

## PART VIII

# FINA ARTISTIC SWIMMING RULES 2017 – 2021

AS 1	GENERAL
AS 2	COMPETITIONS
AS 3	ELIGIBILITY
AS 4	SESSIONS
AS 5	PROGRAMMES
AS 6	ENTRIES
AS 7	PRELIMINARIES AND FINALS
AS 8	FIGURE SESSIONS
AS 9	FIGURE PANELS
AS 10	JUDGMENT OF FIGURES
AS 11	PENALTIES IN FIGURE SESSIONS
AS 12	CALCULATION OF THE FIGURE RESULT
AS 13	ROUTINE SESSIONS
AS 14	TIME LIMITS FOR ROUTINES
AS 15	MUSIC ACCOMPANIMENTS
AS 16	ROUTINE PANELS
AS 17	JUDGMENT OF ROUTINES
AS 18	DEDUCTIONS AND PENALTIES IN ROUTINES
AS 19	CALCULATION OF THE ROUTINE RESULTS
AS 20	FINAL RESULT
AS 21	OFFICIALS AND DUTIES
AS 22	REFEREE
AS 23	OTHER OFFICIALS
AS 24	DUTIES OF THE ORGANIZER
ASAG	AGE GROUP RULES
APPENDIX I	INTERNATIONAL FIGURE CATEGORIES
APPENDIX II	BASIC POSITIONS
APPENDIX III	BASIC MOVEMENTS
APPENDIX IV	FIGURE DESCRIPTIONS
APPENDIX V	FINA FIGURE GROUPS 2017 - 2021
APPENDIX VI	FINA REQUIRED ELEMENTS FOR TECHNICAL ROUTINES 2017 - 2021
APPENDIX VII	FINA REQUIRED ELEMENTS FOR FREE COMBINATION 2017 - 2021
APPENDIX VIII	FINA REQUIRED ELEMENTS FOR HIGHLIGHT ROUTINE 2017 - 2021

## **AS 1 GENERAL**

All international Artistic Swimming competitions shall be held under FINA rules.

## **AS 2 COMPETITIONS**

The events of Artistic Swimming are Solos, Duets, Mixed Duets, Teams, Free Combination and Highlight Routine.

## **AS 3 ELIGIBILITY**

Competitors in Artistic Swimming younger than fifteen (15) years of age (on December 31<sup>st</sup> on the year of the competition) shall not be permitted to compete at the Olympic Games, World Championships and World Series.

## **AS 4 SESSIONS**

### **AS 4.1 Figures**

Each competitor in Solo, Duet and Team must perform four (4) figures as described in the Appendix V of these rules. Each competitor in Free Combination may perform four (4) figures as described in the Appendix V of these rules. The Senior/Junior Figures and the Age Group Figures will be selected by the TASC every four (4) years, subject to the approval of the FINA Bureau.

### **AS 4.2 Technical Routine: Preliminaries / Finals**

In the Technical Routine each Solo, Duet, Mixed Duet and Team must perform the required elements described in the Appendix VI of these rules. The required elements are selected by the TASC every four (4) years, subject to approval by the FINA Bureau.

### **AS 4.3 Free Routine: Preliminaries / Finals**

Each Solo, Duet, Mixed Duet and Team must perform the Free Routine, which may consist of any listed figures, strokes and / or parts thereof to music.

Free Routines have no restrictions as to the choice of music, content or choreography.

Free Team Routines have a maximum of six acrobatic movements. This does not include partner (2 swimmers) lifts. The acrobatic movement ends with complete submersion of all participants including the one(s) being pushed.

#### **For multiple acrobatic movements:**

When submersion occurs between two acrobatic movements it will be considered as two lifts.

When two acrobatic movements happen simultaneously it will be considered as one lift.

### **AS 4.4 Free Combination: Preliminary / Final**

Free Combination has eight (8) to ten (10) competitors who make a combination of routines (See Appendix VII).

### **AS 4.5 Highlight Routine: Preliminary / Final**

The Highlight Routine has eight (8) to ten (10) competitors who perform the required elements described in the Appendix VIII of these rules. The required elements are selected by the TASC every four (4) years, subject to approval by the FINA Bureau. An acrobatic movement includes all participants.

The acrobatic movement ends with complete submersion of all participants including the one(s) being pushed. If submersion occurs between two acrobatic movements it will be considered as two lifts (Appendix VIII).

**For multiple acrobatic movements:**

When submersion occurs between two acrobatic movements it will be considered as two lifts.

When two acrobatic movements happen simultaneously it will be considered as one lift.

## AS 5 PROGRAMMES

**AS 5.1 For Olympic Games, Teams:** Technical Routine and Free Routine, with Free Routine draw according to AS 13.7.1.

**For Olympic Games, Duets, in this order:** Free Routine Preliminary, Technical Routine, and Free Routine Final.

**AS 5.2 For World Championships:** Technical Routines Preliminaries, Technical Routines Finals, Free Routine Preliminaries, Free Routine Finals, Free Combination Preliminary, Free Combination Final and Highlight Routines.

**AS 5.3 For FINA Artistic Swimming World Series:** see BL 11.4.1

**AS 5.4 For World Junior Championships:** Technical Routines and Free Routines in this order: Free Routines Preliminaries, Free Combination Preliminary, Technical Routines, (see Appendix VI), Free Routine Finals and Free Combination Final (time limits as listed in ASAG 5).

**AS 5.5 For all other international competitions,** the programme may be any combination of AS 4.1 – AS 4.3 so that the Free Routine is included. The Free Combination and/or the Highlight Routine may be included.

## AS 6 ENTRIES

**AS 6.1** For Olympic Games, World Junior Championships, Continental and Regional Championships and FINA competitions each country shall be entitled to enter one Solo, one Duet, one Team, one Free Combination and one Highlight Routine (unless otherwise specified).

**AS 6.1.1** In World Championships each country shall be entitled to enter one Technical Solo, one Free Solo, one Technical Duet, one Free Duet, one Technical Mixed Duet, one Free Mixed Duet, one Technical Team, one Free Team and one Free Combination and one Highlight Routine. A female competitor may compete in a maximum of eight (8) events, and shall not compete in both Duet and Mixed Duets. A male competitor may only compete in two (2) events; Technical Mixed Duet and/or Free Mixed Duet.

**AS 6.1.2** In all other competitions, by mutual agreement of all participating federations, more than: one Solo, one Duet, one Mixed Duet, one Team, one Free Combination and one Highlight Routine shall be allowed.

**AS 6.1.3** A competitor shall be permitted to swim one Solo, one Duet, one Mixed Duet, one Team, one Free Combination and one Highlight Routine (unless otherwise specified).

## **AS 6.2 Team, Free Combination and Highlight Routines:**

**AS 6.2.1** For Olympic Games, team routines shall consist of eight (8) competitors. The total number of competitors entered by each Federation (unless otherwise specified) may not exceed nine (9) competitors.

**AS 6.2.2** For World Championships and FINA competitions, team routines shall consist of eight (8) competitors, ten (10) for Free Combination and ten (10) for Highlight Routines. For FINA competitions, the total number of competitors entered by each Federation (unless otherwise specified) may not exceed twelve (12) competitors. For World Championships, the total number of competitors entered by each Federation (unless otherwise specified) may not exceed fourteen (14) competitors including a maximum of two male competitors only if the federation enters Mixed Duets.

**AS 6.3** Entry forms must be received by the secretary or deputy of the meet at least seven (7) days prior to the start of the competition. After this date, no entries will be accepted.

**AS 6.3.1** The entry shall designate the name of the Solo and the reserve, the names of the Duet competitors and a maximum of one reserve, the names of the Team competitors and a maximum of two reserves, the names of the competitors in the Free Combination and a maximum of two reserves and the names of the competitors in the Highlight Routine and a maximum of two reserves.

For World Championships: The name of the Technical Solo and the reserve, the name of the Free Solo and the reserve, the names of the Technical Duet competitors and a maximum of one reserve, the names of the Free Duet competitors and a maximum of one reserve, the names of the Technical Mixed Duet competitors, the names of the Free Mixed Duet competitors, the names of the Technical Team competitors and a maximum of two reserves, the names of the Free Team competitors and a maximum of two reserves, the names of the competitors in the Free Combination and a maximum of two reserves and the names of the competitors in the Highlight Routine and a maximum of two reserves.

For FINA Artistic Swimming World Series: see BL 11.4.1

## **AS 7 PRELIMINARIES AND FINALS**

**AS 7.1** If there are more than twelve (12) entries in any Free Routine, Free Combination, or the Highlight Routine, preliminaries shall be held. Only the twelve (12) best results shall be allowed in the official finals.

**AS 7.1.1** In World Championships: This applies also for Technical Routines.

**AS 7.2** If there are less than thirteen (13) entries in any Free Routine, Free Combination, or Highlight Routine, preliminaries may be held.

**AS 7.3** This information must be included on the information sheet.  
(see AS 24.2.7).

## **AS 8 FIGURE SESSION**

**AS 8.1** Only one figure session shall be held.

**AS 8.2** Competitors in competitions other than World Junior Championships and FINA competitions, continental Championships and regional Championships may, by mutual consent, choose from the Age Group figures (see Appendix V) for the level of ability of the competitors entered in the competition.

**AS 8.3** For the Figure session one group of Figures shall be drawn by the Management Committee.

**AS 8.3.1** The draw shall be made eighteen (18) to seventy-two (72) hours before the start of the Figure Session.

**AS 8.3.2** The draw shall be public.

**AS 8.4** The order of appearance for figures shall be decided by lot. The draw shall take place at least twenty-four (24) hours before the first part of the competition and shall be public. The place and time shall be announced at least twenty-four (24) hours in advance of the draw.

**AS 8.4.1** For FINA competitions pre-swimmers are recommended for figures.

**AS 8.5** Swimwear for the figure session must be according to FINA rule GR 5. It shall be black and competitors shall wear a white cap. Goggles, nose clips or plugs may be worn. Jewelry is not allowed. Competitors must remove the jewelry prior to the start of the event.

## **AS 9 FIGURE PANELS**

**AS 9.1** When qualified judges are available in sufficient numbers one (1), two (2) or four (4) panels of six (6) or seven (7) judges may officiate.

**AS 9.1.1** When one (1) panel of judges is officiating, all competitors shall perform the four (4) figures one by one in the listed order.

**AS 9.1.2** When two (2) panels of judges are officiating, each panel shall judge two (2) figures.

**AS 9.1.3** When four (4) panels of judges are officiating, each panel shall judge one (1) figure.

**AS 9.2** During the Figure session, the judges shall be placed in such elevated positions as to have a profile view of the competitors.

**AS 9.2.1** All figures and judging shall commence at a signal from the referee or assistant referee.

**AS 9.2.2** On a signal from the referee or assistant referee all judges shall simultaneously flash their score.

**AS 9.2.3** Judge's scores may only be flashed on the score board or sent to the computer after approval by the referee or the appointed official.

## AS 10 JUDGEMENT OF FIGURES

**AS 10.1** The competitor 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 recognisable	1.9 – 1.0
Competent	6.9 – 6.0	Completely failed	0

**AS 10.2** All judgements are made from the standpoint of perfection with each transition of the figure having a numerical value based on its difficulty (NVT). Large, medium and small deductions shall be taken from the percent value of ten (PV) of each figure as follows.

### AS 10.2.1 SMALL DEDUCTION

Deduction 0.1 - 0.5 points. A small deduction shall be taken when the transition follows the description of the figure with minimal deviations of 1-15 degrees.

### AS 10.2.2 MEDIUM DEDUCTION

Deduction 0.6 - 1.5 points. A medium deduction shall be taken when an attempt is made to follow the description of the transition but there are some obvious deviations of 16-30 degrees.

### AS 10.2.3 LARGE DEDUCTION

Deduction 1.6 - 3.0 points. A large deduction shall be taken when the transition does not conform to the description by 31 degrees or more.

**AS 10.2.4** Deductions for excessive travel or lack of required travel in any transition shall not exceed 0.5.

*NOTE: A deduction may not exceed the PV of the respective transition.*

**AS 10.3** If any judge for any reason has made no award for any one figure, the average of the awards of the other judges shall be computed and shall be considered as that of the missing award. This shall be calculated to the nearest 0.1 point.

## AS 11 PENALTIES IN FIGURE SESSION

**AS 11.1** If a competitor does not perform the announced figure, or if the figure does not have all the required actions or is performed other than according to the description, the referee or assistant referee shall inform the judges and the competitor that the result will be zero for that figure.

**AS 11.2** In a Continuous Spin, any 180° deviation (more or less) in the exact required number of rotations would be considered under AS 11.1.

**AS 11.3** In a Figure competition, if the award for the figure is a zero, the referee may review the official video.

## AS 12 CALCULATION OF THE FIGURE RESULT

**AS 12.1** The highest and the lowest awards are cancelled (one of each). The four (4) or five (5) awards are added, the sum divided by four (4) or five (5). The result is multiplied by the degree of difficulty, to obtain the score for each of the four figures.

**AS 12.2** The sum of the four figures shall be divided by the total of the degree of difficulty of the group and multiplied by 10, and then the penalties shall be deducted.

**AS 12.3** The figure result shall be:

**AS 12.3.1** For Solo the result shall be obtained according to AS 12.2.

**AS 12.3.2** For Duets – for each competitor the result shall be obtained according to AS 12.2. These results shall be added and divided by two (2) to find the average score (round off to four decimal places).

**AS 12.3.3** For Teams – for each competitor who swims a team routine the result shall be obtained according to AS 12.2. These results shall be added and the total divided by the number of competitors on the team to find out the average score (round off to four decimal places).

**AS 12.3.4** If a competitor after the preliminaries in Duet or Team is not able to swim figures (due to illness or injury), in Duet the figure score of the reserve is used to determine the total score for the duet. In Team, the higher figure score of the two reserves is used to determine the total score for the team.

## AS 13 ROUTINE SESSIONS

**AS 13.1** A mixed duet shall consist of one female and one male.

**AS 13.2** A team shall consist of at least four (4) but not more than eight (8) competitors (except for the exceptions, see AS 6.2). The number of team competitors may not change between Preliminaries and Finals or Technical and Free Routines.

**AS 13.3** A Free Combination shall consist of eight (8) to ten (10) competitors.

**AS 13.4** A Highlight routine shall consist of at least eight (8) but not more than ten (10) competitors.

**AS 13.5** In a Free Combination and a Highlight routine, the number of competitors may not change between Preliminaries and Finals.

**AS 13.6** In Duet, Team, Free Combination and Highlight Routine events competitors who are listed on the entry according to rule AS 6.3.1 may be interchanged before routine sessions.



**AS 13.6.1** Any changes of the names of the competitors from the most recent entry lists must be handed to the referee in writing at least two hours prior to the published start time of routine number one. This time must be published in the official competition schedule. Changes after this can only be made in case of sudden illness or accident of a competitor and if the reserve is ready to compete without delaying the competition. The final decision in such a situation shall be made by the referee. For preliminary solo competitions, the solo reserve may be substituted if registered in the GMS. For subsequent events, no substitution will be allowed.

**AS 13.6.2** If the lack of the reserve reduces the Team, Free Combination or Highlight Routine size to less than that defined in AS 4.4, AS 4.5, AS 6.2, AS 13.2, AS13.3 or AS 13.4 the team shall be disqualified.

**AS 13.6.3** Failure to notify the Referee of substitution and / or scratching according to the rule AS 13.6.1 shall result in disqualification of the routine.

**AS 13.7** The order of appearance for Technical Routines, Free Routines Preliminaries, Free Combination Preliminaries or Highlight Routine Preliminaries shall be decided by lot. The draw shall take place at least eighteen (18) hours before the first part of the competition and shall be public. The place and time shall be announced at least twenty-four (24) hours in advance of the draw.

**AS 13.7.1** The order of the draw shall be Teams, Free Combination, Highlight Routine, Duets and Solos Preliminaries. For competitions involving both Technical and Free Routines, the draw for the Technical Routine events shall first be held followed by the Free Routine Draw (Team Technical, Team Free Preliminary, Free Combination Preliminary, Highlight Routine Preliminary, Duet Technical, Duet Free Preliminary, Mixed Duet Technical, Mixed Duet Free Preliminary, Solo Technical, Solo Free Preliminary).

**AS 13.7.2** When a Federation draws start number one (1) in a Technical Routine or Free Routine Preliminary, Free Combination Preliminary or Highlight Routine Preliminary, this Federation shall be exempted from start number one (1) in all remaining preliminary sessions.

**AS 13.7.3** For FINA competitions pre-swimmers are recommended for all routine events.

**AS 13.8** After the Figures and/or Technical Routines, Free Routine Preliminaries and Free Combination Preliminary, the top twelve (12) by total score (see AS 20.2) will compete in the finals.

Exception: In World Championships: After each Technical / Free Routine / Free Combination the top twelve will compete in the respective Finals.

**AS 13.8.1** The order of appearance in the finals shall be determined by lot in groups of six competitors. Those who placed 1-6 per AS 13.8 shall draw for start numbers 7 – 12; those who placed 7 – 12 per AS 13.8 shall draw for start numbers 1-6. If the number of the competitors is not divisible by six (6), the smallest group must start first.

At the Olympic Games the draw for order of appearance for the Team Free Routine shall be in two (2) groups of five (5).



**AS 13.8.2** For the final draw: the highest qualifier in each group shall draw first, with the next qualifiers drawing in order of placement. If there is a tie for the placement within the same group of six, the names of the tied competitors shall be drawn by lot to determine the competitor to draw first for order of swim. If there is a tie for places 6 and 7 (different groups), those routines will form their own group in the draw (1-5, 6-7, 8-12).

**AS 13.9** Theatrical make-up shall not be worn. Makeup that provides a natural, clean and healthy glow is acceptable.

**AS 13.10** The use of accessory equipment, goggles or additional clothing is not permitted unless required for medical reasons.

**AS 13.11** Nose clips or plugs may be worn.

**AS 13.12** Jewelry is not allowed. Competitors must remove the jewelry prior to the start of the routine.

**AS 13.13** In routines, during the deck movements, competitor(s) shall not execute stacks, towers or human pyramids.

**AS 13.14** In routines, the swimwear must conform to GR 5 and AS 13.9.-13.12. In the event that the referee thinks the competitor(s) swimwear does not conform, the competitor will not be permitted to compete until changing into appropriate swimwear.

## AS 14 TIME LIMITS FOR ROUTINES

**AS 14.1** Time limits for all routines including ten (10) seconds for deck movement:

<b>AS 14.1.1</b>	<b>Technical Routine Solos:</b>	2 minutes 00 seconds
	<b>Free Routine Solos:</b>	2 minutes 30 seconds
<b>AS 14.1.2</b>	<b>Technical Routine Duets:</b>	2 minutes 20 seconds
	<b>Free Routine Duets:</b>	3 minutes 00 seconds
<b>AS 14.1.3</b>	<b>Technical Routine Mixed Duets:</b>	2 minutes 20 seconds
	<b>Free Routine Mixed Duets:</b>	3 minutes 00 seconds
<b>AS 14.1.4</b>	<b>Technical Routine Teams:</b>	2 minutes 50 seconds
	<b>Free Routine Teams:</b>	4 minutes 00 seconds
<b>AS 14.1.5</b>	<b>Free Combination:</b>	4 minutes 00 seconds
<b>AS 14.1.6</b>	<b>Highlight Routine:</b>	2 minutes 30 seconds

**AS 14.1.7** There shall be an allowance of fifteen (15) seconds less or plus the allotted time for all routines.

**AS 14.1.8** In all routine events, the walk-on of the competitors from the designated starting point to the achievement of a stationary position(s) may not exceed 30 seconds. Timing shall commence when the first competitor passes the starting point and ends when the last competitor becomes stationary.

**AS 14.1.9** In routine events, when the Routine starts in the water, the time allowance for the competitors to achieve a stationary starting position in the water shall not exceed 30 seconds. Timing shall commence when the first competitor moves past the starting point and ends when the last competitor assumes a starting position.

**AS 14.1.10 Age Group time limits – see ASAG 5.**

**AS 14.2** Timing of all of the routines shall start and finish with the accompaniment. Timing of the deck movements shall end as the last competitor leaves the deck. Routines may start on the deck or in the water, but they must finish in the water.

**AS 14.3** The routine accompaniment and judging shall begin upon a signal from the referee or appointed official. After the signal, the competitor(s) must perform the routine without interruption (see AS 18.2).

**AS 14.4** The timers shall check the overall time of the routine as well as that of the deck movements. The times shall be recorded on the score sheet. If the time limit is exceeded for the deck work or there is a deviation from the routine time limit allowance, (see AS 14.1) the timers shall advise the referee or the appointed official designated by the referee.

## **AS 15 MUSIC ACCOMPANIMENTS**

**AS 15.1** The Sound Center Manager shall be responsible for securing and properly presenting the accompaniment for each routine.

**AS 15.2** For FINA competitions, a decibel (sound level) meter shall be used to monitor the sound level and ensure that no person is exposed to average sound levels exceeding 90 decibels (rms) or momentary peak sound levels exceeding 100 decibels.

**AS 15.3** The Organizing Committee and Music Master may request music and reproduce it in 2 different ways. It will be clearly stated in the Summons which method will be used at that competition.

**Method 1** - Team Managers/Coaches are responsible for labelling three individual discs for each routine providing speed, name of the competitor and the name of the national federation. The deadline for receiving the discs is 15 days prior to the start of practice sessions. If the deadline is met, the Sound Center Manager is entirely responsible for the correct execution of the music. In all other circumstances if the sound reproduction is not working, the Team Manager is entitled to bring immediately two additional copies of the music. If the two additional copies fail again, the competitor is disqualified.

**Method 2** - Team managers/Coaches are responsible for submitting their music electronically via the Internet to the Sound Center manager according to the instructions in the Summons. Each submission shall be labelled as to event, name of the competitors and the name of the national federation. On the first day of the practice sessions, Team Managers/Coaches shall be allowed to verify playback. If necessary, the Team Manager/Coach may be allowed to change the music by presenting an acceptable reproduction to the Sound Center Manager.

If the deadline is met, the Sound Centre Manager is entirely responsible for correct execution of the music. In all other circumstances if the sound reproduction is not working, the Team Manager is entitled to bring immediately one additional copy of the music. If the one additional copy fails again, the competitor is disqualified.

## AS 16 ROUTINE PANELS

**AS 16.1** Three (3) panels of five (5) judges must officiate: in Free Routines, Free Combination and Highlight Routine one panel for Execution, one panel for Artistic Impression and one panel for Difficulty, and in Technical Routines one panel for Execution, one panel for Impression and one panel for Elements.

### AS 16.1.1 Judges must officiate:

#### **In Free Routines, Free Combination and Highlight Routine**

Panel One - Execution

Panel Two - Artistic Impression

Panel Three - Difficulty

#### **In Technical Routines**

Panel One - Execution

Panel Two - Impression

Panel Three - Elements

**AS 16.2** During routine sessions, the judges shall be placed in elevated positions on opposite sides of the pool.

**AS 16.3** At the completion of each routine, the judges record their scores on judging papers provided by the Meet Management Committee. These judging papers shall be collected before the scores are displayed or announced and shall be the accepted score in case of error or dispute.

**AS 16.3.1** On a signal from the referee, (or assistant referee) the judges scores will simultaneously be presented manually or electronically for each panel.

**AS 16.4** If one or more judges by reason of illness or other unforeseen circumstances cannot make an award for a routine, the average of the awards of the other judges shall be computed and shall be considered as the award. This shall be calculated to the nearest 0.1 point.

**AS 16.4.1** If an unexpected situation happens during a session and one or more judges cannot make an award for a routine, the referee can disrupt the session and performance. After settlement of the matter and confirmation that it is safe, the referee shall resume the session and allow the competitor to swim again.

**AS 16.5** After approval by the referee or the appointed official, judges' scores may be flashed on the score board or sent to the computer.

**AS 16.6** For Technical Routines, Free Combination Routines and Highlight Routines, the referee and assistant referees monitor the required elements and the number of acrobatic movements of Free Team Routines.

