone known as osteoporosis. In athletes, the first presentation of unhealthy bone density is often a stress fracture. This may go unrecognized in Artistic Swimming during an athlete's competitive years due to the relatively low impact of training; however, healthy bone mass density is necessary to prevent problems later life. Other body systems can also be affected as seen in the diagram below:





RED-S can also negatively affect athletes' sport performance.

The exact prevalence of the Triad in Artistic Swimming is unknown, however it is often seen in clinical practice.

An artistic swimmer who does not have one or more of the body systems affected in the diagram above should seek medical attention to rule out the presence of the RED-S.

### **24.3 EATING DISORDERS / DISORDERED EATING**

The sports medicine scientific literature clearly acknowledges that athletes in esthetic sports such as Artistic Swimming are at higher risk for developing an eating disorder or disordered eating.

Due to the judged nature of Artistic Swimming, there is pressure for these athletes to be lean and thin. In some cases, this may lead to a clinical eating disorder or disordered eating.

An eating disorder is a psychiatric diagnosis characterized by a disturbance in eating behaviors. There are four (4) types of eating disorders: anorexia nervosa, bulimia nervosa, binge eating disorder, and other specified and unspecified feeding or ED (OSFED). Anorexia nervosa is characterized by marked restriction of eating with a 15% weight loss from expected norm. Despite this, the athlete feels overweight and has a fear of gaining weight. Bulimia nervosa is characterized by repetitive cycles of bingeing –eating followed by purging. They are usually of normal weight.

Disordered eating occurs when there are abnormal eating behaviors which are not severe enough or have occurred long enough to meet the diagnostic criteria for an eating disorder. The prevalence of eating disorders in esthetic sports that emphasize leanness in the literature ranges between 18 - 45% in comparison to 5% in the general population. A desire to be leaner to enhance performance seems to predict later development of disordered eating. Finally, disordered eating seems to be influenced by perfectionism, competitiveness, pain tolerance and the perceived performance advantage of weight loss.

The consequences of eating disorders are serious affecting both the physical and psychological health of the athlete. Psychological sequelae include depression, anxiety, and low self-esteem. Physical sequelae of eating disorders affect all body systems. There is a six-fold mortality rate with a high suicide rate. Prognosis for long term recovery from eating disorders is guarded. This health issue is a serious problem for athletes in esthetic sports – and for artistic sports.

### **Management of Eating Disorders**

In a non-threatening environment, the athlete is more likely to accept support and minimize the risk of progressive illness. Another initiative which may assist in the early stages of managing the anorexic athlete includes psychotherapy with a trained sport psychiatrist/psychologist. Nutritional advice and the establishment of firm weight goals in consultation with the team physician are also recommended. Prevention through sensitive and private body composition measurements, as well as educational initiatives are recommended.

### **24.4 HYPOXIA**

Prolonged breath holding carries with it the risk of Hypoxia [reduced blood oxygen]. When associated with physical activity in an underwater setting, the potential for loss of consciousness [‘black out’] is of significant concern. Available medical evidence strongly suggests that the combination of prolonged breath holding - more than 45 seconds - and vigorous physical activity can have serious medical consequences. ‘Black out’ under water is clearly a serious and potentially lethal situation.

Hyperventilation [over breathing] prior to a competition is also known to increase the risk of a black out and should be actively discouraged. The practice of hyperventilation lowers the levels of carbon dioxide in the blood stream and abolishes an important trigger for normal breathing.

Hypoxia has been demonstrated in Artistic Swimming, resulting in confusion in the past, when the emphasis in Artistic Swimming routines was on prolonged breath-holding. The style of Artistic Swimming has changed since then to a more acrobatic and artistic style with emphasis on execution and less emphasis on breath-holding. Although hypoxia is now rare, Coaches should be aware of this phenomenon and prevent prolonged breath holding practices.

