

FINA SYNCHRONISED SWIMMING RULES 2013 – 2017

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SYNCHRONISED SWIMMING

- SS 1** All international Synchronised Swimming competitions shall be held under FINA rules.
- SS 2** The events of Synchronised Swimming are Solos, Duets, Teams, Free Combination and Highlight Routine*.
Note: Highlight routine for World Trophy and World Cup only.
- SS 3** Competitors in Synchronised Swimming younger than fifteen (15) years of age (on December 31st on the year of the competition) shall not be permitted to compete at the Olympic Games, World Championships or World Cups.

SS 4 SESSIONS

SS 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 TSSC every four (4) years, subject to the approval of the FINA Bureau.

SS 4.2 Technical Routine: Preliminaries / Finals

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

SS 4.3 Free Routine: Preliminaries / Finals

Each Solo, 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 choice of music, content or choreography.

SS 4.4 Free Combination: Preliminary / Final

Free Combination has eight (8) to ten (10) competitors who make a combination of routines. The Routines are choreographed to music.

SS 4.5 Highlight Routine: Preliminary / Final

Highlight Routine has eight (8) to ten (10) competitors to perform the required elements described in the Appendix VII of these rules. The required elements are selected by the TSSC every four (4) years, subject to approval by the FINA Bureau. The Routines are choreographed to music.

SS 5 PROGRAMMES

SS 5.1 For Olympic Games, Teams: Technical Routine and Free Routine, with Free Routine draw according to SS 13.7.1. For Olympic Games, Duets, in this order: Free Routine Preliminary, Technical Routine, and Free Routine Final.

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

SS 5.3 For FINA Synchronised Swimming World Cup: see BL 11.4.1
For FINA Synchronised Swimming World Trophy: see BL 11.4.2

SS 5.4 For World Junior Championships: Figures and Free Routines in this order: Free Routines Preliminaries, Free Combination Preliminary (time limits as listed in SSAG 6), Junior Figures (see Appendix V), Free Routine Finals and Free Combination Final.

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

SS 6 ENTRIES

SS 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).

SS 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 Team, one Free Team and one Free Combination. A competitor may compete in all seven events.

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

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

SS 6.2 Team and Free Combination Routines:

SS 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.

SS 6.2.2 For World Championships and FINA competitions, team routines shall consist of eight (8) competitors and ten (10) for Free Combination. The total number of competitors entered by each Federation (unless otherwise specified) may not exceed twelve (12) competitors.

SS 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.

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

For FINA Synchronised Swimming World Cup: see BL 11.4.1
For FINA Synchronised Swimming World Trophy see BL 11.4.2

SS 7 PRELIMINARIES AND FINALS

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

SS 7.1.1 In World Championships: Applies also for Technical Routines.

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

SS 7.2.1 In World Championships: Applies also for Technical Routines.

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

SS 8 FIGURE SESSION

SS 8.1 Only one figure session shall be held.

SS 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.

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

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

SS 8.3.2 The draw shall be public.

SS 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. Place and time shall be announced at least twenty-four (24) hours in advance.

SS 8.4.1 For FINA competitions preswimmers are recommended for figures.

SS 8.5 Swimwear for the figure session must be according to FINA rule GR 5. It shall be black and competitor shall wear white cap. Goggles and nose clips may be worn. Jewellery is not allowed.

SS 9 FIGURE PANELS

SS 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.

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

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

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

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

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

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

SS 9.2.3 Judges scores may only be flashed on the score board or be sent to the computer after approval by the referee or the appointed official.

SS 10 JUDGEMENT OF FIGURES

SS 10.1 All judgements are made from the standpoint of perfection.

Design Consider: the accuracy of positions and transitions as specified in 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).

SS 10.1.1 The competitor can obtain points from 0 – 10 using 1/10th points.

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

SS 10.2 If a judge by reason of illness or other unforeseen circumstances has made no award for any one figure, the average of the awards of the other five (5) or six (6) judges shall be computed and shall be considered as that of the missing award. This shall be calculated to the nearest 0.1 point.

SS 11 PENALTIES IN FIGURE SESSION

SS 11.1 A two (2) point penalty shall be deducted (see SS 12.2).

SS 11.1.1 A competitor stops voluntarily and requests to do the figure again.

SS 11.1.2 A competitor does not perform the announced figure, or if the figure does not have all the required elements, the referee or assistant referee shall advise the judges and the competitor. The competitor shall have another opportunity to perform the announced figure.