**AS 16.7** For all Routines, official/officials appointed by the Referee monitor the use of the bottom of the pool.

## AS 17 JUDGEMENT OF ROUTINES

**AS 17.1** In Routines the competitor can obtain points from 0 – 10 using 1/10<sup>th</sup> points.

<b>Perfect</b>	10
<b>Near Perfect</b>	9.9 – 9.5
<b>Excellent</b>	9.4 – 9.0
<b>Very Good</b>	8.9 – 8.0
<b>Good</b>	7.9 – 7.0
<b>Competent</b>	6.9 – 6.0
<b>Satisfactory</b>	5.9 – 5.0
<b>Deficient</b>	4.9 – 4.0
<b>Weak</b>	3.9 – 3.0
<b>Very Weak</b>	2.9 – 2.0
<b>Hardly Recognizable</b>	1.9 – 0.1
<b>Completely Failed</b>	0

**AS 17.2** In Free Routines, Free Combination Routines and Highlight Routines each judge shall award one score, from 0 – 10 points each (see AS 17.1). Execution panel judges shall award one score for Execution and Synchronisation. Artistic Impression panel judges shall award one score for Choreography, Music Interpretation, and Manner of Presentation. The difficulty panel judges shall award a score for Difficulty.

All the following percent arrays are subject to the decision of the TASC.

### AS 17.2.1 First panel – EXECUTION Score - 30%

Consider:	Free Solo	Free Duet Mixed Duet	Free Team Free Combination Highlight Routine
<b>EXECUTION</b> – the level of excellence in performing highly specialised skills. Execution of all movements.	90%	50%	50%
<b>SYNCHRONISATION</b> – the precision of movements in unison, one with the other, and the accompaniment above, at and below the surface. Synchronisation of timing of one with another and with the music.	10%	50%	50%

## AS 17.2. Free Routines

### AS 17.2.2 Second panel – ARTISTIC IMPRESSION Score - 40%

Consider:	Free Solo	Free Duet Mixed Duet	Free Team Free Combination Highlight Routine
<b>CHOREOGRAPHY</b> – the creative skill of composing a routine that combines artistic and technical elements. The design and weaving together of variety and creativity of all movements.	100%	100%	100%
<b>MUSIC INTERPRETATION</b> – expressing the mood of the music, use of the music's structure.			
<b>MANNER OF PRESENTATION</b> – the manner in which the swimmer(s) present(s) the routine to the viewers. The total command of the performance of the routine.			

### AS 17.2.3 Third panel – DIFFICULTY Score - 30%

Consider:	Free Solo	Free Duet Mixed Duet	Free Team Free Combination Highlight Routine
<b>DIFFICULTY</b> – the quality of being hard to achieve. Difficulty of all movements and of synchronisation.	100%	100%	100%

### AS 17.3 Technical Routines

In Technical Routines, each judge shall award a score(s), from 0 – 10 points each (see AS 17.1).

Execution panel judges shall award one score for execution and synchronisation of all movements that do not have an assigned degree of difficulty.

Impression panel judges shall award one score for difficulty, choreography, music interpretation, and manner of presentation.

Elements panel judges shall award individual scores for the execution and synchronisation of each required element with an assigned degree of difficulty.

All the following percent arrays are subject to the decision of the TASC.

#### AS 17.3.1 First panel – EXECUTION Score - 30%

Consider:	Technical Solo	Technical Duet Mixed Duet	Technical Team
<b>EXECUTION</b> – the level of excellence in performing highly specialised skills. Execution of all movements that do not have an assigned degree of difficulty.	90%	50%	50%
<b>SYNCHRONISATION</b> – Synchronisation of all movements that do not have an assigned degree of difficulty. The precision of movements in unison, one with the other, and the accompaniment above, at and below the surface. Synchronisation of timing of one with another and with the music.	10%	50%	50%



### AS 17.3 Technical Routines

#### AS 17.3.2 Second panel – IMPRESSION Score - 30%

Consider:	Technical Solo	Technical Duet Mixed Duet	Technical Team
<b>DIFFICULTY</b> – the quality of being hard to achieve. Difficulty of all movements that do not have an assigned degree of difficulty.	50%	50%	50%
<b>CHOREOGRAPHY</b> – the creative skill of composing a routine that combines artistic and technical elements. The design and weaving together of variety and creativity of all movements.	50%	50%	50%
<b>MUSIC INTERPRETATION</b> – expressing the mood of the music, use of the music's structure.			
<b>MANNER OF PRESENTATION</b> – the manner in which the swimmer(s) present(s) the routine to the viewers. The total command of the performance of the routine.			

#### AS 17.3.3 Third panel – ELEMENTS Score – 40%

Consider:	Technical Solo	Technical Duet, Mixed Duet, Team
<b>EXECUTION</b> – the level of excellence in performing highly specialised skills. Execution of each required element with an assigned degree of difficulty.	90%	50%
<b>SYNCHRONISATION</b> – Synchronisation of each required element with an assigned degree of difficulty. The precision of movements in unison, one with the other, and the accompaniment above, at and below the surface. Synchronisation of timing of one with another and with music.	10%	50%

**AS 17.4** In the Technical Routine, if one or more judges on the Element Panel has entered a zero for any element, or portion of an element the referee will review the official video. If the required element has been executed correctly, then the average of the awards of the other remaining judges shall be computed and shall be considered as the missing award(s). This shall be calculated to the nearest 0.1 point.

If the required element has not been performed correctly, the referee will instruct the scorer to record zeros for that element for each judge.

## **AS 18 DEDUCTION, PENALTIES AND OTHER MATTERS IN ROUTINES**

**AS 18.1** In the Team competition, whether in the Free Routine Preliminary, the Free Routine Final or the Technical Routine, one half point penalty shall be deducted from the total score for each member less than eight (8) (see AS 13.2).

**AS 18.2** If one (or more) competitor(s) stops swimming before the routine is completed, the routine will be disqualified. If the cessation is caused by circumstances beyond the control of the competitor(s), the Referee shall allow the routine to be re-swum during the session.

**AS 18.3** Penalties in Free Routines, Technical Routines, Free Combination and Highlight Routine:

A one (1) point penalty shall be deducted from the routine score if:

**AS 18.3.1** The time limit of ten (10) seconds for deck movements is exceeded.

**AS 18.3.2** There is a deviation from the specified routine time limit allowed (less or more than) for the routine and in accordance with AS 14.1 and ASAG 5.

**AS 18.3.3** If the time limit of 30 seconds for the deck walk-on is exceeded.

**AS 18.3.4** A competitor has made deliberate use of the bottom of the pool during the routine

A two (2) point penalty shall be deducted from the routine score if:

**AS 18.3.5** A competitor has made deliberate use of bottom of the pool during a routine to assist another competitor.

**AS 18.3.6** A routine is interrupted by a competitor during the deck movement and a new start is allowed

**AS 18.3.7** If during the deck movements in routines, competitors are executing stacks, towers or human pyramids.

**AS 18.3.8** In Team Free Routines, if the number of acrobatic movements exceeds the maximum allowance, a two point penalty shall be deducted from the routine score. Regardless of the number of additional acrobatic movements, the maximum penalty would be two points.

## **AS 18.4 Penalties and Other Matters in Technical Routines**

**AS 18.4.1** In a Technical Routine, if one or more competitors omits all or part of an element or performs an incorrect action in an element, the judges on the Element Panel shall award a zero (0) score for that particular element.

**AS 18.4.2** In a Technical Routine any change in order of elements results in a zero score from the judges for the element not placed in the correct order.

Element # 1.....>#2.....>#4.....>#3.....>#5 (incorrect order)

The judges on the Element Panel shall award a zero for #3.

**AS 18.4.3** If one or more judges enter a score for the incorrect element, a referee is required to check the official video and make sure it was incorrect and the referee can change the judge's score to zero (0).

**AS 18.4.4** If a judge enters zero (0) for a correct element, a referee should follow according to AS 17.4.

**AS 18.4.5** A half point (0.5) penalty shall be deducted from the Execution score for Violations of Duet required elements 6 and 7, Mixed Duet required elements 6,7 and 8 and Team required elements 6, 7, 8 and 9 of Appendix VI.

**AS 18.4.6** In Solos, Duets and Mixed Duets a half-point (0.5) penalty shall be deducted from the Element Score if an element was not performed parallel to the sides of the pool where the panel of judges have been placed.

## **AS 18.5 Penalties in Free Combination**

**AS 18.5.1** A two (2) point penalty shall be deducted from the routine score for violations of general requirements 3, 4 and required elements 1 of Appendix VII.

## **AS 18.6 Penalties in Highlights**

**AS 18.6.1** A two (2) point penalty shall be deducted from the routine score for each required element omitted.

**AS 18.6.2** If one, two, three or four of the acrobatic movements are missing one two (2) point penalty is given.

## AS 19 CALCULATION OF THE ROUTINE RESULTS

### AS 19.1

For each panel of the Free Routine, Free Combination and Highlight Routine (Execution, Artistic Impression, and Difficulty), the score should be calculated as follows for each category.

The highest and the lowest awards for each panel are cancelled (one high, one low).

The Execution score is the sum of the three (3) remaining awards in the category.

The Artistic Impression score is the sum of the three (3) remaining awards in the category, divided by 3 and multiplied by 4.

The Difficulty score is the sum of the three (3) remaining awards in the category.

The Free Routine score, Free Combination and Highlight Routine shall be the sum of the Execution score (30%), Artistic Impression Score (40%) and Difficulty Score (30%), less any penalty deductions from rules AS 18.

### FREE ROUTINES - EXAMPLES WITH 5 JUDGE PANELS

	WT	1	2	3	4	5	TOT- HI.LO	AVER	CALC	
<b>EXEC</b>	30	8.6	8.3	8.7	8.5	8.5	25.6	8.5333	25.6000	30%
<b>ART IMP</b>	40	8.4	8.5	8.5	8.6	8.3	25.4	8.4667	33.8667	40%
<b>DIFF</b>	30	8.2	8.3	8.5	8.4	8.4	25.1	8.3667	25.1000	30%
								<b>TOTAL</b>	<b>84.5667</b>	

**AS 19.2** For each panel of the Technical Routine (Execution, Impression, and Elements), the score should be calculated as follows for each category.

#### Execution score:

The highest and the lowest awards are cancelled (one high, one low). The three remaining awards in the category are added.

#### Impression score:

The highest and the lowest awards are cancelled (one high, one low). The three remaining awards in the category are added.

#### Elements score:

for each of the required elements with an assigned degree of difficulty, the highest and the lowest awards are cancelled (one high, one low) for each set of awards.

The remaining three (3) awards are added, and the sum divided by three (3). The result is multiplied by the degree of difficulty for that element. The sum of the element scores shall be divided by the total degree of difficulty for the required elements and multiplied by 10. This result is multiplied by 4.

The Technical Routine score shall be the sum of the Execution score (30%), the Impression Score (30%), and the Elements score (40%), less any penalty deductions from rules AS 18.

## TECH ROUTINES - EXAMPLES WITH 5 JUDGE PANELS

	WT	1	2	3	4	5	TOT- HILO	AVER	CALC		
EXEC	30%	<b>8.5</b>	8.7	8.6	<b>8.8</b>	8.6	25.9	8.6333	25.9000	<b>25.900</b> <b>0</b>	30%
IMPR	30%	8.6	<b>8.3</b>	<b>8.8</b>	8.4	8.4	25.4	8.4667	25.4000	<b>25.400</b> <b>0</b>	30%
<b>ELEM</b>	<b>DD</b>										
#1	2.3	8.1	7.9	8.1	<b>7.8</b>	<b>8.2</b>	24.1	8.0333	18.4767		
#2	2.9	<b>8.4</b>	8.5	<b>8.8</b>	8.6	8.6	25.7	8.5667	24.8433		
#3	1.7	8.6	<b>8.4</b>	8.7	8.5	<b>8.8</b>	25.8	8.6000	14.6200		
#4	2.7	8.5	<b>8.3</b>	<b>8.5</b>	8.4	8.4	25.3	8.4333	22.7700		
#5	2.5	8.6	8.7	<b>8.9</b>	8.5	<b>8.3</b>	25.8	8.6000	21.5000		
<b>SUM</b> <b>DD</b>	12.1							<b>RAW</b> <b>TOTAL</b>	102.210 0		
								Divide by 12.1 x 10	84.4711	<b>33.788</b> <b>4</b>	40%
									<b>TOTAL</b>	<b>85.088</b> <b>4</b>	

## AS 20 FINAL RESULT

**AS 20.1** The final figure result shall be that of the competitors who actually swam the Free Routine. For exceptions see rule AS 12.3.4.

**AS 20.2** The final result is determined by adding the final score of each performed session; with each session worth a maximum of 100 points (if both Preliminary and Final Routine sessions are held, the routine score from the Final session shall replace that of the Preliminary session to determine the Final result.)

**AS 20.2.1** In events that include one (1) session – the Highlight Routine or the Free Combination or the Technical Routine or Figures - the result shall be the score of that session, for a maximum of 100 points.

**AS 20.2.2** In events that include two (2) sessions – Figures and the Free Routine or the Technical Routine and the Free Routine – the results shall be the sum of each session, for a maximum of 200 points.

**AS 20.2.3** In events that include three (3) sessions – Figures, Technical Routines and Free Routines – the results shall be the sum of each session, for a maximum of 300 points.

**AS 20.3** In case of the same final result (calculated to four decimals) in Solo, Duet, Team and Free Combination and Highlight, a tie shall be declared for the particular place(s).

If a decision has to be made to go to finals, to be qualified, to be promoted/ demoted, the following procedure will be used:

**For Solo, Duet, Mixed Duet, Team:**

- The higher overall Free Routine scores of the final result shall decide.
- If these scores are still the same, the Artistic Impression score of the Free Routine determines the position.
- If these scores are still the same, the Execution score of the Free Routine determines the position.
- If these scores are still the same, the Elements score of the Technical Routine determines the position.

**For the Free Combination and the Highlight Routine:**

- The higher Artistic Impression score shall decide.
- If these scores are still the same, the higher Execution score shall decide.

**For World Championships:**

**For the Technical Routines:**

The higher Elements score shall decide.

If these scores are still the same, the Impression score determines the position.

**For the Free Routines and the Free Combination:**

The higher Artistic Impression score shall decide.

If these scores are still the same, the higher Execution score shall decide.

For competitions with a point system refer to BL 10.4

In case of a tie, the Final result according to AS 20 of all events shall be added and the higher total sum shall decide.

## AS 21 OFFICIALS AND DUTIES

**AS 21.1** Officials shall be chosen by the Management Committee. Their choice shall be final except in an emergency situation (see AS 22.3 and AS 22.4)

**AS 21.2** The required officials shall be:

**AS 21.2.1** A Referee

**AS 21.2.2** Two assistant referees for routines and an assistant referee for each panel of judges in figures.

**AS 21.2.3** Each panel of Figure judges shall consist of six (6) or seven (7) judges. In Routines three (3) panels of five (5) judges shall be used. One panel shall judge Execution, one panel Artistic Impression, and one panel Difficulty. In Technical Routine sessions, one panel shall judge Execution, one panel shall judge Impression and one panel shall judge Elements.

At FINA competitions, judges shall be chosen from the FINA list of judges.

**AS 21.2.4** For each Figure panel – a Marshall, a recorder and if no electronic system is used, two scorers.

**AS 21.2.5** For routines – three (3) timers, a Marshall, a recorder, and if no electronic system is used, two scorers.

**AS 21.2.6** A Chief Recorder

**AS 21.2.7** Sound Center Manager

**AS 21.2.8** An announcer

**AS 21.2.9** Other officials as deemed necessary

## AS 22 REFEREE

**AS 22.1** The Referee shall have full control of the event. He/she shall instruct all officials.

**AS 22.2** He/she shall enforce all the rules and decisions of FINA and shall decide all questions relating to the actual conduct of the event and be responsible for the final settlement of any matter not otherwise covered by the rules.

**AS 22.3** The Referee shall ensure that all the necessary officials are in their respective positions to conduct the session. He/she may appoint substitutes for any persons who are absent or unable to satisfactorily perform their duty. He/she may appoint additional officials if considered necessary.

**AS.22.4** In emergencies the referee is authorised to assign a substitute judge.



**AS 22.5** He/she shall ensure that the competitors are ready and signal for the start of the accompaniment. He/she shall instruct the scorers to penalise the competitors in the session for any infraction of the rules. He/she shall approve the results before announcements.

**AS 22.6** The Referee may intervene in the event at any stage to ensure that the FINA regulations are observed, and shall adjudicate all protests related to the session in progress.

**AS 22.7** The referee shall disqualify any competitor for any violation of the rules that he/she personally observes or which is reported to her/him by other authorised officials.

## **AS 23 OTHER OFFICIALS**

**AS 23.1** The assistant referee(s) shall carry out duties assigned by the referee.

**AS 23.2** The Chief Recorder shall be responsible for the:

1. Draw for order of appearance in all sessions.
2. Distribution of start and result lists to all concerned, including those responsible for informing the press and the public.
3. Recording changes of competitors to each session.
4. Checking the electronic scoring system.
5. Ensuring the accuracy of the recording of the scores.
6. Checking the computer results.
7. Overseeing the preparation of result lists for distribution.

**AS 23.3** The scorers, individually, shall record the marks and make the necessary computations. The recorder on each panel shall immediately inform the Referee or the designated official in case of technical problems.

**AS 23.4** The clerks shall perform duties as assigned by the Referee. A clerk shall obtain the order of the draw for each event and ascertain that all competitors are ready at the required time.

**AS 23.5** The announcer shall make only such announcements as authorised by the Referee.

## **AS 24 DUTIES OF ORGANISER**

**AS 24.1** The country holding the competition is responsible for:

- AS 24.1.1** Pool specifications and related regulations listed in rules FR 10, FR 11, FR 12 and FR 13.
- AS 24.1.2** Providing suitable equipment for reproduction of an accompaniment.
- AS 24.1.3** Providing underwater speakers which shall conform to the safety rules of the governmental jurisdiction of the hosting country.
- AS 24.1.4** Providing the entry forms.
- AS 24.1.5** Preparing a list of entries and judging forms.

- AS 24.1.6** Providing programs.
- AS 24.1.7** Providing the judges for figure and routine sessions with a means of signaling scores. When automatic officiating equipment is used, each judge shall be provided with flash cards in case of technical failure.
- AS 24.1.8** Ensuring that BL 9.2.3 regarding practice periods prior to the start, shall apply at all FINA competitions.
- AS 24.1.9** Producing video records of all figure and routine sessions and underwater video records of all Routines to enable checking the use of the bottom of the pool.

**AS 24.2** The information sheet for all Artistic Swimming competitions must include the following information:

Pool dimensions with specific reference to the depth of the water, the water level below deck, position of diving boards, ladders, etc. A cross section drawing of the pool is desirable, and diagrams of the pools for the figure session and routine sessions. In case the pool specifications are not according to FR 10, diagrams and cross section drawings are obligatory and must be sent out with the meet invitation.

- AS 24.2.1** Markings of the bottom and sides of the pool.
- AS 24.2.2** Position of audience with reference to the pool.
- AS 24.2.3** Type of lighting
- AS 24.2.4** Open space for entrance and exit, to include designated starting point for walk-ons.
- AS 24.2.5** Types of sound equipment available.
- AS 24.2.6** Alternative facilities, if required.
- AS 24.2.7** The schedule of events, indicating which sessions (per AS 4) will be included in the programme (AS 5) and stating whether preliminaries and finals will be held according to AS 7.1 and AS 7.2.

## AGE GROUP RULES – ARTISTIC SWIMMING

**ASAG 1** FINA Rules of competition will apply in all Age Group competitions.

### **ASAG 2 Age Categories**

**ASAG 2.1** All Age Group competitors remain qualified from 1 January to the following 31 December at the age they are at the close of day (12 midnight) on 31 December of the year of the competition.

**ASAG 2.2** Age Groupings for Artistic Swimming are:

- 12 years of age and under
- 13 – 15 years of age
- **Junior:** 15-18 years of age

### **ASAG 3 Age Group figure sessions**

**ASAG 3.1** Each competitor must perform two (2) compulsory figures. One group of two (2) optional figures will be drawn as per AS 8.3.

#### **ASAG 3.2 Figure lists**

The figure groups are listed in Appendix V of the Artistic Swimming Rules. Participating Federations/ Clubs may also by mutual consent choose from other Age Groups or Senior Figure Groups based on the level of ability of the competitors entered in the meet.

**ASAG 3.3** The final result of the figures session will be divided by the total degree of difficulty of the group and multiplied by 10 (see AS 12.2).

**ASAG 4** In a duet or team event all competitors must compete in their own Age Group and must swim the same figure groups. One group of optional figures will be selected for each Age Group.

**ASAG 5** Competitors 12 and under may not swim out of their age group for routine sessions because of the time limitation.

**ASAG 6** The time limits for different age groups, including ten (10) seconds of deck movements, shall be:

	SOLO	DUET	TEAM	FREE COMBINATION
<b>12 YEARS AND UNDER</b>	2:00 min.	2:30 min.	3:00 min.	3:00 min.
<b>13 - 15 YEARS</b>	2:15 min.	2:45 min.	3:30 min.	3:30 min.
<b>JUNIORS: 15-18 YEARS</b>	2:30 min.	3:00 min.	4:00 min.	4:00 min.

There shall be an allowance of fifteen (15) seconds less or plus the allotted time limit.