## **25. INJURIES IN ARTISTIC SWIMMING**

### **25.1 SHOULDER**

In Artistic Swimming, the most common cause of injury to the musculoskeletal system is overuse. The athlete trains for cardiovascular fitness by swimming freestyle. In addition to this training, they also do repetitive synchro-specific skills such as arm actions in routines, support scull with lifts and boosts and dry land drill –an on-land rehearsal of the routine. These activities occur repetitively for several hours daily. All these repetitive actions over time may result in micro-trauma to the rotator cuff muscles of the shoulder. Another mechanism may be impingement of inflamed soft tissue structures of the shoulder such as the subacromial bursa.

Flexibility and balanced muscle strength are essential requisites for all successful artistic swimming athletes.

The athlete with a shoulder injury will complain of pain of lifting the arm away from the body or of shoulder movement which progresses to the point where the athlete is unable to continue training.

#### **The Management of Shoulder Pain in Artistic Swimmers**

The successful management of shoulder pain in any athlete demands the cooperation of athletes, Coach, physician, and other allied healthcare expertise. Management begins with an accurate clinical diagnosis, which is the prime responsibility of the sports physician. To distinguish between the various causes of shoulder pain, a full clinical examination followed by specialized ultrasound, MRI or CT scans may be necessary.

Early conservative management includes rest from all provocative activities. An athlete could still attend training and do kicking drills or dry land workouts. The use of ice massage and other physiotherapy modalities should be included. The correction of technical problems may require video analysis and biomechanical expertise, and there will be obvious input from the Coach. Communication between physician, athlete and Coach is essential.

The athlete can maintain aerobic fitness during rehabilitation by incorporating cross training activities into the program. For example, while resting an injured shoulder, cycling, jogging, and kicking drills are appropriate alternatives.

Return to sport demands the recovery of full pain-free movement. If poor technique has been ignored, then it is only a matter of time before symptoms return and the vicious cycle of pain and limited movement returns.

## **25.2 LUMBAR SPINE**

Resulting from the fast mechanical movements seen in Artistic Swimming team and duet events, the lumbar spine of the athlete is particularly vulnerable to injury. Injury to the lumbar spine is thought to be caused from the repetitive and rapid arching. A unique move in Artistic Swimming that adds further stress on the lumbar spine is the 'rocket-boost' and the 'knight' position. Training errors can be blamed for the development of lumbar dysfunction and should be taken into consideration when evaluating the athlete for the cause of the injury and when developing the treatment plan. These errors include excessive repetitions, explosive speeds, arching with a rotational component, excessive over-arching, inadequate neuromuscular training, poor core stability & posture, inadequate flexibility, and premature progression to higher risk skills.

There are many injuries that occur to the lumbar spine. These range from muscle strains to more serious injuries, including stress fractures of the spine (spondylolysis) or neurological compromise requiring urgent medical intervention. The athlete who complains of lumbar pain should seek medical attention. A thorough physical examination and appropriate imaging studies as indicated are necessary to ensure the accurate diagnosis and subsequent treatment plan.

## **25.3 KNEE**

Like the breast-stroker and the water polo player, the athlete in Artistic Swimming is vulnerable to chronic overuse injury of the knee. This can be attributed to the eggbeater kick. Progressively difficult eggbeater drills are used as foundation training for the development of strength and skill.

The athlete may present with either medial or anterior joint pain. The medial joint pain can be explained by the medial joint stress caused by the positioning of the knee during the eggbeater kick. Anterior joint pain is attributed to abnormal tracking of the kneecap in the notch of the femur. The athlete will complain of stiffness after rest and anterior knee pain while kneeling and using the stairs. It may be aggravated by the eggbeater kick at later stages.

Knee pain in the Artistic Swimming athlete most often can be managed with non-surgical interventions. Alteration to the duration and intensity of the eggbeater kick during training is necessary. Cross training on the bicycle for fitness is preferred to jogging during the rehabilitative process, which may aggravate knee injuries.

## **25.4 CONCUSSION**

Emphasis in recent years in Artistic Swimming has been on the development of high-risk acrobatic moves, especially in the team routine.

The brain is a complex organ that does not respond well to trauma. It often does not heal as predictably as bony or muscular injuries. This unpredictability may lead to difficulty in detection, treatment, and recovery from concussion.

Concussion is defined as:

1. A disruption of brain function caused by an external force, AND
2. Manifests as an alteration of attention or mental state, AND
3. Is indicated clinically by new onset or worsening of a range of evolving signs and symptoms that are influenced by both intrinsic and extrinsic factors.