SS 11.2 If the competitor makes the same or another mistake or does not attempt to perform the figure again, then the result of this figure will be zero.

SS 12 CALCULATION OF THE FIGURE RESULT

SS 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.

SS 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.

SS 12.3 The figure result shall be:

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

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

SS 12.3.3 For Teams – for each competitor who swims a team routine the result shall be obtained according to SS 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 the fourth decimal places).

SS 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.

SS 13 ROUTINE SESSIONS

SS 13.1 A team shall consist of at least four (4) but not more than eight (8) competitors (for the exceptions, see SS 6.2). The number of team competitors may not change between Preliminary and Finals or Technical and Free Routines.

SS 13.2 In Free Combination, 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. Start of the first part of the routine may be on the deck or in the water. All of the following parts must start in the water. A new part begins in very close proximity to the previous part.

SS 13.3 A highlight routine shall consist of at least eight (8) but not more than ten (10) competitors.

SS 13.4 In a Free Combination and a Highlight routine, the number of competitors may not change between Preliminary and Finals.

SS 13.5 In Duet, Team, Free Combination and Highlight Routine events competitors who are listed on the entry according to rule SS 6.3.1 may be interchanged before routine sessions.

SS 13.5.1 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.

SS 13.5.2 If the lack of the reserve reduces the Team, Free Combination or Highlight Routine size to less than that defined in SS 4.4, SS 4.5, SS 6.2, SS 13.1 or SS 13.3 the team shall be disqualified..

SS 13.5.3 Failure to notify the Referee of substitution and / or scratching according the rule SS 13.5.1 shall result in disqualification of the routine.

SS 13.6 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. Place and time shall be announced at least twenty-four (24) hours in advance.

SS 13.6.1 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 event's Technical Routine 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, Solo Technical, Solo Free Preliminary).

SS 13.6.2 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.

SS 13.6.3 For FINA competitions pre-swimmers are recommended for Technical Routines, Free Routines, Free Combination and Highlight Routine.

SS 13.7 After the Figures and/or Technical Routines and Free routines Preliminaries and Free Combination Preliminary the first twelve (12) by total score (see 20.2) shall compete in the finals.

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

SS 13.7.1 The order of appearance in the finals shall be determined by lot in groups of six competitors. Those who placed 1-6 per SS 13.7 shall draw for start numbers 7 – 12; those who placed 7 – 12 per SS 13.7 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 four (4).

SS 13.7.2 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).

SS 13.8 Theatrical make-up shall not be worn. Straight makeup that provides a natural, clean and healthy glow is acceptable.

SS 13.9 The use of accessory equipment, goggles or additional clothing is not permitted unless required by medical reasons.

SS 13.10 Nose clips or plugs may be worn.

SS 13.11 Jewellery may not be worn in Figures or Routines. For FINA Synchronized Swimming World Trophy, see BL 11.4.2

SS 13.12 In routines, during the deck movements, competitor(s) shall not execute stacks, towers or human pyramids.

SS 13.13 In routines the swimwear must conform to GR5 and SS 13.8-13.11. 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.

SS 14 TIME LIMITS FOR ROUTINES

SS 14.1 Time limits for Technical Routines, Free Routines, Free Combination and Highlight Routine including ten (10) seconds for deck movement:

SS 14.1.1 Technical Routine Solos: 2 minutes 00 seconds
Free Routine Solos: 2 minutes 30 seconds

SS 14.1.2 Technical Routine Duets: 2 minutes 20 seconds
Free Routine Duets: 3 minutes 00 seconds

SS 14.1.3 Technical Routine Teams: 2 minutes 50 seconds
Free Routine Teams: 4 minutes 00 seconds

SS 14.1.4 Free Combination: 4 minutes 30 seconds

SS 14.1.5 Highlight Routine: 2 minutes 30 seconds

SS 14.1.6 There shall be an allowance of fifteen (15) seconds less or plus the allotted time for Technical Routines, Free Routines, Free Combination and Highlight Routine.

SS 14.1.7 In routine events, the walk-on of the competitors from the designated starting point to achievement of a stationary position(s) may not exceed 30 seconds. Timing shall commence when the first competitor passes the starting point and end when the last competitor becomes stationary.

SS 14.1.8 In routine events, when the Routine starts in the water, the time allowance for the athletes 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 end when the last competitor assumes a starting position.

SS 14.1.9 Age Group time limits – see SSAG 6.

SS 14.2 Timing 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.

SS 14.3 The 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 SS 18.4).