## APPENDIX I INTERNATIONAL FIGURE CATEGORIES

<b>CATEGORY I</b>		
101	Ballet Leg Single	1.6
102	Ballet Leg Alternate	2.4
103	Submarine Ballet Leg Single	2.1
106	Straight Ballet Leg	1.6
110	Ballet Leg Double	1.7
111	Submarine Ballet Leg Double	2.2
112	Ibis	2.5
112a	Ibis ½ Twist	2.9
112b	Ibis Full Twist	3.1
112c	Ibis Twirl	3.0
112d	Ibis Spinning 180°	2.6
112e	Ibis Spinning 360°	2.6
112f	Ibis Continuous Spin (720°)	2.8
112g	Ibis Twist Spin	3.1
112h	Ibis Spin Up 180°	3.1
112i	Ibis Spin Up 360°	3.1
112j	Ibis Combined Spin (360°+360°)	3.2
113	Crane	3.8
115	Catalina	2.3
115a	Catalina ½ Twist	2.7
115b	Catalina Full Twist	2.9
115c	Catalina Twirl	2.8
115d	Catalina Spinning 180°	2.4
115e	Catalina Spinning 360°	2.4
115f	Catalina Continuous Spin (720°)	2.6

<b>CATEGORY I</b>		
115g	Catalina Twist Spin	2.9
115h	Catalina Spin Up 180°	2.9
115i	Catalina Spin Up 360°	2.9
115j	Catalina Combined Spin (360°+360°)	3.0
116	Catalarc	2.9
117	Catalarc Open 180°	3.0
118	Helicopter	2.1
125	Eiffel Tower	2.6
125a	Eiffel Tower ½ Twist	3.0
125b	Eiffel Tower Full Twist	3.2
125c	Eiffel Tower Twirl	3.1
125d	Eiffel Tower Spinning 180°	2.7
125e	Eiffel Tower Spinning 360°	2.7
125f	Eiffel Tower Continuous Spin (720°)	2.9
125g	Eiffel Tower Twist Spin	3.3
125h	Eiffel Tower Spin Up 180°	3.2
125i	Eiffel Tower Spin Up 360°	3.2
128	Eiffel Walk	2.7
130	Flamingo	2.5
130a	Flamingo ½ Twist	2.9
130b	Flamingo Full Twist	3.1
130c	Flamingo Twirl	3.0
130d	Flamingo Spinning 180°	2.6
130e	Flamingo Spinning 360°	2.6
130f	Flamingo Continuous Spin (720°)	2.8
130g	Flamingo Twist Spin	3.1

CATEGORY I		
130h	Flamingo Spin Up 180°	3.1
130i	Flamingo Spin Up 360°	3.1
130j	Flamingo Combined Spin (360°+360°)	3.2
140	Flamingo Bent Knee	2.4
140a	Flamingo Bent Knee ½ Twist	2.8
140b	Flamingo Bent Knee Full Twist	3.0
140c	Flamingo Bent Knee Twirl	2.9
140d	Flamingo Bent Knee Spinning 180°	2.5
140e	Flamingo Bent Knee Spinning 360°	2.5
140f	Flamingo Bent Knee Continuous Spin (720°)	2.7
140g	Flamingo Bent Knee Twist Spin	3.0
140h	Flamingo Bent Knee Spin Up 180°	3.0
140i	Flamingo Bent Knee Spin Up 360°	3.0
140j	Flamingo Bent Knee Combined Spin (360°+360°)	3.1
141	Stingray	3.2
142	Manta Ray	3.0
143	Rio	3.1
150	Knight	3.1
154	London	1.9
154j-1	London Combined Spin 360° (360°+360°)	2.7
154j-2	London Combined Spin 720° (720°+720°)	2.9

<b>CATEGORY II</b>		
226	Swan	2.1
240	Albatross	2.2
240a	Albatross ½ Twist	2.2
240b	Albatross Full Twist	2.3
240c	Albatross Twirl	2.3
240d	Albatross Spinning 180°	1.9
240e	Albatross Spinning 360°	1.9
240h	Albatross Spin Up 180°	2.3
240i	Albatross Spin Up 360°	2.4
240j	Albatross Combined Spin (360°+360°)	2.3
241	Goeland	1.9



<b>CATEGORY III</b>		
301	Barracuda	1.9
301c	Barracuda Twirl	2.5
301d	Barracuda Spinning 180°	2.1
301e	Barracuda Spinning 360°	2.2
301f	Barracuda Continuous Spin (720°)	2.5
301h	Barracuda Spin Up 180°	2.5
301i	Barracuda Spin Up 360°	2.5
302	Blossom	1.4
303	Somersault Back Pike	1.5
306	Barracuda Bent Knee	1.8
306d	Barracuda Bent Knee Spinning 180°	1.9
306e	Barracuda Bent Knee Spinning 360°	2.0
307	Flying Fish	2.7
307d	Flying Fish Spinning 180°	2.9
307e	Flying Fish Spinning 360°	3.0
308	Barracuda Airborne Split	2.7
308i	Barracuda Airborne Split Spin Up 360°	3.3
310	Somersault Back Tuck	1.1
311	Kip	1.6
311a	Kip ½ Twist	2.0
311b	Kip Full Twist	2.2
311c	Kip Twirl	2.1
311d	Kip Spinning 180°	1.7
311e	Kip Spinning 360°	1.7
311f	Kip Continuous Spin (720°)	1.9
311g	Kip Twist Spin	2.2

<b>CATEGORY III</b>		
311h	Kip Spin Up 180°	2.2
311i	Kip Spin Up 360°	2.2
311j	Kip Combined Spin (360°+360°)	2.3
312	Kip Split	2.3
313	Kip Split Closing 180°	2.3
314	Kip Split Open 360°	3.0
315	Seagull	2.1
316	Kipnus	1.4
317	Kipnus Variant	1.9
318	Kip Bent Knee	1.8
319	Kipswirl	1.7
319c	Kipswirl Twirl	2.1
319d	Kipswirl Spinning 180°	1.7
319e	Kipswirl Spinning 360°	1.8
319f	Kipswirl Continuous Spin (720°)	2.0
320	Kipswirl Split Closing 180°	2.3
321	Kipswirl Split Closing 360°	2.5
322	Elevator	2.5
323	Somersault Front Pike	1.4
324	Somersub	1.9
325	Subalina	2.2
326	Subilarc	2.8
327	Ballerina	1.8
328	Lagoon	2.4
330	Aurora	2.3
330a	Aurora ½ Twist	2.7

<b>CATEGORY III</b>		
330c	Aurora Twirl	2.8
330d	Aurora Spinning 180°	2.4
330e	Aurora Spinning 360°	2.4
330f	Aurora Continuous Spin (720°)	2.6
330g	Aurora Twist Spin	2.9
331	Aurora Open 180°	3.0
332	Aurora Open 360°	3.2
335	Gaviata	2.3
336	Gaviata Open 180°	2.4
342	Heron	1.9
342c	Heron Twirl	2.3
342d	Heron Spinning 180°	2.1
342e	Heron Spinning 360°	2.2
342f	Heron Continuous Spin (720°)	2.7
342h	Heron Spin Up 180°	2.4
342i	Heron Spin Up 360°	2.4
343	Butterfly	2.5
344	Neptunus	1.7
345	Catalina Reverse	2.1
346	Side Fishtail Split	2.0
347	Minerva	2.0
348	Tower	1.9
349	Beluga	2.1
350	Dalecarlia	2.6
351	Jupiter	2.8
355	Porpoise	1.8

<b>CATEGORY III</b>		
355a	Porpoise ½ Twist	2.2
355b	Porpoise Full Twist	2.4
355c	Porpoise Twirl	2.3
355d	Porpoise Spinning 180°	1.9
355e	Porpoise Spinning 360°	1.9
355f	Porpoise Continuous Spin (720°)	2.1
355g	Porpoise Twist Spin	2.5
355h	Porpoise Spin Up 180°	2.4
355i	Porpoise Spin Up 360°	2.4
355j	Porpoise Combined Spin (360°+360°)	2.5
360	Walkover Front	1.9
361	Prawn	1.5
362	Surface Prawn	1.3
363	Water Drop	1.5
364	Whirlwind	2.7

CATEGORY IV		
401	Swordfish	2.0
402	Swordasub	2.3
403	Swordtail	2.3
405	Swordalina	2.4
406	Swordfish Straight Leg	2.0
410	Hightower	3.4
413	Alba	2.7
420	Walkover Back	1.9
421	Walkover Back Closing 360°	2.2
423	Ariana	2.2
435	Nova	2.2
435c	Nova Twirl	2.7
435d	Nova Spinning 180°	2.3
435e	Nova Spinning 360°	2.3
435f	Nova Continuous Spin (720°)	2.5
435g	Nova Twist Spin	2.8
436	Cyclone	2.4
436c	Cyclone Twirl	2.8
436d	Cyclone Spinning 180°	2.4
436e	Cyclone Spinning 360°	2.4
436f	Cyclone Continuous Spin (720°)	2.7
437	Oceanea	2.1
439	Oceanita	1.8
440	Ipanema	3.0

## APPENDIX II

### BASIC POSITIONS

In all basic positions:

- a) arm positions are optional,
- b) toes must be pointed,
- c) the legs, trunk and neck fully extended unless otherwise specified, and
- d) diagrams show the usual water levels.

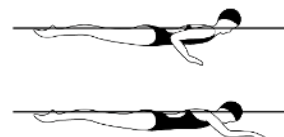
#### 1 BACK LAYOUT POSITION

Body extended with face, chest, thighs and feet at the surface. Head (ears specifically), hips, and ankles in line.



#### 2 FRONT LAYOUT POSITION

Body extended with head, upper back, buttocks and heels at the surface. Unless otherwise specified, face may be in or out of the water.



#### 3 BALLET LEG POSITION

##### a) Surface

Body in **Back Layout Position**. One leg extended perpendicular to the surface.



##### b) Submerged

Head, trunk and horizontal leg parallel to the surface. One leg perpendicular to the surface with the water level between the knee and the ankle.



#### 4 FLAMINGO POSITION

##### a) Surface

One leg extended perpendicular to the surface. The other leg drawn to the chest with the mid-calf opposite the vertical leg, foot and knee at and parallel to the surface. Face at the surface.



**b) Submerged**

Trunk, head and shin of the bent leg parallel to the surface. 90° angle between the trunk and extended leg. Water level between knee and ankle of the extended leg



**5 BALLET LEG DOUBLE POSITION**

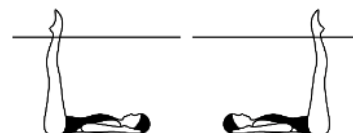
**a) Surface**

Legs together and extended perpendicular to the surface. Head in line with the trunk. Face at the surface.



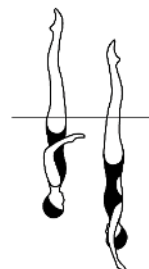
**b) Submerged**

Trunk and head parallel to the surface. 90° angle between the trunk and extended legs. Water level between knees and ankles of the extended legs.



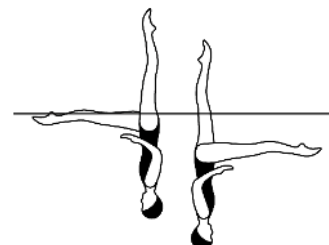
**6 VERTICAL POSITION**

Body extended, perpendicular to the surface, legs together, head downward. Head (ears specifically), hips and ankles in line.



**7 CRANE POSITION**

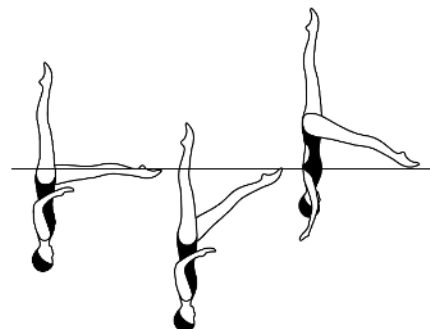
Body extended in **Vertical Position**, with one leg extended forward at a 90° angle to the body.





## 8 FISHTAIL POSITION

Body extended in **Vertical Position**, with one leg extended forward to the body. The foot of the forward leg is at the surface, regardless of the height of the hips.



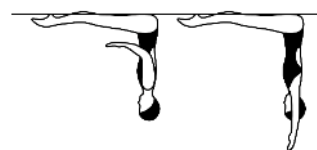
## 9 TUCK POSITION

Body as compact as possible, with the back rounded and legs together. Heels close to buttocks. Head close to knees.



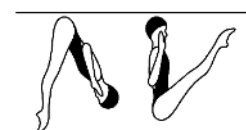
## 10 FRONT PIKE POSITION

Body bent at hips to form a 90° angle. Legs extended and together. Trunk extended with back straight and head in line.



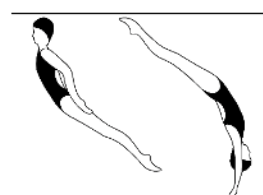
## 11 BACK PIKE POSITION

Body bent at hips to form an acute angle of 45° or less. Legs extended and together. Trunk extended with the back straight and head in line.



## 12 DOLPHIN ARCH POSITION

Body arched so that the head, hips and feet conform to the arc being followed. Legs together.



### 13 SURFACE ARCH POSITION

Lower back arched, with hips, shoulders and head on a vertical line.  
Legs together and at the surface



### 14 BENT KNEE POSITIONS

Body in **Front Layout**, **Back Layout**, **Vertical**, or **Arched Positions**.  
One leg bent, with the toe of the bent leg in contact with the inside of the extended leg.

#### a) Bent Knee Front Layout Position

Body extended in **Front Layout Position**, with the toe of the bent leg at the knee or thigh.



#### b) Bent Knee Back Layout Position

Body extended in **Back Layout Position**. The thigh of the bent leg is perpendicular to the surface.



#### c) Bent Knee Vertical Position

Body extended in **Vertical Position**, with the toe of the bent leg at the knee or thigh.



#### d) Bent Knee Surface Arch Position

Body arched in **Surface Arch Position**. The thigh of the bent leg is perpendicular to the surface.



#### e) Bent Knee Dolphin Arch Position

Body arched in **Dolphin Arch Position**, with the toe of the bent leg at the knee or thigh.



## 15 TUB POSITION

Legs bent and together, feet and knees at and parallel to the surface, thighs perpendicular. Head in line with trunk. Face at the surface.

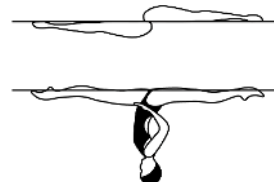


## 16 SPLIT POSITION

Legs evenly split forward and back. The legs are parallel to the surface. Lower back arched, with hips, shoulders and head on a vertical line. 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.

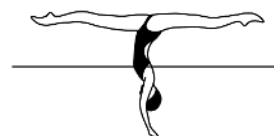
### a) Split Position

Legs are “dry” at the surface.



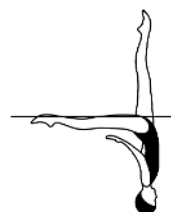
### b) Airborne Split Position

Legs are above the surface.



## 17 KNIGHT POSITION

Lower back arched, with hips, shoulders and head on a vertical line. One leg vertical. Other leg extended backward, with the foot at the surface, and as close to horizontal as possible.



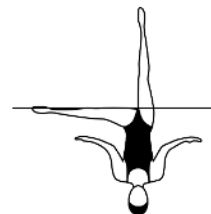
## 18 KNIGHT VARIANT POSITION

Lower back arched, with hips, shoulders and head on a vertical line. One leg vertical. The other leg is behind the body with the knee bent at an angle of 90° or less. The thigh and shin are parallel to the surface of the water.



## **19 SIDE FISHTAIL POSITION**

Body extended in **Vertical Position**, with one leg extended sideways with its foot at the surface regardless of the height of the hips.

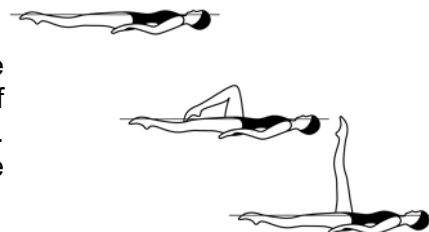


## APPENDIX III

### BASIC MOVEMENTS

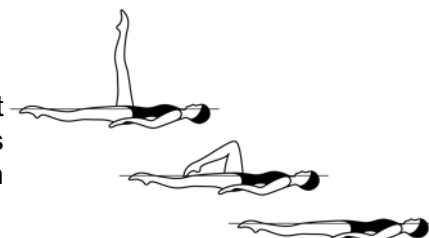
#### 1 TO ASSUME A BALLET LEG

Begin in a **Back Layout Position**. One leg remains at the surface throughout. The foot of the other leg is drawn along the inside of the extended leg to assume a **Bent Knee Back Layout Position**. The knee is straightened, without movement of the thigh, to assume a **Ballet Leg Position**.



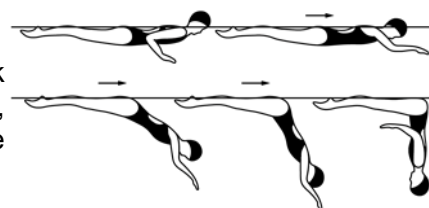
#### 2 TO LOWER A BALLET LEG

From a **Ballet Leg Position** the ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



#### 3 TO ASSUME A FRONT PIKE POSITION

From a **Front Layout Position** with face in the water as the trunk moves downward to assume a **Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action.



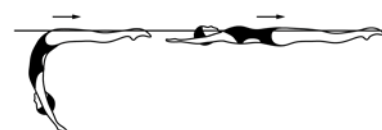
#### 4 A FRONT PIKE POSITION TO ASSUME A SUBMERGED BALLET LEG DOUBLE POSITION

From a **Front Pike Position**, maintaining this position, the body somersaults forward around a lateral axis so that the hips replace the head at the one quarter point to assume a **Submerged Ballet Leg Double Position**. The buttocks, legs and feet travel (move) downward until the hips occupy the position of the head at the beginning of this action.



#### 5 ARCH TO BACK LAYOUT FINISH ACTION

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.

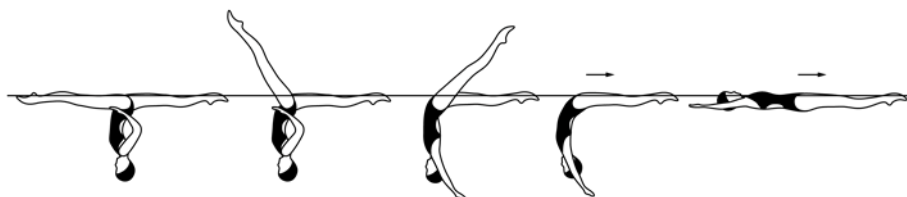


## 6 WALKOUTS

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 to meet the opposite leg.

### a) Walkout Front

The Front leg is lifted in a 180° arc over the surface to meet the opposite leg in a **Surface Arch Position** and with continuous movement, an *Arch to Back Layout Finish Action* is executed.



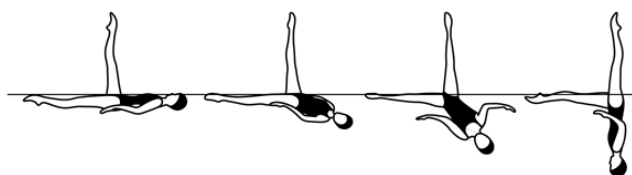
### b) Walkout Back

The back leg is lifted in a 180° arc over the surface to meet the opposite leg in a **Front Pike Position** and with continuous movement, the body straightens to a **Front Layout Position**. The head surfaces at the position occupied by the hips at the beginning of this action.



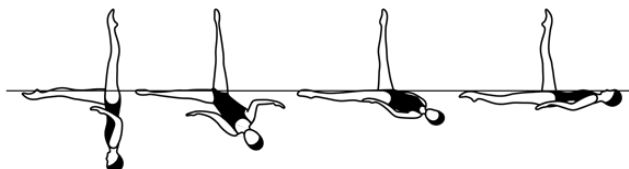
## 7 CATALINA ROTATION

From a **Ballet Leg Position** a rotation of the body is initiated. The head, shoulders and trunk begin the rotation at the surface while descending without lateral movement to a **Fishtail Position**. The vertical leg remains perpendicular to the surface while the foot of the horizontal leg remains at the surface, throughout the rotation. Unless otherwise specified, *Catalina Rotation* starts from a **Ballet Leg Position**.



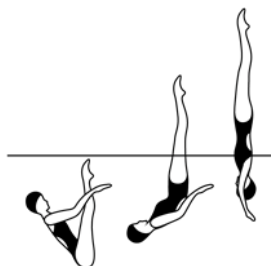
## 8 CATALINA REVERSE ROTATION

From a **Fishtail Position** the hips rotate as the trunk rises, without lateral movement, to assume a **Ballet Leg Position**. The vertical leg remains perpendicular to the surface while the foot of the horizontal leg remains at the surface, throughout the rotation.



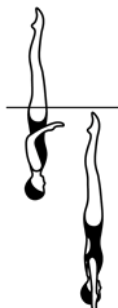
## 9 THRUST

From a Submerged **Back Pike Position**, with the legs perpendicular to the surface, a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a **Vertical Position**. Maximum height is desirable.



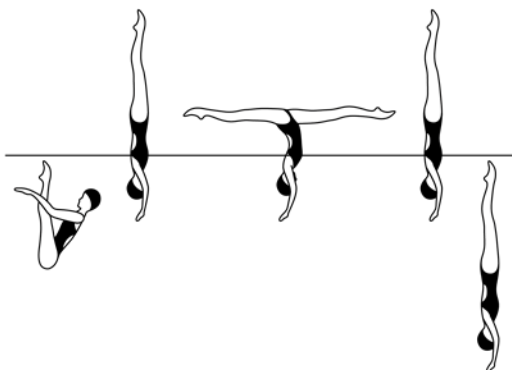
## 10 VERTICAL DESCENT

Maintaining a **Vertical Position**, the body descends along its longitudinal axis until toes are submerged.



## 11 ROCKET SPLIT

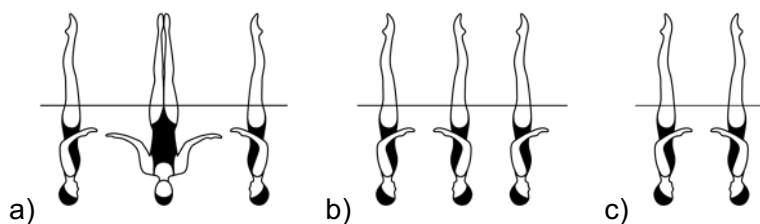
A *Thrust* is executed to a **Vertical Position**. Maintaining maximum height the legs are split rapidly to assume an **Airborne Split Position** and rejoin to a **Vertical Position**, followed by a *Vertical Descent*. The *Vertical Descent* is executed at the same tempo as the *Thrust*.



## 12 TWISTS

A *Twist* is a rotation at a sustained height. The body remains on its longitudinal axis throughout the rotation. Unless otherwise stated, when performed in a **Vertical Position**, a *Twist* is completed with a *Vertical Descent*.

- a) **Half Twist:** a *Twist* of 180°
- b) **Full Twist:** a *Twist* of 360°
- c) **Twirl:** a rapid *Twist* of 180°



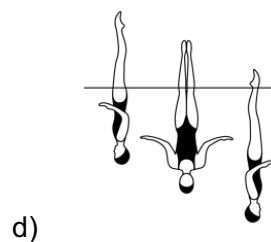


### 13 SPINS

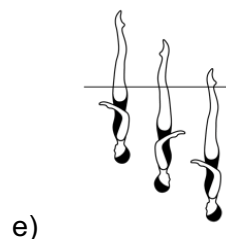
A *Spin* is a rotation in a **Vertical Position**. The body remains on its longitudinal axis throughout the rotation. Unless otherwise stated, *Spins* are executed in uniform motion.

A *descending Spin* must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface. Unless otherwise specified, a *descending Spin* is finished with a *Vertical Descent* which is executed at the same tempo as the *Spin*.

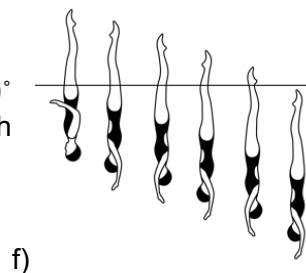
- d) **180° Spin:** a *descending Spin* with a rotation of 180°



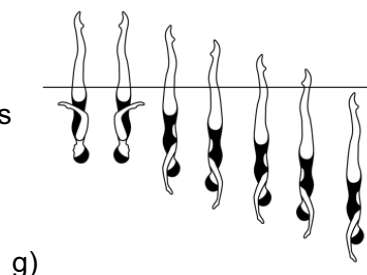
- e) **360° Spin:** a *descending Spin* with a rotation of 360°



- f) **Continuous Spin:** a *descending Spin* with a rapid rotation of: 720° (2), 1080° (3), or 1440° (4) which is completed as the ankles reach the surface and continues through submergence.



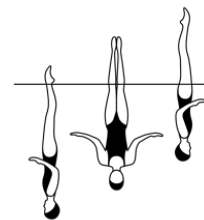
- g) **Twist Spin:** a *Half Twist* is executed, and without a pause, is followed by a *Continuous Spin* of 720° (2).



An *ascending Spin* begins with the water level at the ankles unless otherwise specified. A vertical upward *Spin* is executed until a water level is established between the knees and hips. An *ascending Spin* is finished with a *Vertical Descent*.

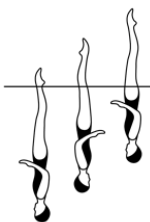
- h) **Spin Up 180°:** an *ascending Spin* with a rotation of 180°

h)



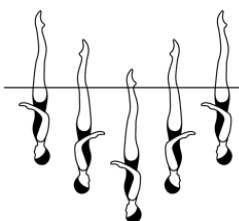
- i) **Spin UP 360°:** an *ascending Spin* with a rotation of 360°

i)



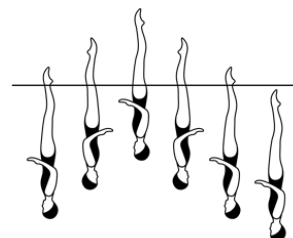
- j) **Combined Spin:**  
a *descending Spin* of at least 360°, followed without a pause by an equal *ascending Spin* in the same direction. The *ascending Spin* reaches the same height where the *descending Spin* started.

j)



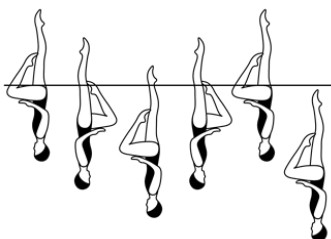
- k) **Reverse Combined Spin:**  
an *ascending Spin* of at least 360°, followed without a pause by an equal *descending Spin* in the same direction.

k)



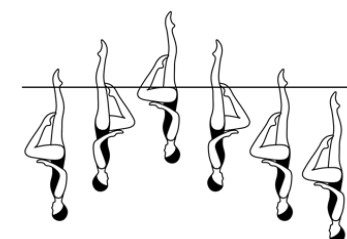
- l) **Bent Knee Combined Spin:**  
a *descending Spin* in a **Bent Knee Vertical Position** of at least 360°, followed without a pause by an equal *ascending Spin* in the same direction. The *ascending Spin* reaches the same height where the *descending Spin* started.

l)



- m) **Reverse Bent Knee Combined Spin:**  
an *ascending Spin* in a **Bent Knee Vertical Position** of at least 360°, followed without a pause by an equal *descending Spin* in the same direction.