4. Exclusion: Manifestations of concussion must not be due to drugs, alcohol, medications, caused by other injuries or treatment for other injuries or caused by other factors such as psychological trauma, language barrier, or co-existing medical conditions.
5. Several common features that incorporate clinical, pathological, and biomechanical injury constructs that may be utilized in defining the nature of a concussive head injury include:
6. Concussion may be caused either by a direct blow to the head, face, neck or elsewhere on the body with an “impulsive” force transmitted to the head.
7. Concussion typically results in the rapid onset of short-lived impairment of neurologic function that resolves spontaneously.
8. Concussion results in a graded set of clinical syndromes that may or may not involve loss of consciousness. Resolution of the clinical and cognitive symptoms typically follows a sequential course. However, it is important to note that in a small percentage of cases post-concussive symptoms may be prolonged.
9. Concussion does not result in an abnormality on standard structural neuroimaging studies.

The diagnosis of concussion should be considered by Coaches in the athlete who has had a blow to the head if they portray any of the following scenarios:

1. Symptoms - somatic (e.g., headache), cognitive (e.g., feeling like in a fog) and/or emotional symptoms
2. Physical signs (e.g., loss of consciousness, amnesia)
3. Behavioural changes (e.g., swimming the wrong way)
4. Cognitive impairment (e.g., slowed reaction times)
5. Sleep disturbance (e.g., drowsiness)

The athlete who is suspected of having a concussion should seek immediate medical attention. Return to training should occur under medical supervision and only occur once the athlete is completely symptom free and has undergone a graduated program of increasing cognitive challenges (return to learn or return to work) followed by a graduated program of increasing physical activity (return to play) with no recurrence of symptoms.

## CHAPTER VI. - GUIDELINES FOR APPROPRIATE CONDUCT AT COMPETITIONS

### 26. GENERAL CONDUCT

Coaches and other team personnel should:

- Exemplify conduct they wish their athletes to adopt in dress and behavior.
- Accept responsibility for their athletes' conduct.
- Demonstrate mutual respect among themselves and towards personnel of all entries.
- Cooperate fully with meet organizers and officials during practices and events.

To uphold their independence and impartiality, World Aquatics Judges, World Aquatics Technical Controllers and World Aquatics Evaluators may not wear their Member Federation's uniforms or any clothes indicating their Member Federations or country of their Member Federation.

### 27. CONDUCT DURING PRACTICES

Coaches should follow guidelines for practice procedures as provided by meet management and ensure that their athletes clear the pool as soon as their practice time is over.

Coaches, athletes or any person associated with coaches or athletes are prohibited from videorecording training session of unaffiliated competitors prior to or during the competition.

With Music

- Coaches have the right to deny other teams access to the pool during their allotted music spacing time.
- If a Coach wishes to make use of the pool during another team's designated time, they must ask permission of that team's Coach and abide by the decision.
- When a team uses the pool during another team's music time, it should only be for figure and/or routine Elements which do not require audible marking of time – i.e., 'banging'/tapping – or infringe on the designated team's use of the pool space.

Without Music

- During open practices which are scheduled for a specific event, Coaches should have only the athletes for that specific event in the pool. For example, only Solos swim during the practice time designated for Solos.
- 'Banging' or tapping is not allowed at any time.
- Request permission of meet management to use unscheduled empty pool/space between events.

For Figures Competitions

- When practice time is divided due to a large entry, decisions of management must be respected. Athletes can practice only in that portion of the time and pool to which they are assigned.

**28. CONDUCT DURING THE COMPETITION**

All team personnel should keep clear of the music center, scoring tables and Judges' panels. The Referee will ensure Coaches and teams remain in designated areas throughout the sessions to ensure smooth delivery of the event.

Coaches and all team personnel must be in special team designated areas.

Applause for a performance should be in a suitable manner. Screams and screeches as expressions of enthusiasm and support for friends or team-mates can be annoying to spectators, distracting to Judges and may have a negative impact on the atmosphere the performance is attempting to establish. This is at the discretion of the Referee.

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