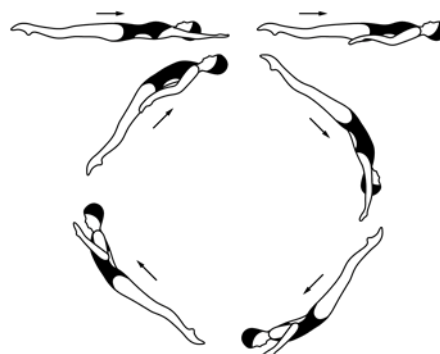
m)



## 14 DOLPHIN

A *Dolphin* (and all its modifications) is started in a **Back Layout Position**. The body follows the circumference of a circle which has a diameter of approximately 2.5 metres, depending on the height of the swimmer.

The head, hips and feet leave the surface sequentially to assume a **Dolphin Arch Position** as the body moves around the circle with the head, hips and feet following the imaginary line of the circumference. Movement continues until the body straightens as it surfaces to a **Back Layout Position**, with the head, hips and feet breaking the surface at the same point.



## APPENDIX IV

### RULES FOR 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

### DESIGN

Consider: the accuracy of positions and transitions as specified in the figure description.

### CONTROL

Consider: extension, height, stability, clarity, uniform motion, unless otherwise specified in the figure description.

Figures are executed in a stationary position (unless otherwise specified in the figure description).

#### Notes:

1. Figures are defined in terms of their component parts: body positions and transitions. Refer to Appendix II for body position requirements, and Appendix III for descriptions of common basic movements.
  - Figure descriptions are written from the standpoint of perfection.
2. A transition is a continuous movement from one position to another. The completion of a transition should occur simultaneously with the achievement of 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 desirable at all times. 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 FINA Handbook shall prevail.
6. During the execution of a figure, a pause may occur only in those positions which are printed in "**bold type**" and defined in Appendix II.
7. Basic movements are described only once, in Appendix III, and are "*italicized*" when referred to in a figure description.
8. When "and" is used to connect two actions, it means one follows the other; when "as" is used, it means both actions occur simultaneously.
9. Arm/hand positions and actions are optional.
10. When "rapid" or "rapidly" is used in a description, it shall apply specifically to the tempo of the transition in which it is included, and not to the entire figure.

## APPENDIX IV - CATEGORY I

### 101 BALLET LEG SINGLE 1.6

*A Ballet Leg is assumed. The Ballet Leg is lowered.*

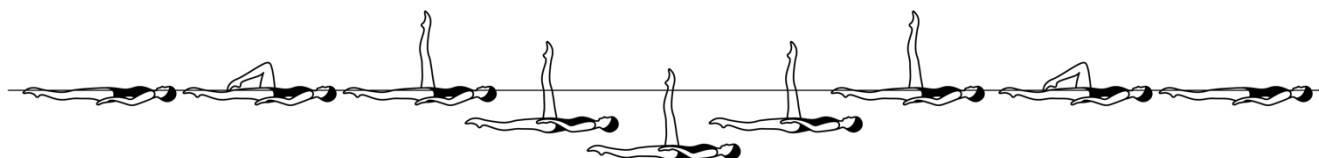


### 102 BALLET LEG ALTERNATE 2.4

Use each leg alternately.

### 103 SUBMARINE BALLET LEG SINGLE 2.1

*A Ballet Leg is assumed. The body is lowered to a **Submerged Ballet Leg Position**. Maintaining this position parallel to the surface, the body rises vertically to a **Surface Ballet Leg Position**. The *Ballet Leg is lowered*.*



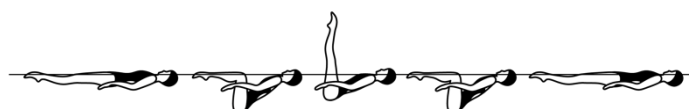
### 106 STRAIGHT BALLET LEG 1.6

From a **Back Layout Position**, one leg is raised straight to a **Ballet Leg Position**. The *Ballet Leg is lowered*.



### 110 BALLET LEG DOUBLE 1.7

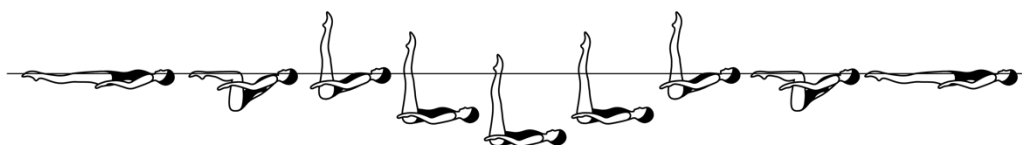
From a **Back Layout Position** the knees are drawn toward the chest, with toes at the surface to assume a **Tub Position**. The knees are straightened to assume a **Surface Ballet Leg Double Position**. Without movement of the thighs, the legs are returned to **Tub Position**. The knees are straightened to resume a **Back Layout Position**.



## 111 SUBMARINE BALLET LEG DOUBLE

2.2

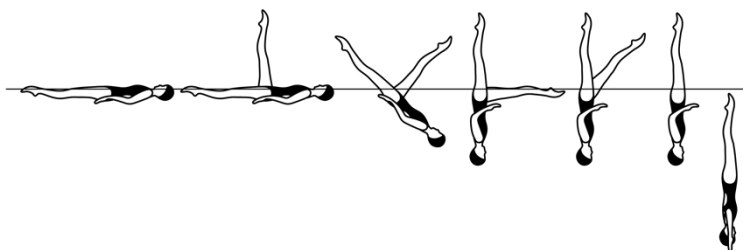
A Ballet Leg Double is executed to a **Surface Ballet Leg Double Position**. The body submerges vertically to a **Submerged Ballet Leg Double Position**. The body rises vertically to a **Surface Ballet Leg Double Position**. The figure is completed as in Ballet Leg Double.



## 112 IBIS

2.5

A *Ballet Leg* is assumed. Maintaining this position, the body is rotated backwards around a lateral axis through the hips to assume a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.



### 112a to 112g plus 112j - See Appendix I

An Ibis is executed to **Vertical Position**. The designated *Twist* or *Spin* is executed.

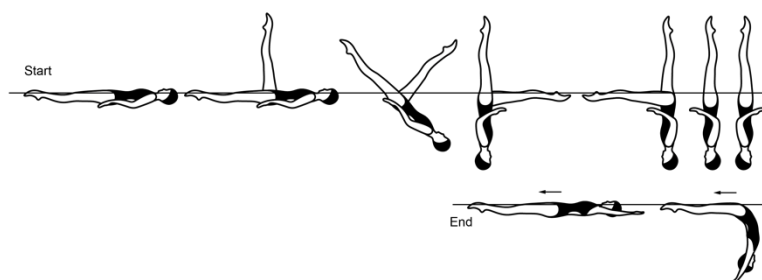
### 112h and 112i - See Appendix I

An Ibis is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed.

## 113 CRANE

3.8

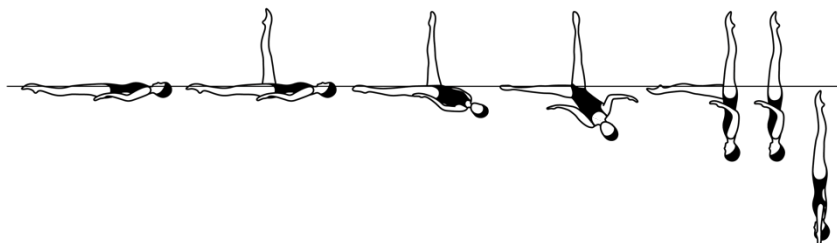
An Ibis is executed to a **Fishtail Position**. A *Half Twist* is executed. The horizontal leg is lifted to **Vertical Position**. Another *Half Twist* is executed in the same direction and at the same height. The legs are lowered backward to a **Surface Arch Position**, and with continuous movement, an *Arch to Back Layout Finish Action* is executed.



**115 CATALINA**

## 2.3

A *Ballet Leg* is assumed. A *Catalina Rotation* is executed. The horizontal leg is lifted to **Vertical Position**. A *Vertical Descent* is executed.



**115 a to 115g plus 115j - See Appendix I**

A Catalina is executed to **Vertical Position**. The designated *Twist* or *Spin* is executed.

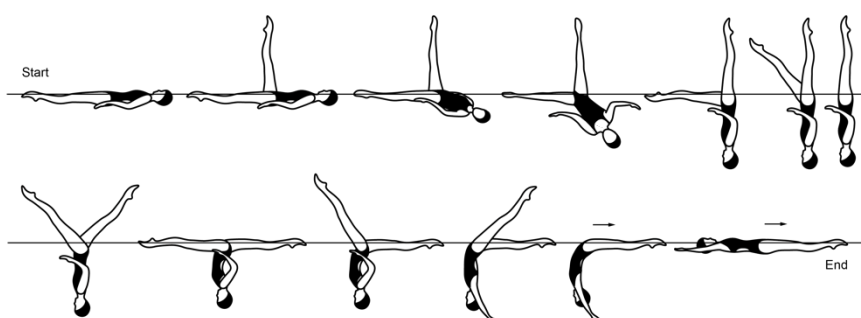
**115h and 115i - See Appendix I**

A Catalina is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed.

## 116 CATALARC

## 2.9

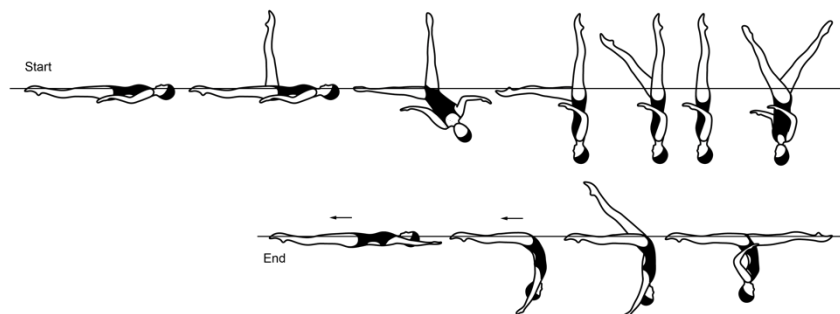
A Catalina is executed to a **Fishtail Position**. The horizontal leg is lifted in a 180° arc over the surface. As it passes the vertical leg, the vertical leg starts to move symmetrically in the opposite direction, and the legs reach a **Split Position** at the same time. A *Walkout Front* is executed.



# 117 CATALARC OPEN 180°

3.0

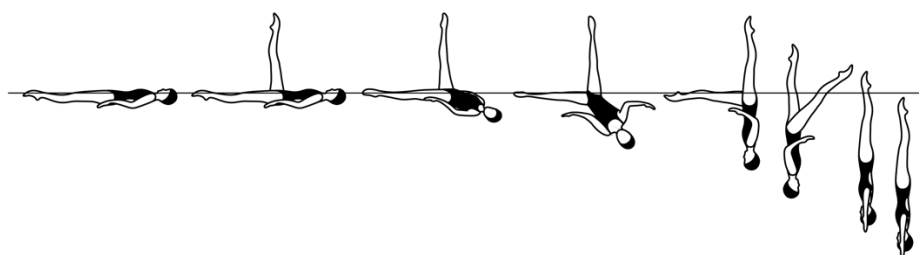
A Catalina is executed to a **Fishtail Position**. The horizontal leg is lifted in an arc over the surface. As it passes the vertical leg which moves symmetrically in the opposite direction, a 180° rotation is started and is completed as a **Split Position** is assumed. A *Walkout Front* is executed.



# 118 HELICOPTER

2.1

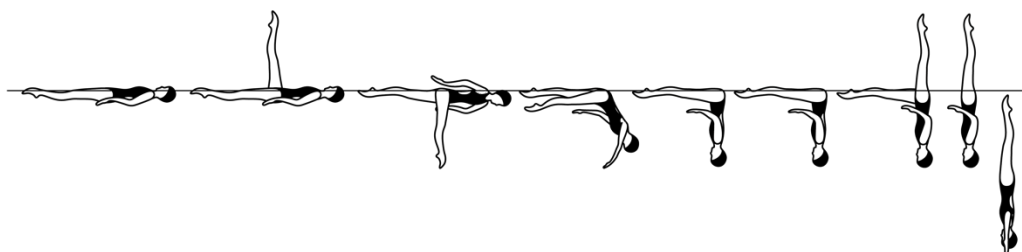
A Catalina is executed to a **Fishtail Position**. Continuing in the same direction, the horizontal leg is lifted to a **Vertical Position** as a 360° *Spin* is executed.



# 125 EIFFEL TOWER

2.6

A *Ballet Leg* is assumed. Maintaining this position, the body rolls sideways towards the horizontal leg, carrying the ballet leg to the surface. The trunk moves downward, turning to assume a *Front Pike Position* as the ballet leg moves across the surface to meet the non-ballet leg. The non-ballet leg is lifted to a **Fishtail Position**. The ballet leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.



## 125a to 125g - See Appendix I

An Eiffel Tower is executed to a **Vertical Position**. The designated *Twist* or *Spin* is executed.

## 125h and 125i - See Appendix I

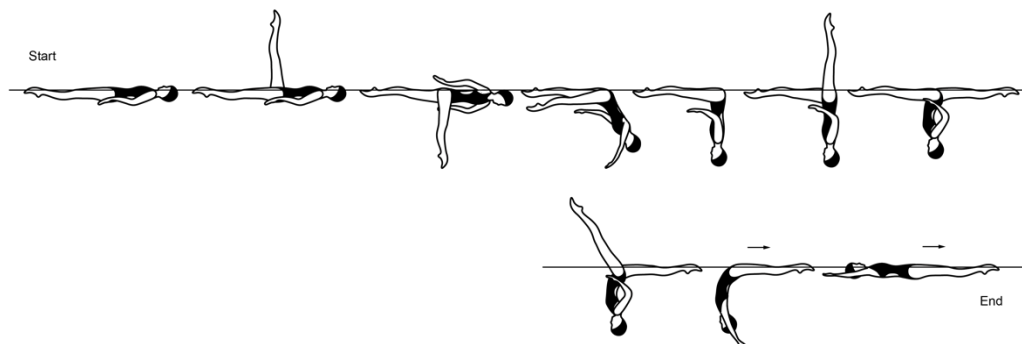
An Eiffel Tower is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed.



## 128 EIFFEL WALK

2.7

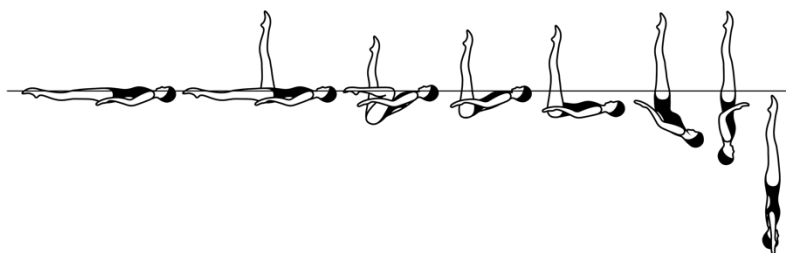
An Eiffel Tower is executed to a **Front Pike Position**. The non-ballet leg is lifted in a 180° arc over the surface to a **Split Position**. A *Walkout Front* is executed.



## 130 FLAMINGO

2.5

A *Ballet Leg* is assumed. The shin of the horizontal leg is drawn along the surface to assume a **Surface Flamingo Position**. The bent leg is straightened to a **Surface Ballet Leg Double Position**. Maintaining the vertical position of the legs, the hips are lifted as the trunk is unrolled to **Vertical Position**. A *Vertical Descent* is executed.



### 130a to 130g plus 130j - See Appendix I

A Flamingo is executed to **Vertical Position**. The designated *Twist or Spin* is executed.

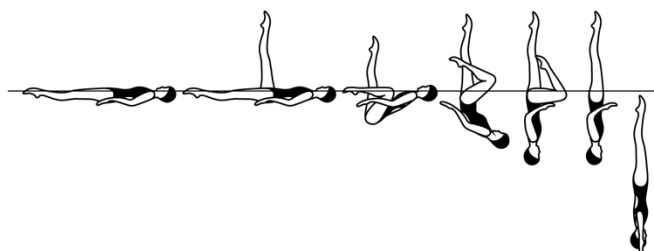
### 130h and 130 i - See Appendix I

A Flamingo is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed.

## 140 FLAMINGO BENT KNEE

2.4

A Flamingo is executed to 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 knee is extended to **Vertical Position**. A *Vertical Descent* is executed.



### 140a to 140g plus 140j - See Appendix I

A Flamingo Bent Knee is executed to **Vertical Position**. The designated *Twist* or *Spin* is executed.

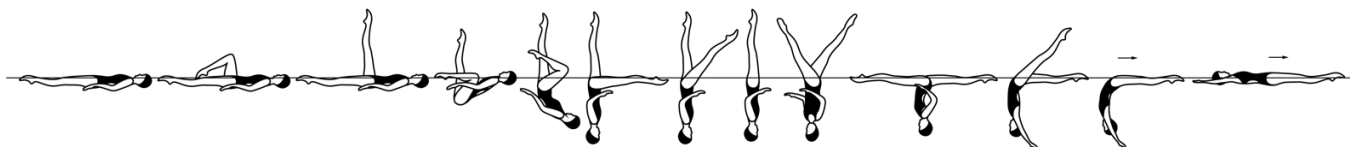
### 140h and 140i - See Appendix I

A Flamingo Bent Knee is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed.

## 141 STINGRAY

3.2

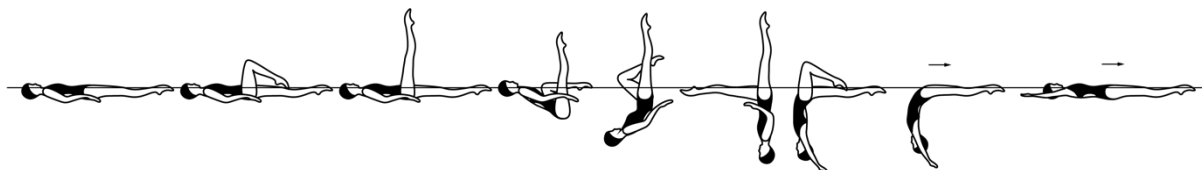
A Flamingo is executed to a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves with the knee at the surface to assume a **Fishtail Position**. The horizontal leg is lifted in an arc over the surface. As it passes the vertical leg which moves symmetrically in the opposite direction, a 180° rotation is started and is completed as a **Split Position** is assumed. A *Walkout Front* is executed.



## 142 MANTA RAY

3.0

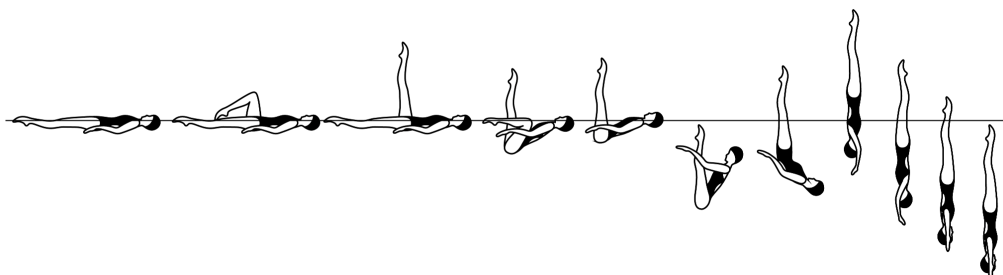
A Flamingo is executed to a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves with the knee at the surface to assume a **Fishtail Position**. The horizontal leg is lifted rapidly in a 180° arc over the surface of the water, as it passes vertical, the vertical leg is moved to assume a **Bent Knee Surface Arch Position**. The bent knee is straightened and with continuous motion, an *Arch to Back Layout Finish Action* is executed.



## 143 RIO

3.1

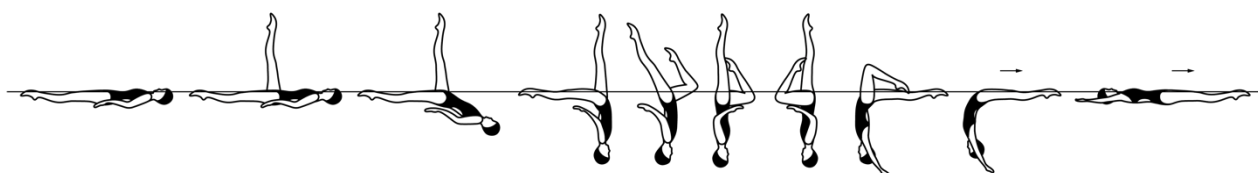
A Flamingo is executed to a **Surface Flamingo Position**. The horizontal leg is extended to a **Surface Ballet Leg Double Position**. The body submerges vertically to a **Back Pike Position** with the toes just under the surface. The figure is completed as a Barracuda Spin 360°.



## 150 KNIGHT

3.1

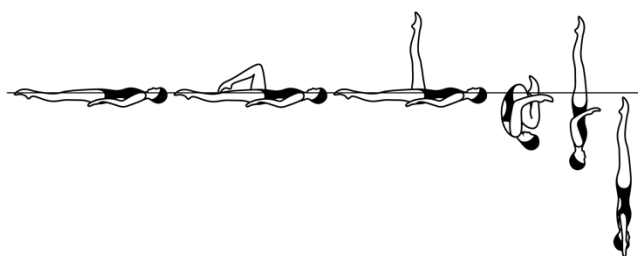
A *Ballet Leg* is assumed. Maintaining the position of the legs, the head moves downward as the lower back arches to a **Knight Position**. The body straightens as the non-ballet leg is lifted to vertical and as the ballet leg bends, the foot follows a vertical line through the hips, to assume a **Bent Knee Vertical Position**. A *Half Twist* is executed. The back arches as the extended leg lowers to assume a **Bent Knee Surface Arch Position**. The bent knee is straightened and with continuous motion, an *Arch to Back Layout Finish Action* is executed.



## 154 LONDON

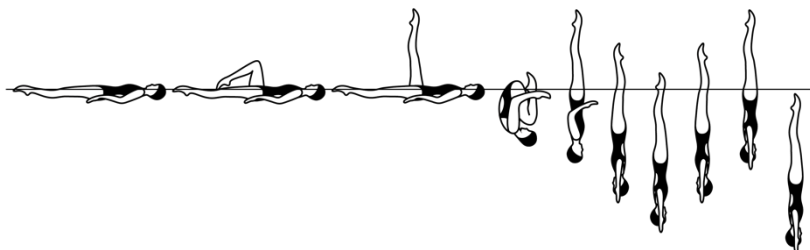
1.9

A *Ballet Leg* is assumed followed by a partial Somersault Back Tuck, as both legs are drawn into a **Tuck Position**, until the shins are perpendicular to the surface. 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 rapid *Vertical Descent* is executed.



### 154j-1 and 154j-2 LONDON COMBINED SPIN – See Appendix I

A London is executed to a **Vertical Position**. A rapid designated *Spin* is executed. A rapid *Vertical Descent* is executed.



## APPENDIX IV - CATEGORY II

### 226 SWAN

2.1

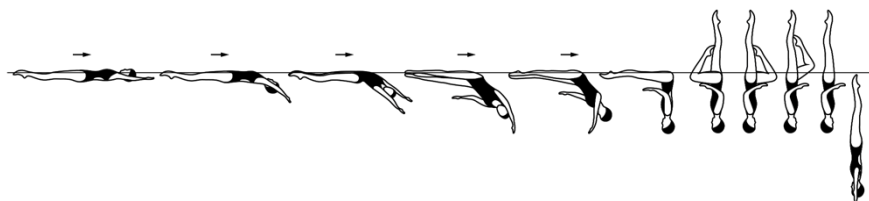
A Nova is executed to the **Bent Knee Surface Arch Position**. The bent leg straightens to assume a **Knight Position**. The body rotates 180° to assume a **Fishtail Position**. The vertical leg is lowered to the surface to meet the opposite leg in a **Front Pike Position** and with continuous movement the body straightens to a **Front Layout Position**. The head surfaces at the point occupied by the hips at the beginning of this action.



### 240 ALBATROSS

2.2

With the head leading, a *Dolphin* is initiated until the hips are about to submerge. The hips, legs and feet continue to move along the surface, as the body rolls onto the face as it assumes a *Front Pike Position*. The legs are lifted simultaneously to a **Bent Knee Vertical Position**. A *Half Twist* is executed. The bent knee is extended to **Vertical Position**. A *Vertical Descent* is executed.



#### 240a - 240c - See Appendix I

An Albatross is executed until the *Half Twist* is completed. The designated *Twist* is executed as the bent knee is extended to meet the vertical leg. A *Vertical Descent* is executed.

#### 240d and 240e - See Appendix I

An Albatross is executed until the *Half Twist* is completed. The designated *Spin* is executed as the bent knee is extended to meet the vertical leg.

#### 240h and 240i - See Appendix I

An Albatross is executed until the *Half Twist* is completed. Maintaining a **Bent Knee Vertical Position** the body descends to the ankle of the extended leg. The designated *Ascending Spin* is executed as the bent knee is extended to meet the vertical leg.

### 240j ALBATROSS COMBINED SPIN

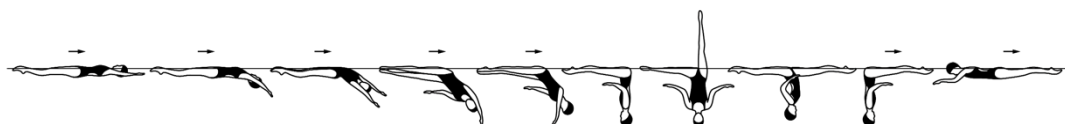
2.3

An Albatross is executed until the *Half Twist* is completed. A *Combined Spin* is executed, with the bent knee extending to meet the vertical leg on the descent, and bending to resume a **Bent Knee Vertical Position** on the ascent. The position is maintained during a *Vertical Descent*.

241 GOELAND

1.9

An Albatross is executed to the **Front Pike Position**. One leg is lifted to vertical as the body rotates 90° on its longitudinal axis to assume a **Side Fishtail Position**, with continuous motion another 90° rotation is executed in the same direction as the vertical leg lowers to assume a **Split Position**. A *Walkout Back* is executed.

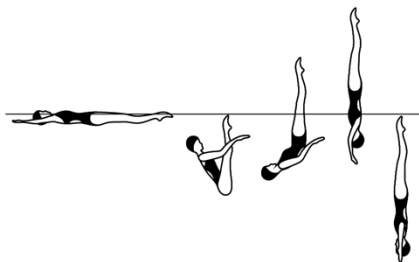


## APPENDIX IV - CATEGORY III

### 301 BARRACUDA

1.9

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. A *Thrust* is executed to **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*.



#### 301c BARRACUDA TWIRL

2.5

A Barracuda is executed to **Vertical Position**. A *Twirl* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

#### 301d and 301e - See Appendix I

A Barracuda is executed to **Vertical Position**. The designated *Spin* is executed at the same tempo as the *Thrust* to complete the figure.

#### 301f BARRACUDA CONTINUOUS SPIN

2.5

A Barracuda is executed to **Vertical Position**. A *Continuous Spin* is performed to complete the figure.

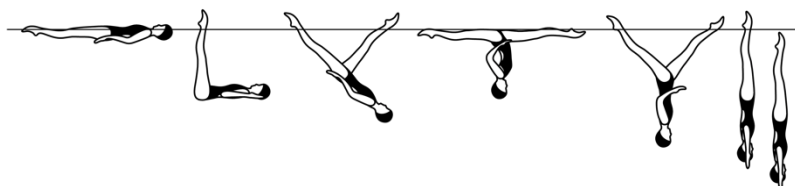
#### 301h and 301i - See Appendix I

A Barracuda is executed to **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust* to ankle level. The designated *Ascending Spin* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

### 302 BLOSSOM

1.4

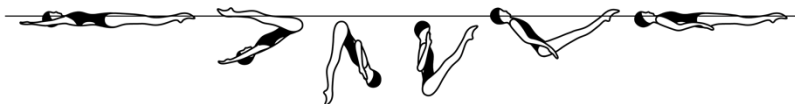
From a **Back Layout position** the trunk is lowered as the hips are bent to assume a **Submerged Ballet Leg Double Position**. The feet separate along the surface as the hips rise and the body assumes a **Split Position**. The legs join to assume a **Vertical Position** at ankle level. A *Vertical Descent* is executed.



### 303 SOMERSAULT BACK PIKE

1.5

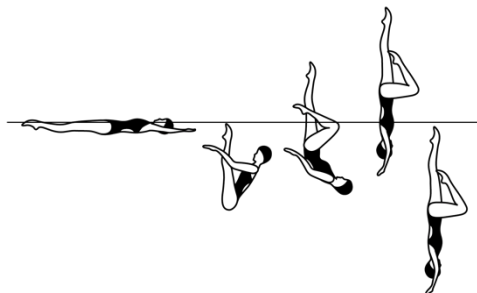
From a **Back Layout Position** with the body remaining parallel and close to the surface, the legs are lifted rapidly to assume a **Back Pike Position**. Without a pause the body somersaults backwards around a lateral axis until the feet and head simultaneously reach the surface. A **Back Layout Position** is assumed.



### 306 BARRACUDA BENT KNEE

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 below the surface. A *Thrust* is executed as one foot is drawn along the inside of the extended leg to assume a **Bent Knee Vertical Position**. A *Vertical Descent* is executed in a **Bent Knee Vertical Position** at the same tempo as the *Thrust*.



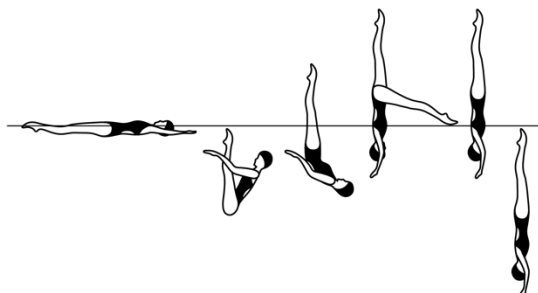
306d and 306e – See Appendix 1

A Barracuda Bent Knee is executed to a **Bent Knee Vertical Position**. The designated *Spin* is executed as the bent knee is extended to meet the vertical leg at the same tempo as the *Thrust*.

### 307 FLYING FISH

2.7

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 below the surface. A *Thrust* is executed to a **Vertical Position** and with no 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 *Vertical Descent* is executed at the same tempo as the *Thrust*.



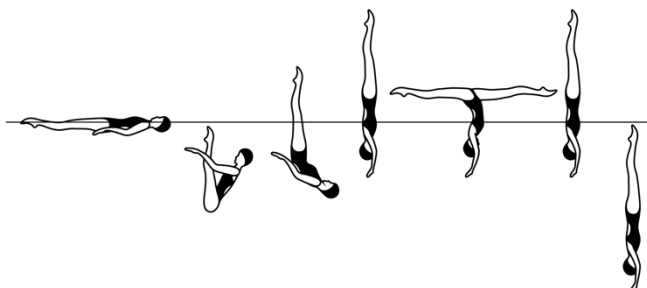
307d and 307e – See Appendix I

A Flying Fish is executed to a **Vertical Position**. The designated *Spin* is executed at the same tempo as the *Thrust*.

### 308 BARRACUDA AIRBORNE SPLIT

2.7

A Barracuda is executed to a submerged **Back Pike Position** with the toes just under the surface. A *Rocket Split* is executed.



#### 308i - See Appendix I

A Barracuda Airborne Split is executed to a re-joined **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust* to ankle level. The designated *Ascending Spin* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

### 310 SOMERSAULT BACK TUCK

1.1

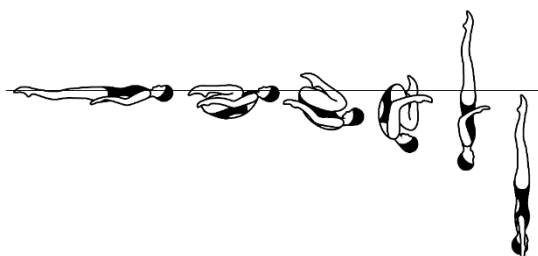
From a **Back Layout Position**, the knees and toes are drawn along the surface to assume a **Tuck Position**. With continuous motion, the tuck becomes more compact as the body somersaults backward around a lateral axis for one complete revolution. A **Back Layout Position** is resumed.



### 311 KIP

1.6

From a **Back Layout Position**, a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface. 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 the shins. A *Vertical Descent* is executed.



#### 311a to 311g plus 311j - See Appendix I

A Kip is executed to **Vertical Position**. The designated *Twist* or *Spin* is performed to complete the figure.



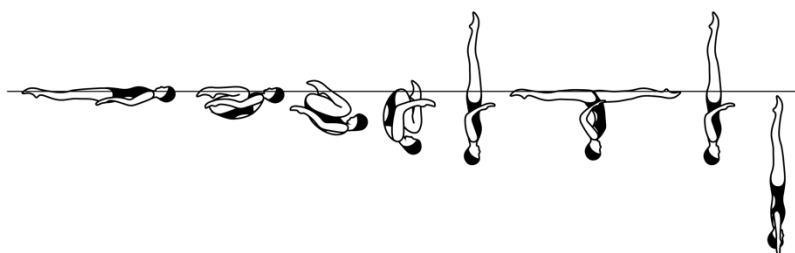
### 311h and 311i - See Appendix I

A Kip is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed to complete the figure.

### 312 KIP SPLIT

2.3

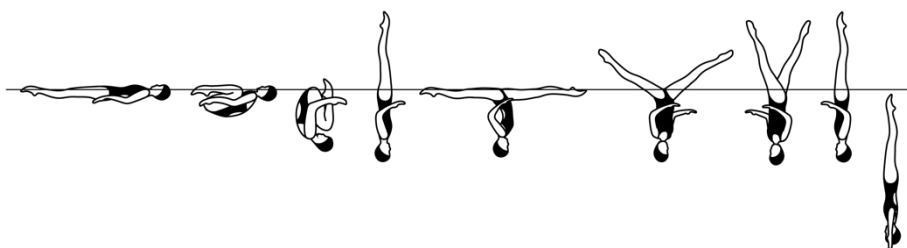
A Kip is executed to **Vertical Position**. The legs are lowered symmetrically to **Split Position**. The legs are joined to resume **Vertical Position**. A *Vertical Descent* is executed.



### 313 KIP SPLIT CLOSING 180°

2.3

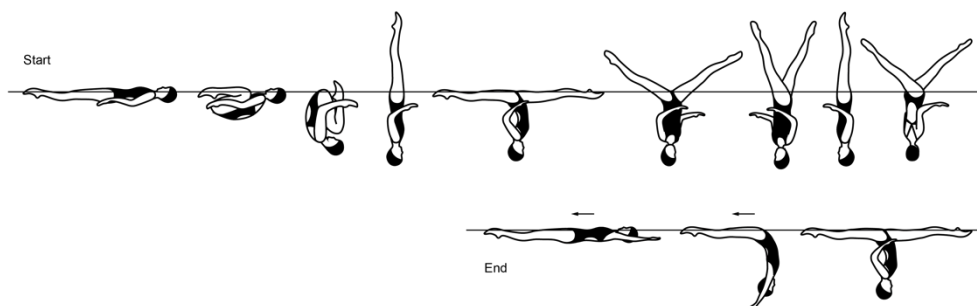
A Kip Split is executed to a **Split Position**. During a 180° rotation, the legs are closed symmetrically to **Vertical Position**. A *Vertical Descent* is executed.



### 314 KIP SPLIT OPEN 360°

3.0

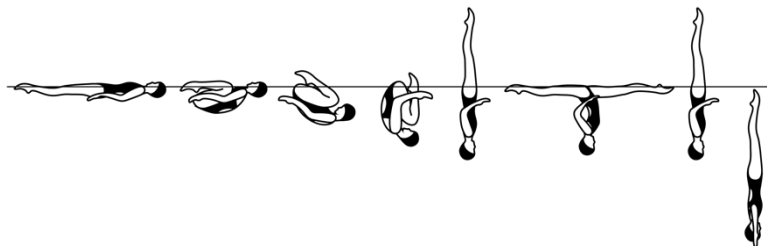
A Kip Split is executed to a **Split Position**. A 360° rotation is executed, with the legs symmetrically closing to pass through **Vertical Position** at the 180° point before separating to resume a **Split Position** at the completion of the 360°. A *Walkout Front* is executed.



### 315 SEAGULL

2.1

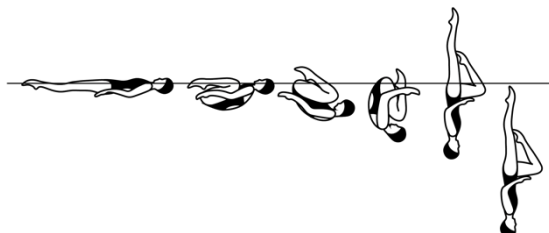
From a **Back Layout Position**, a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water. The trunk unrolls rapidly as the legs are straightened to assume a **Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and the shins. The legs are lowered rapidly symmetrically to **Split Position**. The legs are joined rapidly to resume **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the initial actions of the figure.



### 316 KIPNUS

1.4

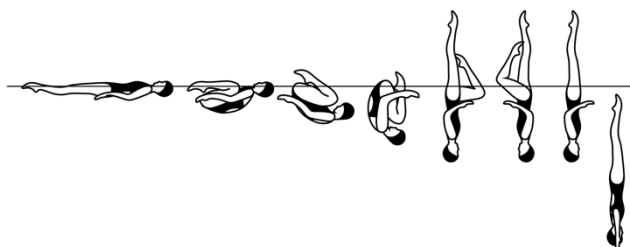
From a **Back Layout Position**, a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface. The trunk unrolls as the legs assume a **Bent Knee Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and the shins. A *Vertical Descent* is executed in a **Bent Knee Vertical Position**.



### 317 KIPNUS VARIANT

1.9

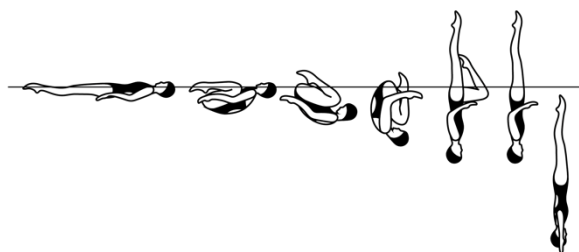
A Kipnus is executed to a **Bent Knee Vertical Position**. A *Full Twist* is executed to a **Vertical Position** as the bent knee is extended to meet the vertical leg. A *Vertical Descent* is executed.



### 318 KIP BENT KNEE

1.8

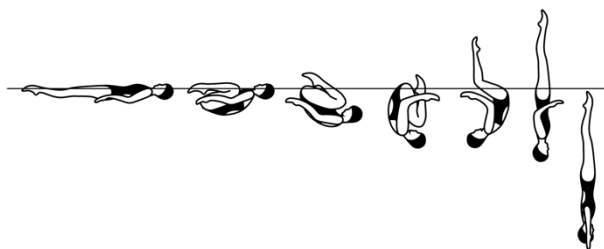
A Kipnus is executed to a **Bent Knee Vertical Position**. The bent knee is extended to a **Vertical Position**. A *Vertical Descent* is executed.



### 319 KIPSWIRL

1.7

From a **Back Layout Position**, a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water. As the trunk unrolls and the legs are straightened a 360° rotation is executed to assume a **Vertical Position**. A *Vertical Descent* is executed.



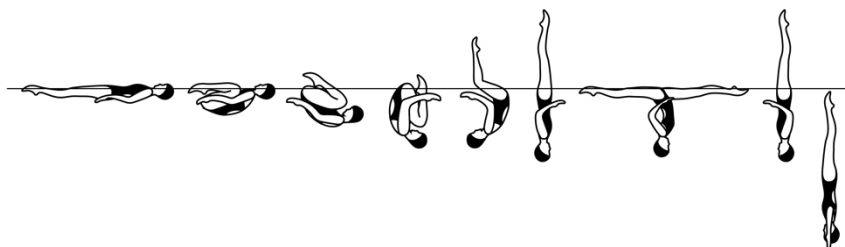
### 319c to 319f – See Appendix I

A Kipswirl is executed to **Vertical Position**. The designated *Twist* or *Spin* is executed.

### 320 KIPSWIRL SPLIT CLOSING 180°

2.3

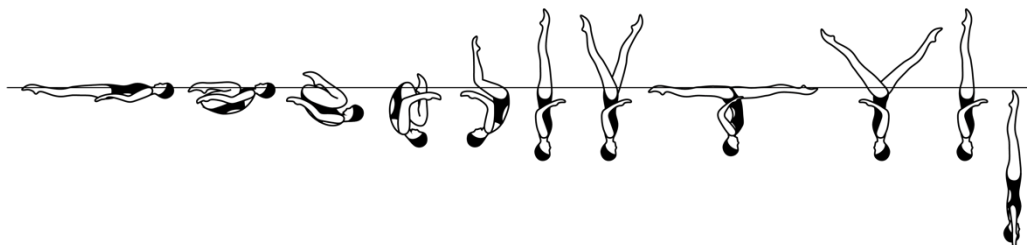
A Kipswirl is executed to the **Vertical Position**. The legs are lowered symmetrically to a **Split Position**. A rapid rotation of 180° is executed, as the legs symmetrically close to a **Vertical Position**. A *Vertical Descent* is executed.



### 321 KIPSWIRL SPLIT CLOSING 360°

2.5

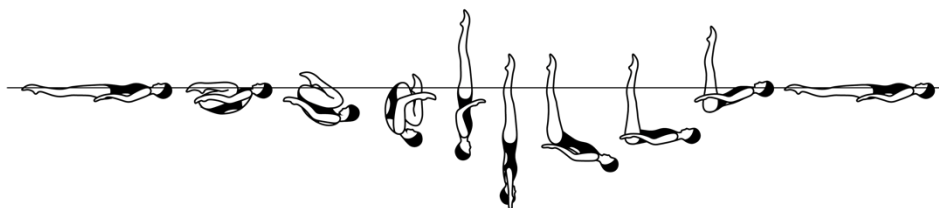
A Kipswirl is executed to the **Vertical Position**. The legs are lowered symmetrically to a **Split Position**. A rapid rotation of 360° is executed, as the legs symmetrically close to a **Vertical Position**. A *Vertical Descent* is executed.



### 322 ELEVATOR

2.5

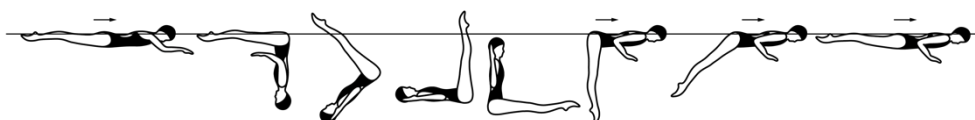
A Kip is executed to **Vertical Position**. A water level is established between the knees and ankles. The hips are piked as the trunk rises to assume a **Submerged Ballet Leg Double Position**. Maintaining this position, the body rises to a **Surface Ballet Leg Double Position**. The figure is completed as in Ballet Leg Double.



### 323 SOMERSAULT FRONT PIKE

1.4

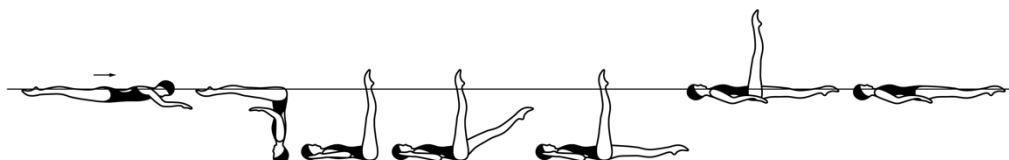
From a **Front Layout Position** a *Front Pike Position* is assumed. Followed by *Front Pike Position* to assume a **Submerged Ballet Leg Double Position**, and with continuous motion a **Front Pike Position** is maintained as the body continues to somersault forward around a lateral axis so that the hips replace the head at each quarter point of the revolution until the head and buttocks return to the surface. As the legs move upward to assume a **Front Layout Position**, the head, back and buttocks travel along the surface until hips occupy the same position as the head at the beginning of this action.



### 324 SOMERSUB

1.9

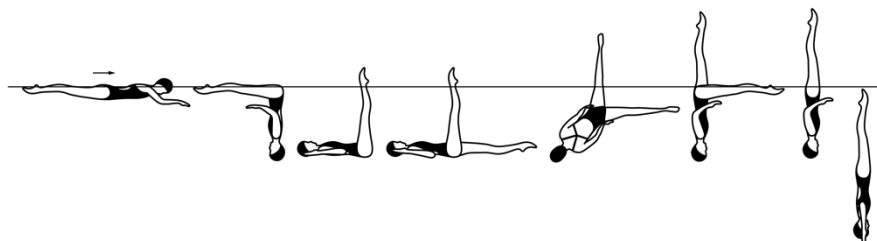
From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One leg is lowered to a **Submerged Ballet Leg Position**. Maintaining this position, the body rises vertically to a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



### 325 SUBALINA

2.2

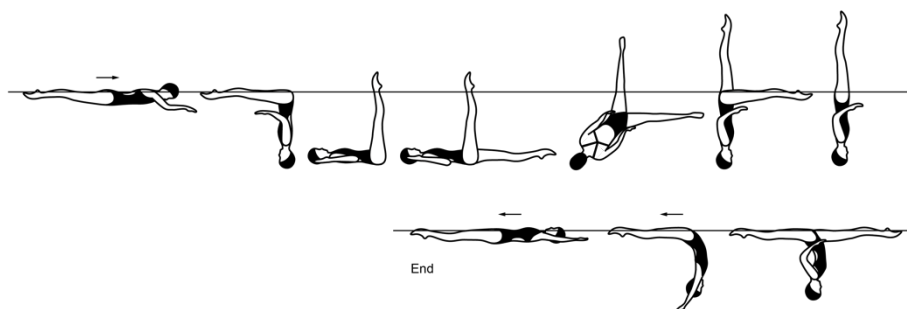
A Somersub is executed to a **Submerged Ballet Leg Position**. As the body rises a *Catalina Rotation* is executed. The horizontal leg is lifted to **Vertical Position**. A *Vertical Descent* is executed.



### 326 SUBILARC

2.8

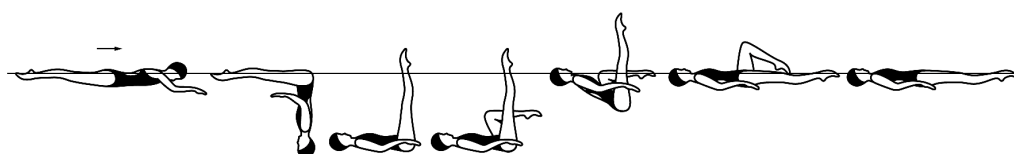
A Subalina is executed to a **Fishtail Position**. The horizontal leg is lifted in a 180° arc over the surface. As it passes the vertical leg, the vertical leg starts to move symmetrically in the opposite direction, and the legs reach a **Split Position** at the same time. A *Walkout Front* is executed.



### 327 BALLERINA

1.8

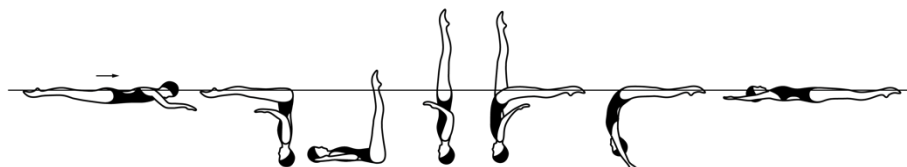
From a **Front Layout Position** a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One knee is bent to assume a **Submerged Flamingo Position**. Maintaining this position, the body rises to a **Surface Flamingo Position**. The ballet leg is lowered in a 90° arc to the surface as the other leg moves to assume a **Bent Knee Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



### 328 LAGOON

2.4

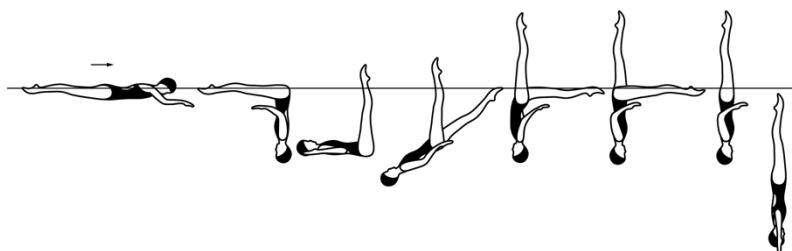
A Somersault Front Pike is executed to the **Submerged Ballet Leg Double Position**. Maintaining the vertical line of the legs, the hips are lifted as the trunk unrolls to assume a **Vertical Position**. One leg is lowered to a **Knight Position**. The vertical leg is lowered to assume a **Surface Arch Position**, with continuous motion a *Surface Arch to Back Layout Finish Action* is executed.



### 330 AURORA

2.3

From a **Front Layout Position** a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One leg rises vertically as the other moves along the surface to a **Knight Position**. The body rotates 180° to assume a **Fishtail Position**. The horizontal leg is lifted to **Vertical Position**. A *Vertical Descent* is executed.



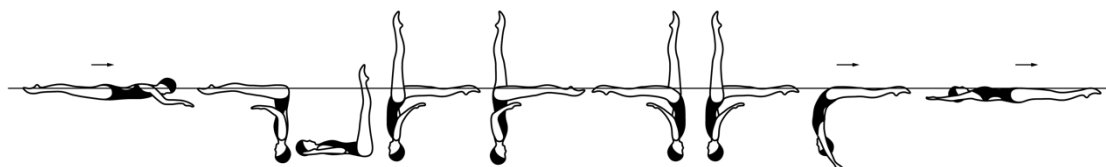
### 330a, 330c to 330g - See Appendix I

An Aurora is executed to **Vertical Position**. The designated *Twist* or *Spin* is executed.

### 331 AURORA OPEN 180°

3.0

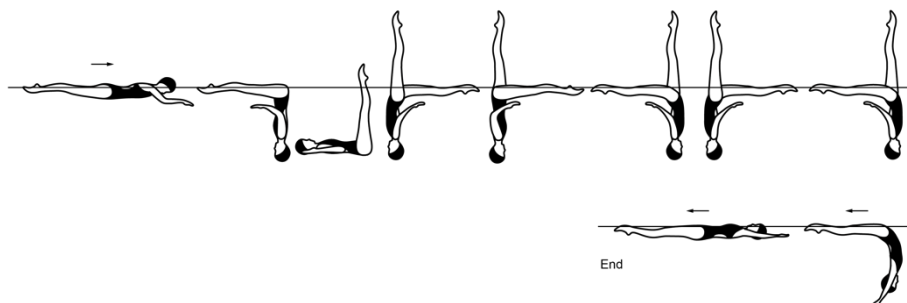
An Aurora is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and accelerating speed, the body maintains this position as an additional 180° rotation is executed in the same direction. The vertical leg is lowered to a **Surface Arch Position**. An *Arch to Back Layout Finish Action* is executed.



### 332 AURORA OPEN 360°

3.2

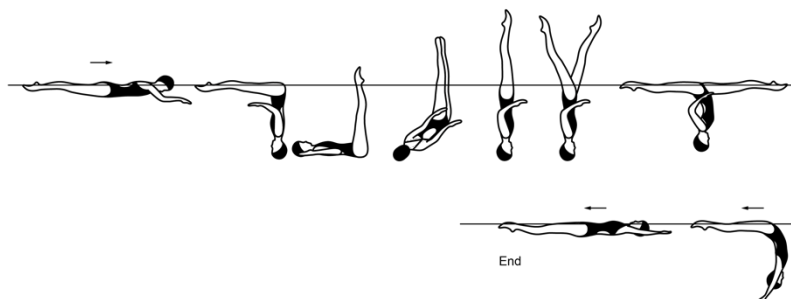
An Aurora is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and accelerating speed, the body maintains this position as an additional 360° rotation is executed in the same direction. The vertical leg is lowered to a **Surface Arch Position**. An *Arch to Back Layout Finish Action* is executed.



### 335 GAVIATA

2.3

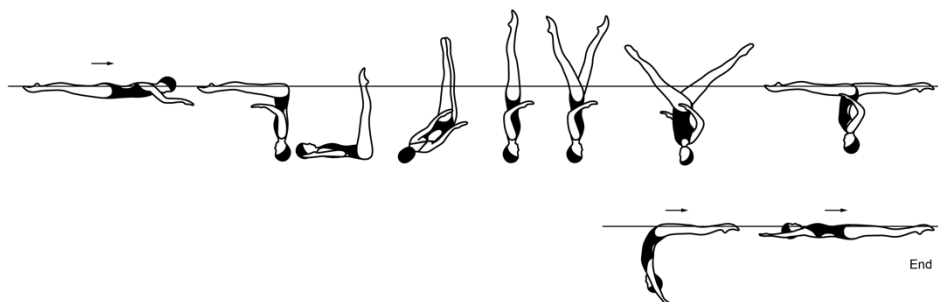
From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. A rising double leg *Catalina Rotation* is executed to a **Vertical Position**. The legs open symmetrically to a **Split Position**. A *Walkout Front* is executed.



### 336 GAVIATA OPEN 180°

2.4

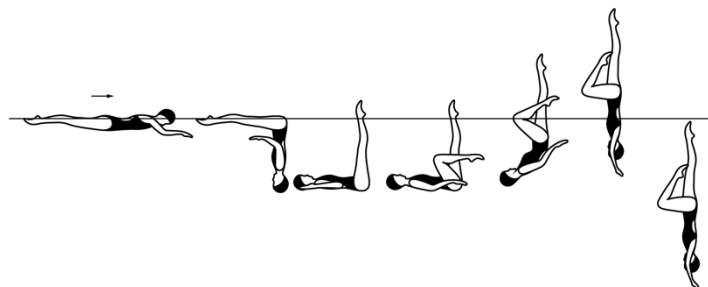
A Gaviata is initiated to a **Vertical Position**. Continuing in the same direction, the legs open symmetrically during a 180° rotation to a **Split Position**. A *Walkout Front* is executed.



## 342 HERON

1.9

From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One leg is bent with the shin parallel to the surface and the mid-calf opposite the vertical leg, as the trunk moves toward the legs. A *Thrust* is executed to a **Bent Knee Vertical Position**, with the foot of the bent leg moving simultaneously to the inside of the vertical leg during the rise. A *Vertical Descent* is executed in a **Bent Knee Vertical Position** at the same tempo as the *Thrust*.



### 342c HERON TWIRL

2.3

A Heron is executed to a **Bent Knee Vertical Position**. A *Twirl* is performed in a **Bent Knee Vertical Position** to complete the figure. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

### 342d to 342f - See Appendix I

A Heron is executed to a **Bent Knee Vertical Position**. The designated *Spin* is performed in a **Bent Knee Vertical Position** to complete the figure, at the same tempo as the *Thrust*.

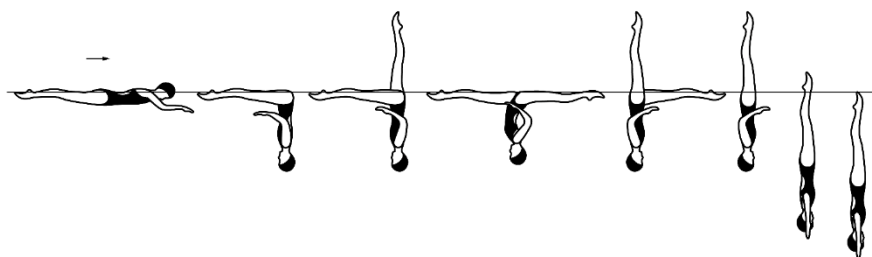
### 342h and 342i - See Appendix I

A Heron is executed to a **Bent Knee Vertical Position**. A *Vertical Descent* in a **Bent Knee Vertical Position** is executed to ankle level, at the same tempo as the *Thrust*. The designated *ascending Spin* is performed in a **Bent Knee Vertical Position** as the same tempo as prior to the *Thrust*. A *Vertical Descent* is executed in a **Bent Knee Vertical Position** at the same tempo as the *Thrust*.

## 343 BUTTERFLY

2.5

From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. The horizontal leg is rapidly lifted through an arc of 180° as the vertical leg is lowered to assume a **Split Position**, without hesitating a hip rotation of 180° is executed as the front leg is raised to assume a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position** at the same tempo as the initial actions of the figure. A *Vertical Descent* is executed.

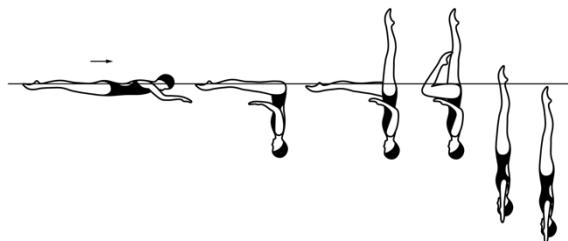




### 344 NEPTUNUS

1.7

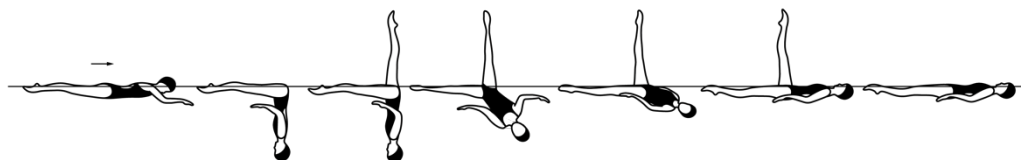
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. The horizontal leg is bent to assume a **Bent Knee Vertical Position**. A *Vertical Descent* is executed as the bent knee is extended to meet the vertical leg as the ankles submerge.



### 345 CATALINA REVERSE

2.1

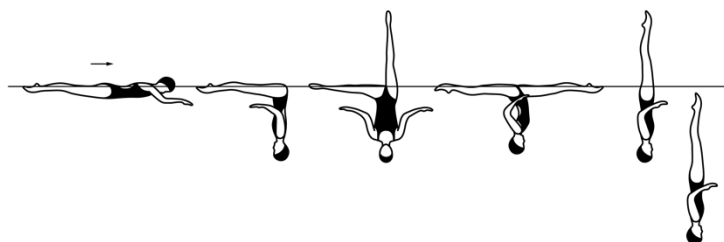
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. A *Catalina Reverse Rotation* is executed. The *Ballet Leg* is lowered.



### 346 SIDE FISHTAIL SPLIT

2.0

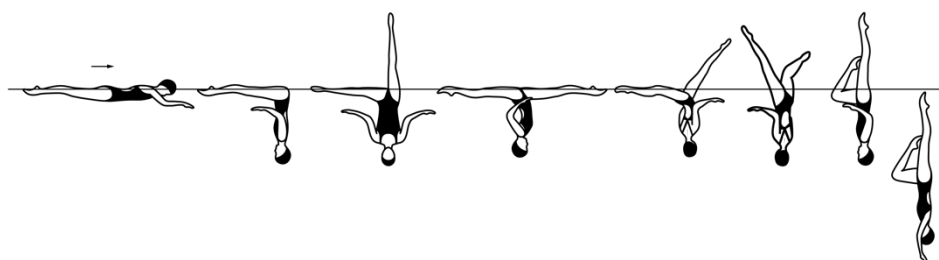
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to vertical as the body rotates 90° on its longitudinal axis to assume a **Side Fishtail Position**, and with continuous motion another 90° rotation is executed in the same direction as the vertical leg lowers to assume a **Split Position**. The legs are lifted to **Vertical Position**. A *Vertical Descent* is executed.



### 347 MINERVA

2.0

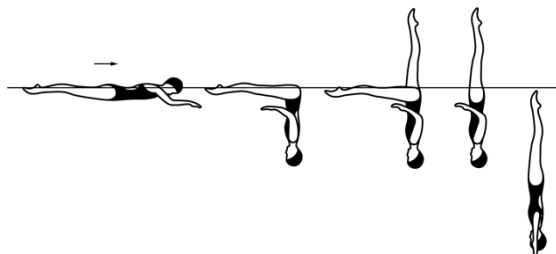
A Side Fishtail Split is executed to a **Split Position**. During an additional 180° rotation in the same direction, the front leg is lifted to vertical as the back leg bends to an angle of 90° or less with the thigh and shin remaining at the surface as it moves through to a **Bent Knee Vertical Position**. A *Vertical Descent* is executed in a **Bent Knee Vertical Position**.



### 348 TOWER

1.9

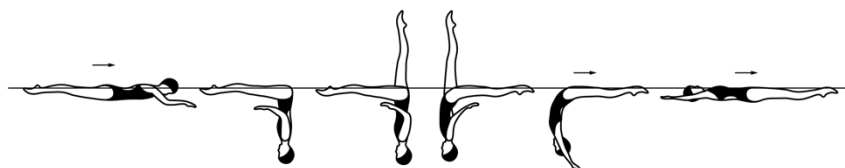
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.



### 349 BELUGA

2.1

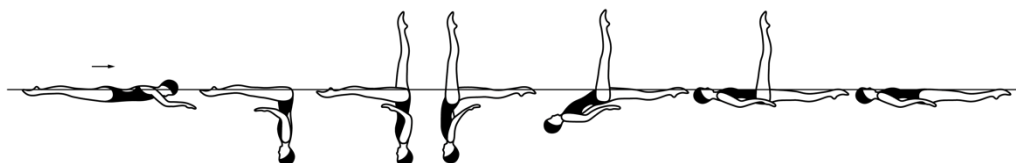
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of  $180^{\circ}$  at the surface to a **Knight Position**. The vertical leg is lowered to a **Surface Arch Position**. An *Arch to Back Layout Finish Action* is executed.



### 350 DALECARLIA

2.6

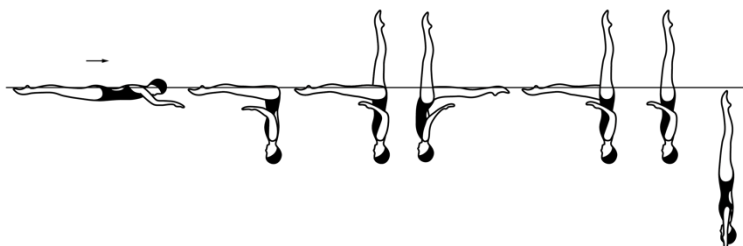
From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. Maintaining the angle between the legs, the horizontal leg moves to vertical as the vertical leg simultaneously continues its arc to the surface to assume a **Knight Position**. Without moving the legs, the trunk straightens as it rises to a **Surface Ballet Leg Position**. The *Ballet Leg is lowered*.



### 351 JUPITER

2.8

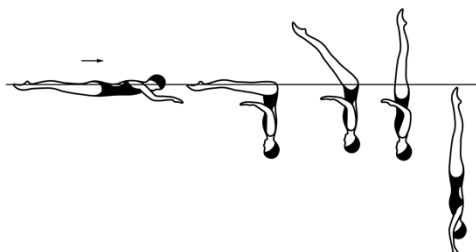
A Dalecarlia is executed to a **Knight Position**. Maintaining the vertical alignment of the body, the horizontal leg is moved in a  $180^{\circ}$  arc at the surface of the water to a **Fishtail Position**. The horizontal leg is lifted to the **Vertical Position**. A *Vertical Descent* is executed.



### 355 PORPOISE

1.8

From a **Front Layout Position**, a *Front Pike Position* is assumed. The legs are lifted to **Vertical Position**. A *Vertical Descent* is executed.



355a to 355g plus 355j - See Appendix I

A Porpoise is executed to **Vertical Position**. The designated *Twist* or *Spin* is executed.

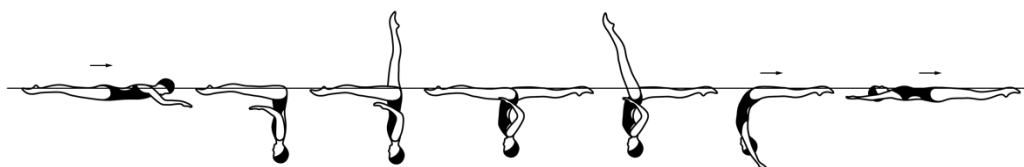
355h and 355i - See Appendix I

A Porpoise is executed to **Vertical Position**. A *Vertical Descent* is executed to ankle level. The designated *Ascending Spin* is executed.

### 360 WALKOVER FRONT

1.9

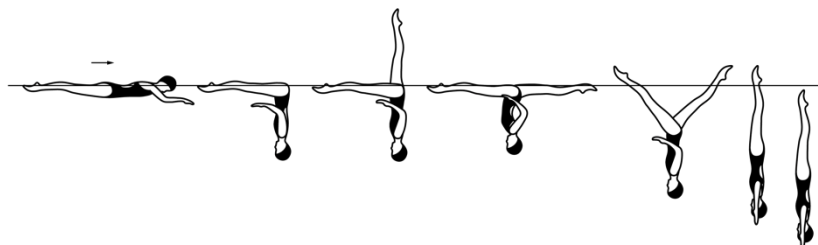
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted in a 180° arc over the surface to a **Split Position**. A *Walkout Front* is executed.



### 361 PRAWN

1.5

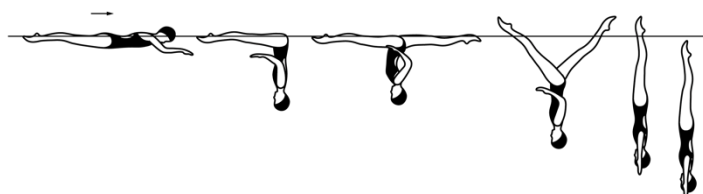
From a **Front Layout Position**, a Walkover Front is executed to the **Split Position**. The legs join to assume a **Vertical Position** at ankle level. A *Vertical Descent* is executed.



### 362 SURFACE PRAWN

1.3

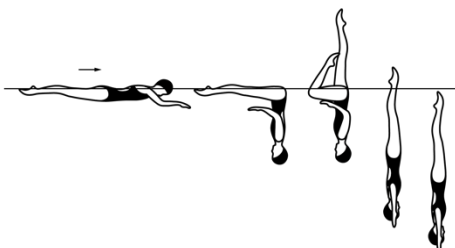
From a **Front Layout Position**, a *Front Pike Position* is assumed. One foot is moved in horizontal arc of  $180^\circ$  at the surface to a **Split Position**. The legs are joined to assume a **Vertical Position** at the ankles. A *Vertical Descent* is executed.



### 363 WATER DROP

1.5

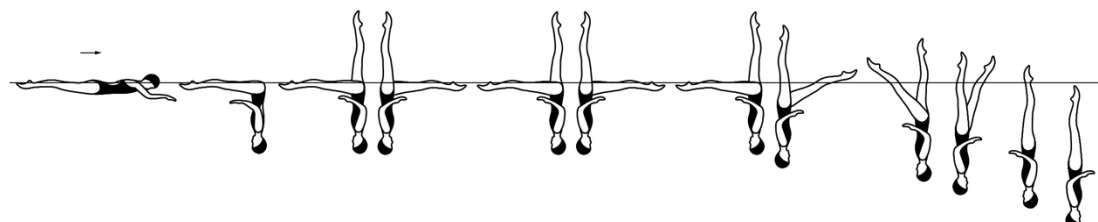
From a **Front Layout Position**, a *Front Pike Position* is assumed. The legs are lifted simultaneously to a **Bent Knee Vertical Position**. A  $180^\circ$  Spin is executed as the bent knee is extended to a **Vertical Position** before the ankles reach the surface of the water.



### 364 WHIRLWIND

2.7

From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. Maintaining a **Fishtail Position**, with the horizontal leg leading toward the vertical leg, two rapid rotations ( $720^\circ$ ) are executed. Continuing in the same direction, the horizontal leg is lifted to a **Vertical Position** as a *Continuous Spin  $720^\circ$*  is executed.

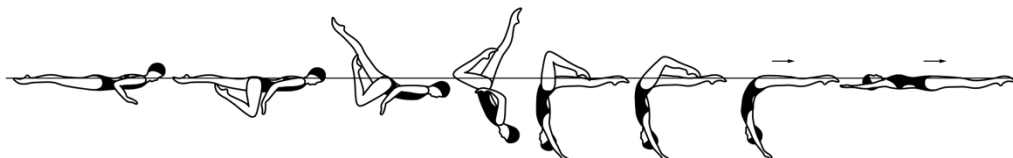


## APPENDIX IV - CATEGORY IV

### 401 SWORDFISH

2.0

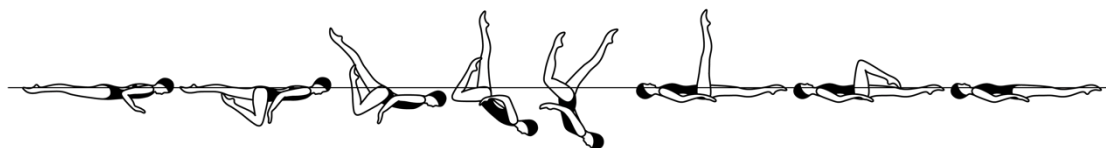
From a **Front Layout Position**, a **Bent Knee Position** is assumed. The back arches more as the extended leg is lifted in a 180° arc over the surface to assume a **Bent Knee Surface Arch Position**. The bent knee is straightened to assume a **Surface Arch Position**, and with continuous motion, an *Arch to Back Layout Finish Action* is executed.



### 402 SWORDASUB

2.3

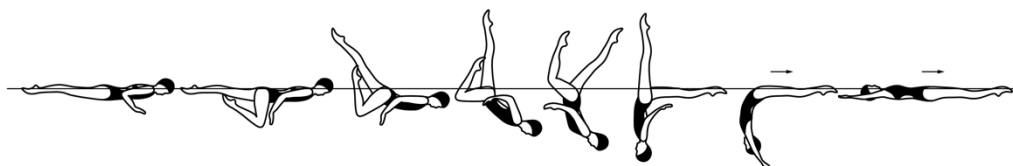
From a **Front Layout Position** a **Bent Knee Position** is assumed. The back arches more as the extended leg is lifted in a 180° arc over the surface. As the extended leg passes vertical, the bent leg straightens with the foot following a vertical line through the hips as the body assumes a **Surface Ballet Leg Position**. The face and the foot of the extended leg reach the surface simultaneously. The *Ballet Leg* is lowered.



### 403 SWORDTAIL

2.3

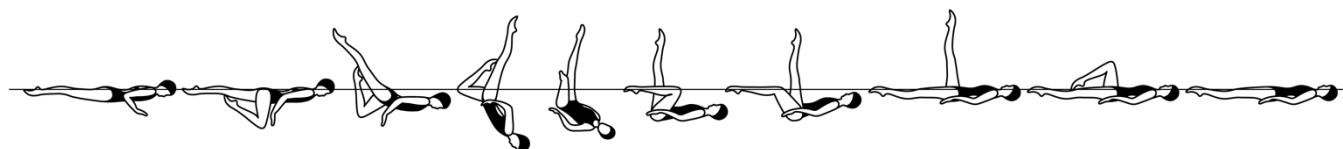
From a **Front Layout Position** the **Bent Knee Position** is assumed. The back arches more as the extended leg is lifted in an arc of 180° over the surface of the water. As the extended leg passes vertical, the bent leg straightens with the foot following a vertical line to assume a **Knight Position**. The vertical leg is lowered to a **Surface Arch Position**. An *Arch to Back Layout Finish Action* is executed.



### 405 SWORDALINA

2.4

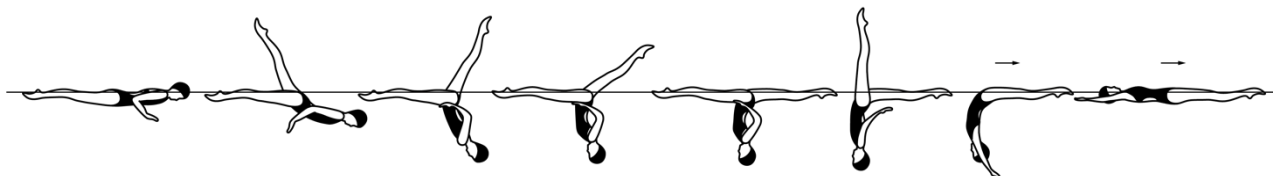
From a **Front Layout Position** a **Bent Knee Position** is assumed. The back arches as the extended leg describes an arc over the surface until the foot is directly over the head. The hips rotate 180° as the trunk rises, with minimal lateral movement, to a **Submerged Flamingo Position**. As the body rises, the bent leg is straightened to assume a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



#### 406 SWORDFISH STRAIGHT LEG

2.0

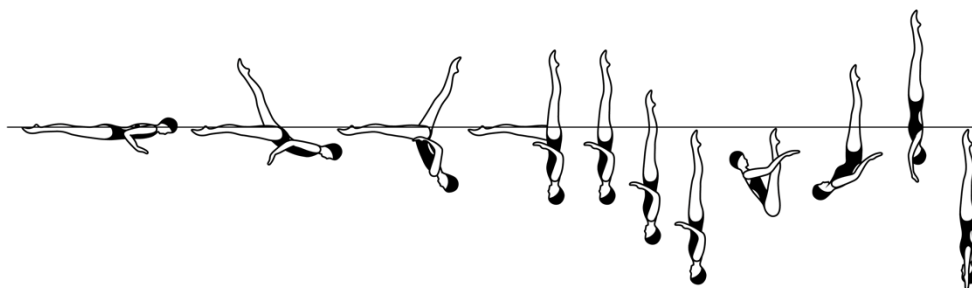
From a **Front Layout Position**, the back arches as one leg is lifted in a 180° arc over the surface to a **Split Position**. A *Walkout Front* is executed.



#### 410 HIGHTOWER

3.4

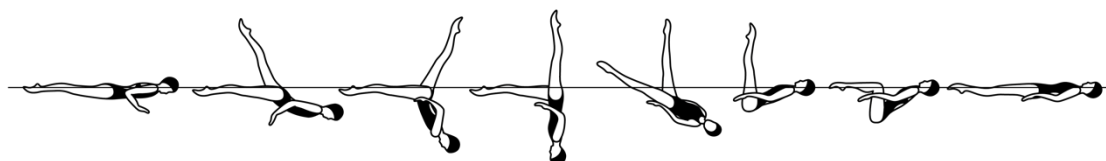
A Swordfish Straight Leg is executed until the foot of the lifting leg is directly over the head. The body is straightened to a **Fishtail Position**, assuming vertical midway between the former vertical line through the hips and the former vertical line through the foot and the head. The horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed until toes are submerged. Maintaining the vertical line of the legs, the hips are piked as the trunk rises to assume a submerged **Back Pike Position**. A *Thrust* is executed to a **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*.



#### 413 ALBA

2.7

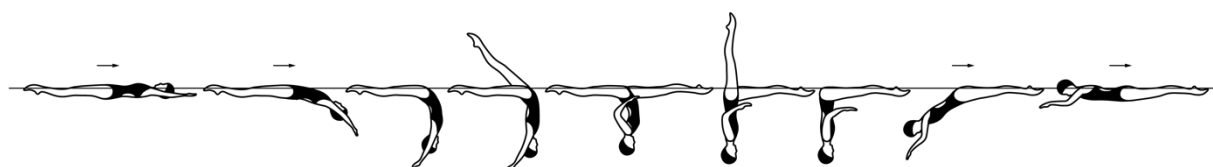
A Hightower is executed to a **Fishtail Position**. A *Catalina Reverse Rotation* is executed as the horizontal leg is lifted, with minimum lateral movement, to assume a **Surface Ballet Leg Double Position**. The legs are bent to assume a **Tub Position**. The knees are straightened to resume a **Back Layout Position**.



#### 420 WALKOVER BACK

1.9

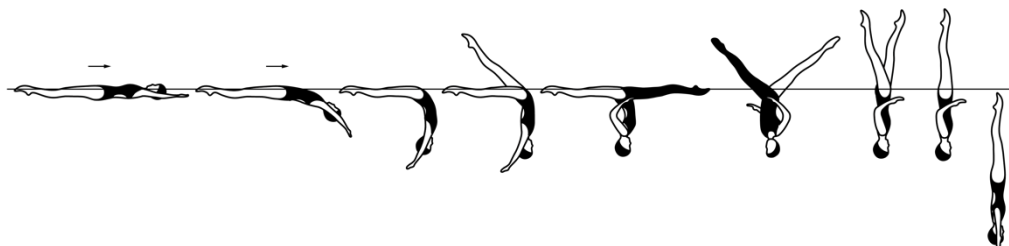
With the head leading a *Dolphin* is initiated. The hips, legs and feet continue to move along the surface as the back is arched more to assume a **Surface Arch Position**. One leg is lifted in a 180° arc over the surface to a **Split Position**. A *Walkout Back* is executed.



## 421 WALKOVER BACK CLOSING 360°

2.2

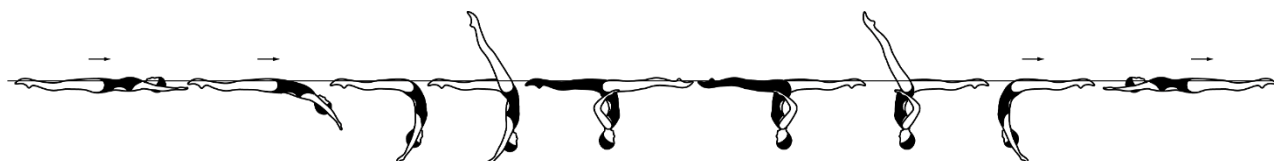
A Walkover Back is executed to a **Split Position**. With continuous motion a rotation of 360° is executed as the legs are symmetrically lifted and closed to a **Vertical Position**. A *Vertical Descent* is executed.



## 423 ARIANA

2.2

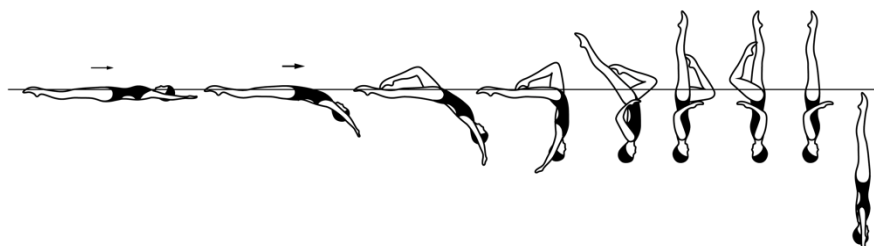
A Walkover Back is executed to a **Split Position**. Maintaining the relative position of the legs to the surface, the hips rotate 180°. A *Walkout Front* is executed.



## 435 NOVA

2.2

With the head leading a *Dolphin* is initiated until the hips are about to submerge. The hips, legs and feet continue to move along the surface as the back is arched more as one knee is bent to assume a **Bent Knee Surface Arch Position**. The legs are lifted to a **Bent Knee Vertical Position**. A *Full Twist* is executed as the bent leg is extended to meet the vertical leg. A *Vertical Descent* is executed.



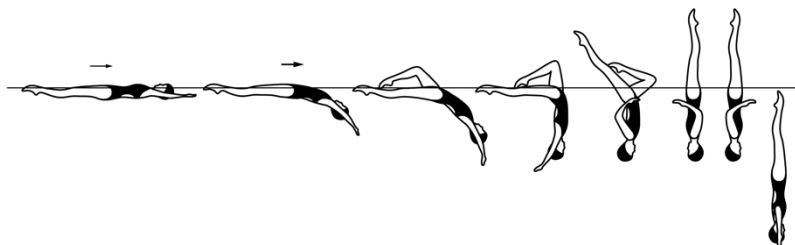
## 435c to 435g - See Appendix I

A Nova is executed to completion of the *Full Twist*. The designated *Twist* or *Spin* is executed.

## 436 CYCLONE

2.4

A Nova is executed to a **Bent Knee Surface Arch Position**. The legs are simultaneously lifted to a **Vertical Position** as a *Twirl* is executed. A *Half Twist* in the opposite direction is executed. A *Vertical Descent* is executed.



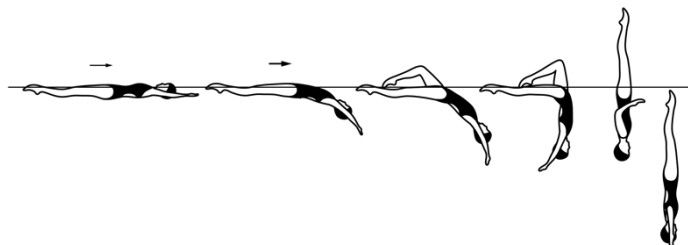
436c, 436d, 436e, and 436f – See Appendix I

A Cyclone is executed until the *half Twist* in the opposite direction. The designated *Twist* or *Spin* is executed.

## 437 OCEANEA

2.1

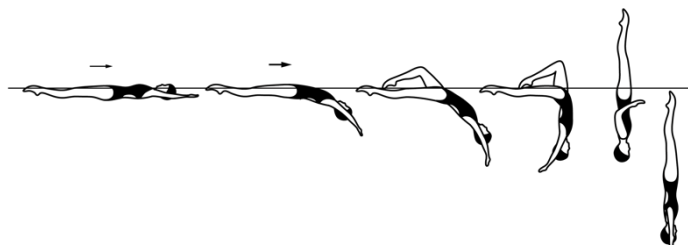
A Nova is executed to a **Bent Knee Surface Arch Position**. The horizontal leg is lifted to the vertical as the bent knee is extended to assume a **Vertical Position**. A *Continuous Spin* of  $720^\circ$  (2 rotations) is executed.



## 439 OCEANITA

1.8

A Nova is executed to a **Bent Knee Surface Arch Position**. The horizontal leg is lifted to the vertical as the bent knee is extended to assume a **Vertical Position**. A *Vertical Descent* is executed.

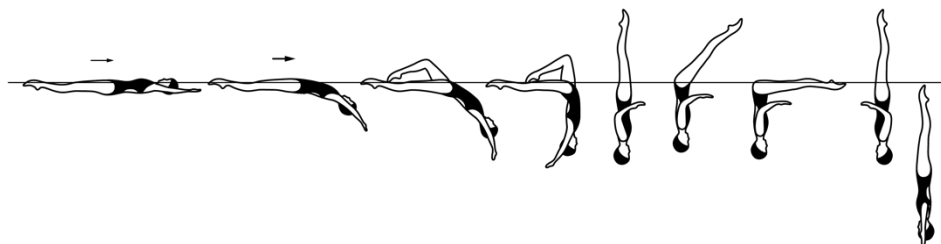




440 IPANEMA

3.0

A Nova is executed to the **Bent Knee Surface Arch Position**. The horizontal leg is lifted as the bent knee 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 lift to a **Vertical Position**. A *Vertical Descent* is executed at the tempo of the rest of the figure.



## APPENDIX V

### FINA FIGURE GROUPS 2017-2021

#### SENIOR AND JUNIOR

##### COMPULSORY:

1	<b>308i</b>	Barracuda Airborne Split Spin Up 360°	<b>3.3</b>
2	<b>355g</b>	Porpoise Twist Spin	<b>2.5</b>

#### OPTIONAL GROUPS

Group 1			
3	<b>154j-2</b>	London Combined Spin 720°	<b>2.9</b>
4	<b>330c</b>	Aurora Twirl	<b>2.8</b>
Group 2			
3	<b>364</b>	Whirlwind	<b>2.7</b>
4	<b>343</b>	Butterfly	<b>2.5</b>
Group 3			
3	<b>320</b>	Kipswirl Split Closing 180°	<b>2.3</b>
4	<b>440</b>	Ipanema	<b>3.0</b>

### AGE GROUP 13-14-15

#### COMPULSORY:

1	<b>423</b>	Ariana	<b>2.2</b>
2	<b>143</b>	Rio	<b>3.1</b>

#### OPTIONAL GROUPS

Group 1			
3	<b>351</b>	Jupiter	<b>2.8</b>
4	<b>437</b>	Oceanea	<b>2.1</b>
Group 2			
3	<b>240a</b>	Albatross Half Twist	<b>2.2</b>
4	<b>403</b>	Swordtail	<b>2.3</b>
Group 3			
3	<b>355f</b>	Porpoise Continuous Spin 720°	<b>2.1</b>
4	<b>315</b>	Seagull	<b>2.1</b>

## AGE GROUP 12 AND UNDER

### COMPULSORY:

1	106	Straight Ballet Leg	1.6
2	301	Barracuda	1.9

### OPTIONAL GROUPS

<b>Group 1</b>			
3	420	Walkover Back	1.9
4	327	Ballerina	1.8
<b>Group 2</b>			
3	311	Kip	1.6
4	401	Swordfish	2.0
<b>Group 3</b>			
3	226	Swan	2.1
4	363	Water Drop	1.5

## APPENDIX VI

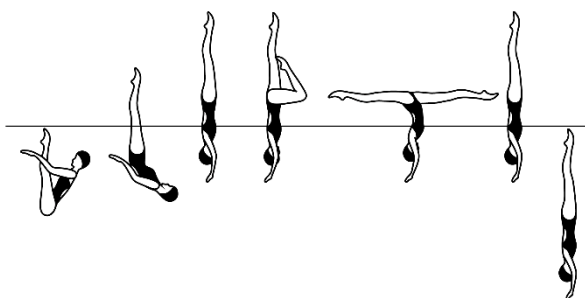
### FINA REQUIRED ELEMENTS FOR TECHNICAL ROUTINES

#### GENERAL REQUIREMENTS

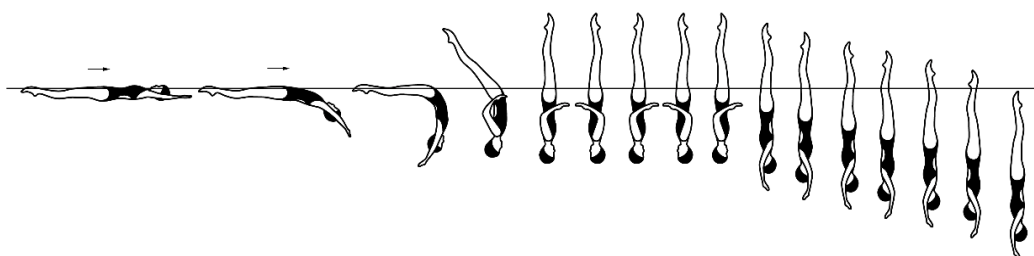
1. In World Junior Championships, Required Elements for Junior Categories are used.
2. Unless otherwise specified in the description of an element:
  - All figures or components thereof shall be executed according to the requirements described in appendices II-IV.
  - All elements shall be executed high and controlled, in uniform motion with each section clearly defined.
  - When a mistake occurs in required elements including a continuous spin, AS11.2 will be applied.
3. Required Elements #1 - #5 shall be judged within the Elements score.
4. Required Elements #1 - #5 are to be performed in the order listed.
  - It is strongly recommended, for clarity of judgment that Required Elements #1 - #5 are separated by other content.
5. For Solo, Duet, Mixed Duet only, Required Elements #1 - #5 shall be performed parallel to the sides of the pool where the panels of judges are seated.
6. Time limits as in AS 14.1.

#### SENIOR SOLO REQUIRED ELEMENTS

1. Starting in 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 lowered rapidly to a **Bent Knee Vertical Position** and as the vertical leg is lowered forward, the bent knee is extended to assume an **Airborne Split Position** and maintaining maximum height the legs are lifted symmetrically to a **Vertical Position**, followed by a *Vertical Descent*. All movements are executed rapidly. [DD 2.7]

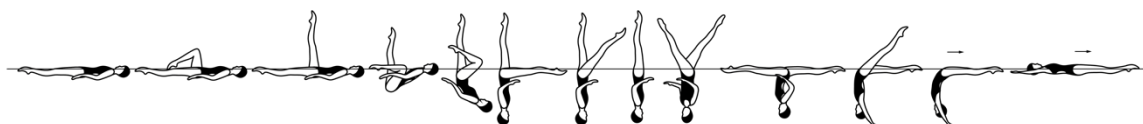


2. A *Dolphin* is initiated, and the back continues to arch to assume a **Surface Arch Position**. The legs are lifted to a **Vertical Position**. Two *Full Twists* (720°) are executed, and continuing in the same direction a *Continuous Spin* 1080° (3 rotations) executed. [DD 3.4]

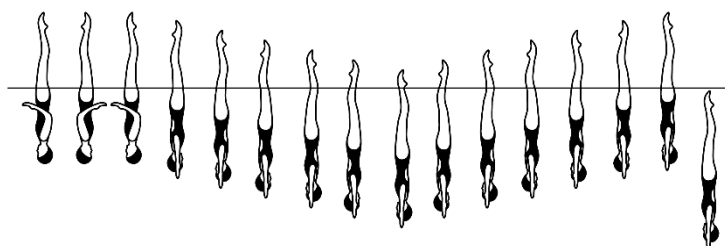


3. 141 - Stingray

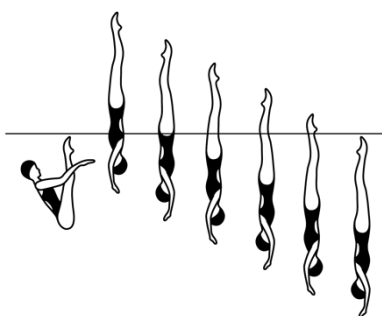
i. A Flamingo is executed to a **Surface Flamingo Position**, travelling head first. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves with the knee at the surface to assume a **Fishtail Position**. The horizontal leg is lifted in an arc over the surface. As it passes the vertical leg which moves symmetrically, a 180° rotation is started and is completed as a **Split Position** is assumed. A *Walkout Front* is executed. [DD 3.2]



4. Starting in a **Vertical Position** a *Full Twist* is executed followed by a *Combined Spin of 1080°* (3 rotations + 3 rotations). [DD 2.7]

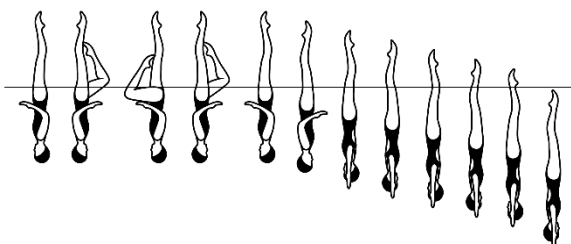


5. Starting in a submerged **Back Pike Position** with the legs perpendicular to the surface, a *Barracuda Continuous Spin 720°* (2 rotations) is executed. [DD 2.3]

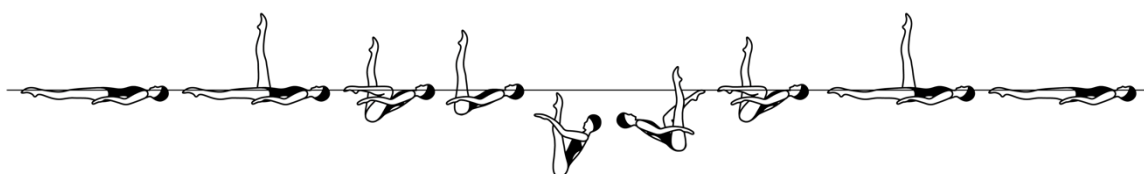


## SENIOR DUET REQUIRED ELEMENTS

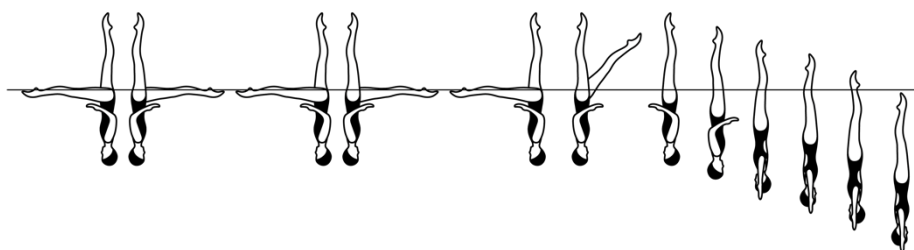
1. Starting in a **Vertical Position**, a *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction another *Full Twist* is executed, as the bent knee is extended to a **Vertical Position**. A *Continuous Spin* of  $1080^\circ$  is executed. (3 rotations). [DD 2.3]



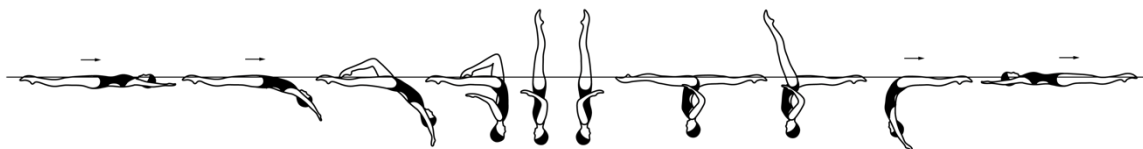
2. From a **Back Layout Position** a straight leg is lifted to a **Ballet Leg Position**. The shin of the horizontal leg is drawn along the surface to assume a **Surface Flamingo Position**. The bent knee is straightened to a **Surface Ballet Leg Double Position**. Maintaining the legs vertical, the body submerges to a **Submerged Back Pike Position** until the feet are just below the surface. Executing a  $360^\circ$  rotation the body rises to the surface simultaneously lowering one leg with foot at the surface to assume a **Surface Flamingo Position**. The horizontal leg is straightened horizontally to a **Ballet Leg Position**. The vertical leg is lowered straight to a **Back Layout Position**. Head first travel is allowed during the Ballet Leg sequence. [DD 2.9]



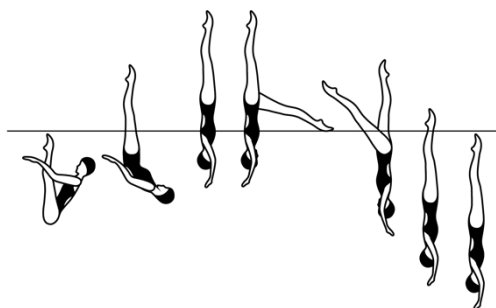
3. Starting and maintaining a **Fishtail Position**, with the horizontal leg leading toward the vertical leg, 2 rapid rotations ( $720^\circ$ ) are executed. Continuing in the same direction and same speed, a rapid *Full Twist* is executed as the horizontal leg is lifted to a **Vertical Position**. A *Continuous Spin*  $720^\circ$  is executed. [DD 2.8]



4. A Cyclone is executed to the **Vertical Position**. A *Half Twist* is executed. Continuing in the same direction an additional rotation of  $180^\circ$  is executed as the legs are symmetrically opened to assume a **Split Position**. A *Walkout Front* is executed. [DD 3.0]



5. Starting in 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 a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position** as a *Spin 360°* is executed. [DD 2.5]

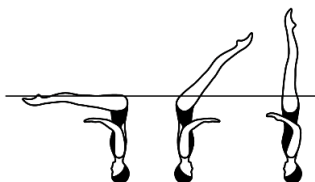


6. The routine must contain a lift, jump or throw, this can be placed anywhere in the routine.
7. With the exception of the deck work, entry and the lift, jump or throw, all elements required and supplementary must be performed simultaneously and facing the same direction. Mirror actions are not permitted.



## SENIOR MIXED DUET REQUIRED ELEMENTS

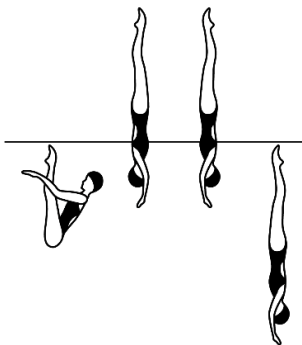
1. From **Front Pike Position** the legs are lifted to **Vertical Position** as a rotation of 360° is executed. [DD 1.5]



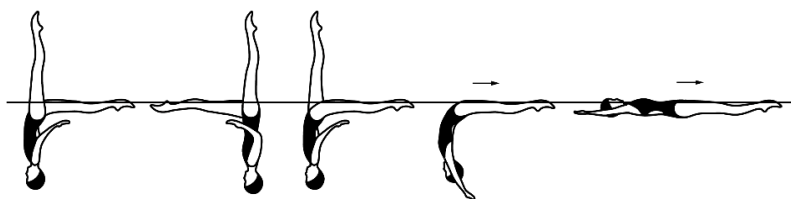
2. Ballet leg Sequence: A *Ballet Leg* is assumed followed by a rapid exchange to assume the *opposite Ballet Leg* as the vertical leg is lowered straight to horizontal. The horizontal leg is bent to assume a **Surface Flamingo Position**. The bent leg is straightened to a **Ballet Leg Double Position**. Maintaining the **Ballet Leg Double Position**, a rotation of 360° is executed. Travelling head first until the **Ballet Leg Double Position** is assumed. [DD 2.5]



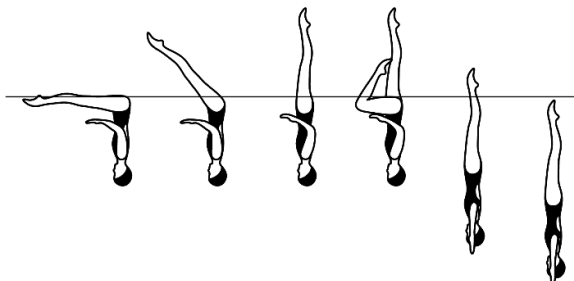
3. From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a Barracuda Twirl is executed. [DD 2.4]



4. From a **Knight Position**, maintaining the vertical alignment of the body, the horizontal leg is moved in a 180° arc at the surface of the water to assume a **Fishtail Position**. Maintaining the angle between the legs, the horizontal leg moves to vertical as the vertical leg simultaneously continues its arc to the surface to assume a **Knight Position**. The vertical leg is lowered to assume a **Surface Arch Position**, with continuous motion a surface *arch to back layout finish action* is executed. [DD 2.2]



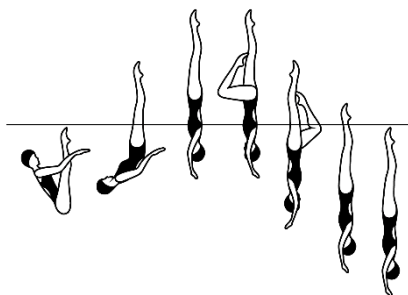
5. From a **Front Pike Position** the legs are lifted to a **Vertical Position** -A *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**, followed by a *Continuous Spin of 720° (2 rotations)* as the bent knee is joined to a **Vertical Position**. [DD 2.3]



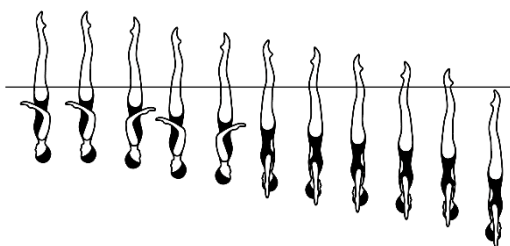
6. The routine must contain only one lift, jump, or throw, which can be placed anywhere in the routine.
7. The routine must contain at least one connected action, which can be placed anywhere in the routine. Connected Action: the swimmers must be touching in some manner during the performance.
8. Required Elements #1 - #5 must be performed simultaneously and facing the same direction.

## SENIOR TEAM REQUIRED ELEMENTS

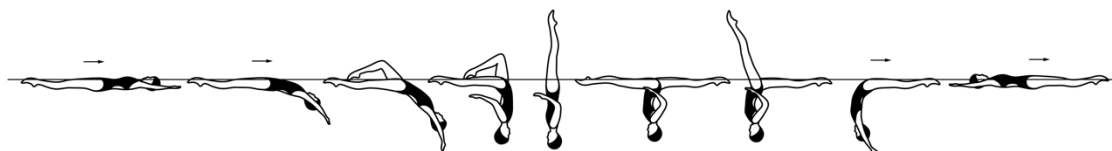
1. Starting in a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is lowered to a **Bent Knee Vertical Position**. A rapid  $360^\circ$  *Spin* is executed as the bent knee is extended to a **Vertical Position**. [DD 2.5]



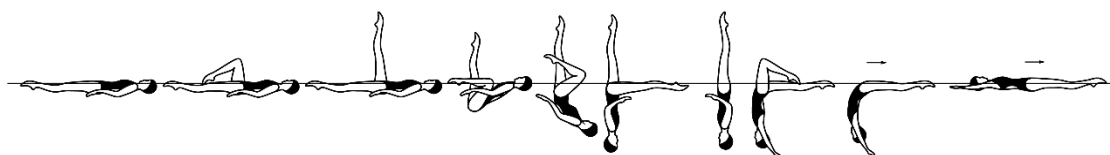
2. From **Vertical Position**, a *Full Twist* is executed, followed by a *Continuous Spin*  $1440^\circ$  (4 rotations). [DD 2.2]



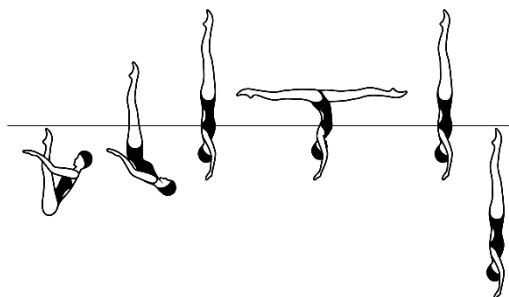
3. A *Cyclone* is executed to a **Vertical Position**, the legs are symmetrically lowered to a **Split Position**. A *Walkover Front* is executed. [DD 2.6]



4. Manta Ray Hybrid: A Flamingo is executed to a **Surface Flamingo Position**, travelling head first. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves with the knee at the surface to assume a **Fishtail Position**. The horizontal leg is lifted rapidly to a **Vertical Position**, as the body rotates 180°. The direction of the 180 rotation is closing into the vertical leg. *(Note: A right flamingo start requires the right shoulder back during the 180° rotation and a left flamingo start requires the left 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. [DD 3.1]



- 5.** From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a Barracuda Airborne Split is executed. [DD 2.5]

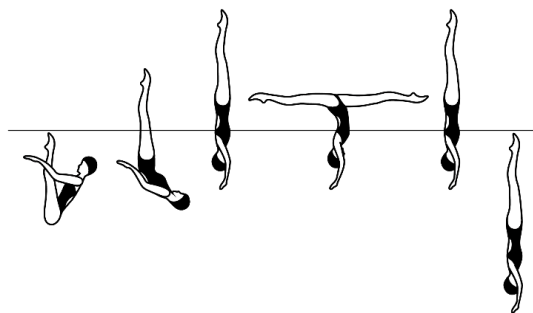


6. The routine must contain only two highlight moves: one using all team members, and one where the swimmers are divided into two subgroups and who perform identical simultaneous acrobatic movements. These may be placed anywhere in the routine. Acrobatic movements: A general term for jumps, throws, lifts, stacks, platforms, etc., which are performed as spectacular gymnastic feats and/or risky actions, and are mostly achieved with assistance from other swimmer(s).
7. The routine must contain a Cadence Action with either arms, legs or both. This may be placed anywhere in the routine. 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
8. At least one circle and at least one straight line must be included in the routine.

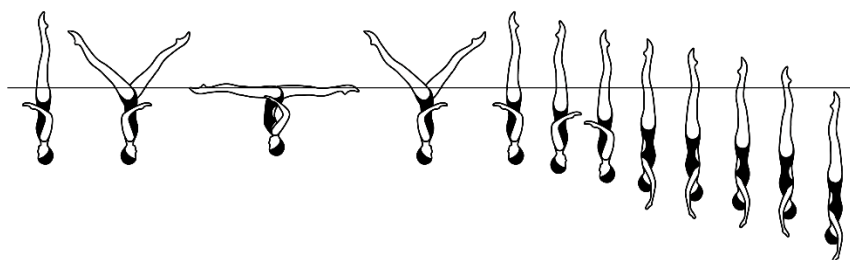
9. With exception of the deck work, entry, the Acrobatic movements and the Cadence Action, all elements – required and supplementary – must be performed simultaneously and facing the same direction by all team members. Variations in propulsion and direction facing are permitted only during underwater pattern changes and underwater actions and making and finishing a circle. Mirror actions are not permitted with the exception of the circle.

## JUNIOR SOLO REQUIRED ELEMENTS

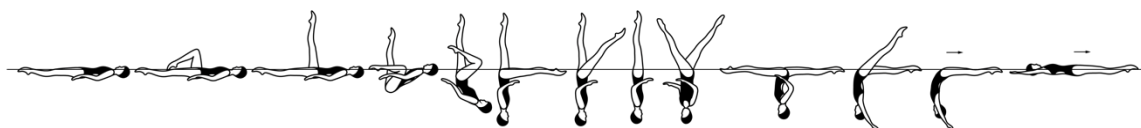
1. Starting in a **Submerged Back Pike Position** with the legs perpendicular to the surface, a Barracuda Airborne Split is executed. [DD 2.5]



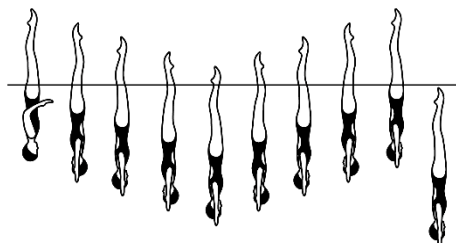
2. Starting in a **Vertical Position**, the body rotates 360° as the legs are lowered symmetrically to assume a **Split Position**. Continuing in the same direction an additional rotation of 360° is completed as the legs are raised symmetrically to assume a **Vertical Position**. Followed by a *Continuous Spin 1080° (3)* in the same direction. [DD 2.5]



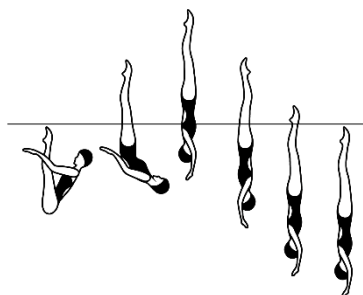
3. 141 - Stingray  
A Flamingo is executed to a **Surface Flamingo Position**, travelling head first. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves with the knee at the surface to assume a **Fishtail Position**. The horizontal leg is lifted in an arc over the surface. As it passes the vertical leg which moves symmetrically, a 180° rotation is started and is completed as a **Split Position** is assumed. A *Walkout Front* is executed. [DD 3.2]



4. Starting in a **Vertical Position** a *Combined Spin of 720°* (2 rotations + 2 rotations) is executed. [DD 1.9]

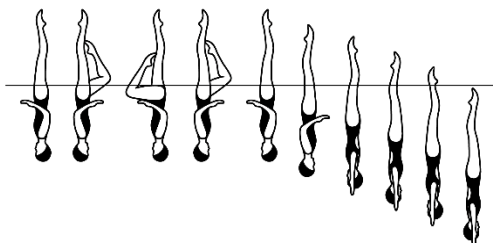


5. Starting in a **Submerged Back Pike Position** with the legs perpendicular to the surface, a Barracuda Spin 360° is executed. [DD 2.0]

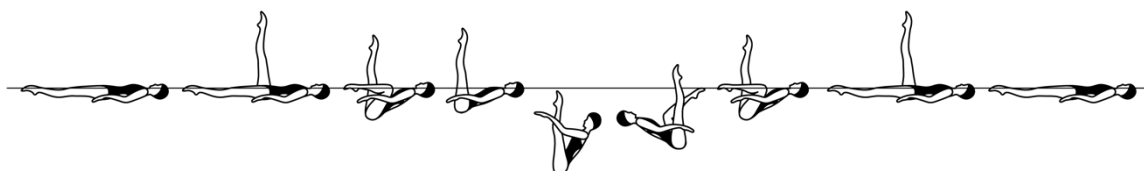


## JUNIOR DUET REQUIRED ELEMENTS

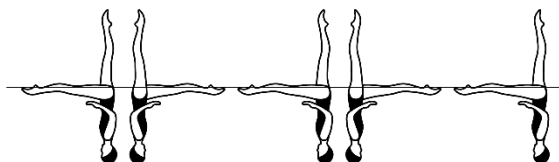
- Starting in a **Vertical Position**, a *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction an additional *Full Twist* is completed, as the bent knee is extended to a **Vertical Position**. Followed by a *Continuous Spin of 720°* (2 rotations) is executed. [DD 2.2]



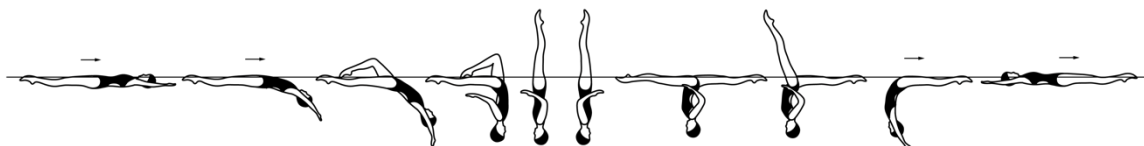
- From a **Back Layout Position** a straight leg is lifted to a **Ballet Leg Position**. The shin of the horizontal leg is drawn along the surface to assume a **Surface Flamingo Position**. The bent knee is straightened to a **Surface Ballet Leg Double Position**. Maintaining the legs vertical, the body submerges to a **Submerged Back Pike Position** until the feet are just below the surface. Executing a 360° rotation the body rises to the surface simultaneously lowering one leg with foot at the surface to assume a **Surface Flamingo Position**. The horizontal leg is straightened horizontally to a **Ballet Leg Position**. The vertical leg is lowered straight to a **Back Layout Position**. Head first travel is allowed during the Ballet Leg sequence. [DD 2.9]



- Starting and maintaining a **Fishtail Position**, with the horizontal leg leading toward the vertical leg, 2 rapid rotations (720°) are executed. [DD 1.8]

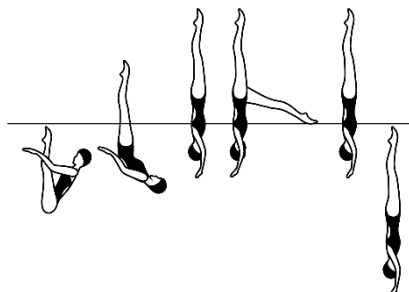


- A Cyclone is executed to a **Vertical Position**. A *Half Twist* is executed. Continuing in the same direction an additional rotation of 180° is executed as the legs are symmetrically opened to assume a **Split Position**. A *Walkout Front* is executed. [DD 3.0]





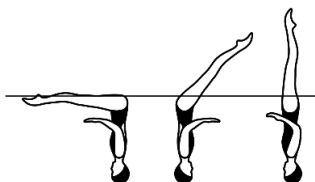
5. Starting in a submerged **Back Pike Position** with the legs perpendicular to the surface, a Flying Fish is executed. [DD 2.5]



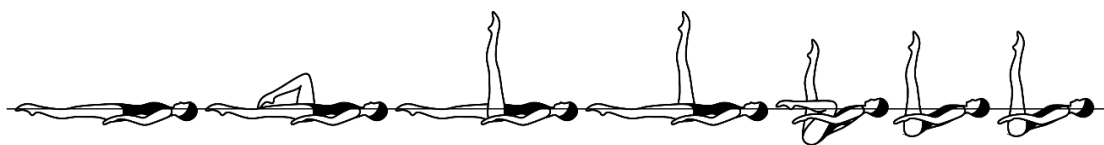
6. The routine must contain a lift, jump or throw, this can be placed anywhere in the routine.
7. With the exception of the deck work, entry and the lift, jump or throw, all elements required and supplementary must be performed simultaneously and facing the same direction. Mirror actions are not permitted.

## JUNIOR MIXED DUET REQUIRED ELEMENTS

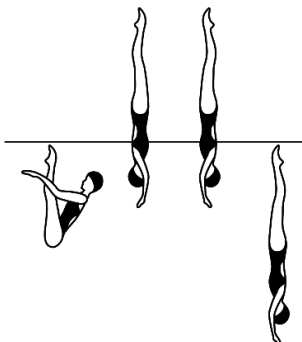
1. From **Front Pike Position** the legs are lifted to **Vertical Position** as a rotation of 360° is executed. [DD 1.5]



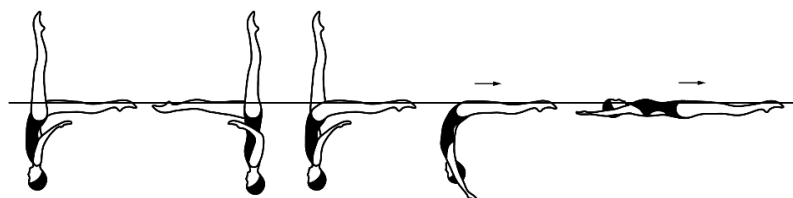
2. Ballet leg Sequence: A *Ballet Leg* is assumed followed by a rapid exchange to assume the *opposite Ballet Leg* as the vertical leg is lowered straight to horizontal. The horizontal leg is bent to assume a **Surface Flamingo Position**. The bent leg is straightened to a **Ballet Leg Double Position**. Maintaining the **Ballet Leg Double Position**, a rotation of 360° is executed. Travelling head first until the **Ballet Leg Double Position** is assumed. [DD 2.5]



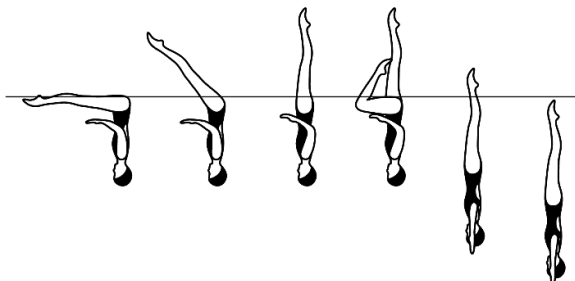
3. From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a Barracuda Twirl is executed. [DD 2.4]



4. From a **Knight Position**, maintaining the vertical alignment of the body, the horizontal leg is moved in a 180° arc at the surface of the water to assume a **Fishtail Position**. Maintaining the angle between the legs, the horizontal leg moves to vertical as the vertical leg simultaneously continues its arc to the surface to assume a **Knight Position**. The vertical leg is lowered to assume a **Surface Arch Position**, with continuous motion a surface *arch to back layout finish action* is executed. [DD 2.2]



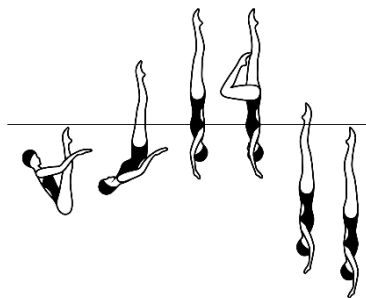
5. From a **Front Pike Position** the legs are lifted to a **Vertical Position** -A *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**, followed by a *Continuous Spin of 720° (2 rotations)* as the bent knee is joined to a **Vertical Position**. [DD 2.3]



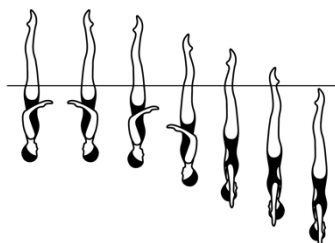
6. The routine must contain only one lift, jump, or throw, which can be placed anywhere in the routine.
7. The routine must contain at least one connected action, which can be placed anywhere in the routine. Connected Action: the swimmers must be touching in some manner during the performance.
8. Required Elements #1 - #5 must be performed simultaneously and facing the same direction.

## JUNIOR TEAM REQUIRED ELEMENTS

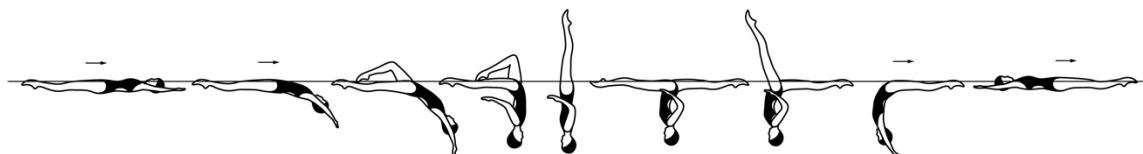
1. Starting in a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is lowered to a **Bent Knee Vertical Position**. A rapid  $180^\circ$  *Spin* is executed as the bent knee is extended to a **Vertical Position**. All movements are executed rapidly. [DD 2.3]



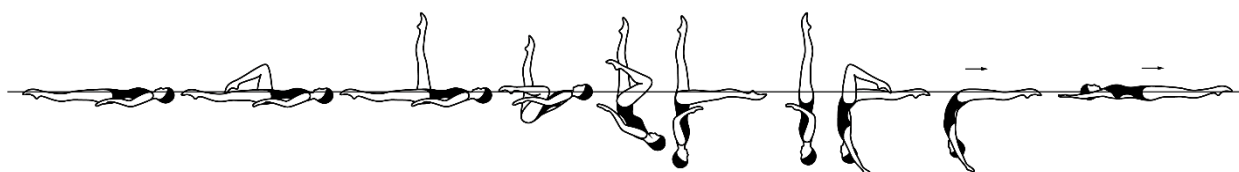
2. From a **Vertical position**, a *Twist Spin* is executed. [DD 1.8]



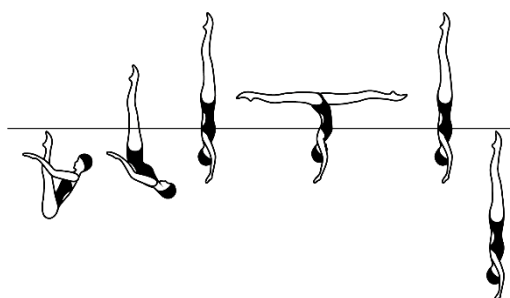
3. A Cyclone is executed to a **Vertical Position**, the legs are symmetrically lowered to a **Split Position**. A *Walkover Front* is executed. [DD 2.6]



4. Manta Ray Hybrid: A Flamingo is executed to a **Surface Flamingo Position**, travelling head first. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves with the knee at the surface to assume a **Fishtail Position**. The horizontal leg is lifted rapidly to a **Vertical Position**, as the body rotates 180°. The direction of the 180° rotation is closing into the vertical leg. (Note: A right flamingo start requires the right shoulder back during the 180° rotation and a left flamingo start requires the left 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. [DD 3.1]



5. From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a Barracuda Airborne Split is executed. [DD 2.5]



6. The routine must contain only two acrobatic movements: one using all team members, and one where the swimmers are divided into two subgroups and who perform identical simultaneous acrobatic movements. These may be placed anywhere in the routine. 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 swimmer(s).
7. The routine must contain a Cadence Action with either arms, legs or both. This may be placed anywhere in the routine. 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.
8. At least one circle and at least one straight line must be included in the routine.
9. With exception of the deck work, entry, the Acrobatic movements and the Cadence Action, all elements – required and supplementary – must be performed simultaneously and facing the same direction by all team members. Variations in propulsion and direction facing are permitted only during underwater pattern changes and underwater actions and making and finishing a circle. Mirror actions are not permitted with the exception of the circle.

## **APPENDIX VII**

### **FINA REQUIRED ELEMENTS FOR THE FREE COMBINATION**

#### **GENERAL REQUIREMENTS**

1. Time limits as in SS 14.1.
2. Start may be on the deck or in the water, or a combination of both.
3. All subsequent parts must start in the water.
4. A new part begins in very close proximity to the previous part.

#### **REQUIRED ELEMENTS**

1. At least two (2) parts must have fewer than three (3) competitors and at least two (2) parts must have eight (8) to ten (10) competitors.

## APPENDIX VIII

### REQUIRED ELEMENTS FOR HIGHLIGHT ROUTINE

#### GENERAL REQUIREMENTS

1. Time limits as in SS 14.1.
2. Additional content may be added.
3. Required Elements #1 - #3 may be performed in any order.

#### HIGHLIGHT REQUIRED ELEMENTS

All Team members must be involved in the performances of the Required Elements.

1. A minimum of four acrobatic movements

**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 swimmer(s).

The acrobatic movement ends with complete submersion of all participants including the one(s) being lifted. For multiple acrobatic movements:

When submersion occurs between two acrobatic movements it will be considered as two lifts.

When two acrobatic movements happen simultaneously it will be considered as one lift.

*Note: This description of acrobatic movements also applies to Free Routines. and Technical Routines.*

2. A connected or intertwined action

**Connected action:** Joined or linked together.

**Intertwined action:** Act of twisting together and around each other in spirals.

3. A float to give a kaleidoscopic effect

**A float:** a formation or pattern swimmers carry out with their bodies at the surface of the water. Some parts of their bodies can be above or below the surface.

**A kaleidoscopic effect:** a symmetrical design or pattern that continuously shifts from one set of relations to another and rapidly changes