SS 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 SS 14.1) the timers shall advise the referee or the appointed official designated by the referee.

SS 15 MUSIC ACCOMPANIMENTS

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

SS 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.

SS 15.3 Team Managers / Coaches are responsible for labeling three individual discs for each routine as to speed, name of the competitor and national federation. The deadline for receiving the discs is 15 days prior to the start of practice sessions. If the deadline is respected, the Sound Center 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 two additional discs of the music. If the two additional discs fail again, the competitor is disqualified.

SS 16 ROUTINE PANELS

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

SS 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

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

SS 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.

SS 16.3.1 On a signal of the referee (or assistant referee) the judges scores will simultaneously be presented manually or electronically for each panel.

SS 16.4 If a judge by reason of illness or other unforeseen circumstances has made no 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

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

SS 17 JUDGEMENT OF ROUTINES

SS 17.1 In Routines the competitor can obtain points from 0 – 10 using 1/10th points.

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

SS 17.2 In Free Routine, Free Combination and Highlight Routine each judge shall award one score, from 0 – 10 points each (see SS 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. Difficulty panel judges shall award a score for Difficulty.

All the following percent arrays are subject of decision of the TSSC.

SS 17.2.1 First panel – EXECUTION Score - 30%

| Consider | Solo | Duet | Team Free Combination Highlight Routine |
|--|------|------|---|
| EXECUTION – the level of excellence in performing highly specialised skills. Execution of all movements. | 90% | 50% | 50% |
| SYNCHRONISATION - the precision of movement 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% | 50% |

SS 17.2.2 Second panel – ARTISTIC IMPRESSION Score - 40%

| Consider | Solo | Duet | Team Free Combination Highlight Routine |
|--|------|------|---|
| CHOREOGRAPHY - 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. | | | |

MUSIC INTERPRETATION - expressing the mood of the music, use of the music's structure.

| | | | |
|---|------|------|------|
| MANNER OF PRESENTATION - the manner in which the swimmer(s) present(s) the routine to the viewers. The total command of the performance of the routine. | 100% | 100% | 100% |
|---|------|------|------|

SS 17.2.3 Third panel – DIFFICULTY Score - 30%

| Consider | Solo | Duet | Team Free Combination Highlight Routine |
|--|------|------|---|
| DIFFICULTY – the quality of being hard to achieve. Difficulty of all movements and of synchronization. | 100% | 100% | 100% |

SS 17.3 Technical Routines

In Technical Routine each judge shall award score(s), from 0 – 10 points each (see SS 17.1). Execution panel judges shall award one score for Execution of all movements that do not have an assigned degree of difficulty, and Synchronisation. 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 of each required element with an assigned degree of difficulty.

All the following percent arrays are subject of decision of the TSSC.

SS 17.3.1 First panel – EXECUTION Score - 30%

| Consider | Solo | Duet | Team |
|--|------|------|------|
| EXECUTION – 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% |
| SYNCHRONISATION - the precision of 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% | 50% |

SS 17.3.2 Second panel - IMPRESSION Score - 30%

| Consider | Solo | Duet | Team |
|---|------|------|------|
| DIFFICULTY – the quality of being hard to achieve. Difficulty of all movements that do not have an assigned degree of difficulty and of synchronisation. | 50% | 50% | 50% |
| CHOREOGRAPHY - 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% |

MUSIC INTERPRETATION - expressing the mood of the music, use of the music's structure.

MANNER OF PRESENTATION - the manner in which the swimmer(s) present(s) the routine to the viewers. The total command of the performance of the routine.

SS 17.3.3 Third panel – ELEMENTS Score - 40%

Consider

EXECUTION – the level of excellence in performing highly specialised skills. Execution of each required element with an assigned degree of difficulty.

SS 17.4 In the Technical Routine, if a judge on the Elements Panel by reason of unforeseen circumstances has made no award for a particular required element (a zero) the referee will review the official video. If the required element has been executed, then the average of the awards of the other four judges shall be computed and shall be considered as the missing award. This shall be calculated to the nearest 0.1 point.

SS 18 DEDUCTIONS AND PENALTIES IN ROUTINES

SS 18.1 In Team competition, whether in Free Routine Preliminary, Free Routine Final or Technical Routine, one half point penalty shall be deducted from the total score for each member less than eight (8) (see SS 13.1).

SS 18.2 Penalties in Free Routines, Technical Routines, Free Combination and Highlight Routine:

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

SS 18.2.1 The time limit of ten (10) seconds for deck movements is exceeded.

SS 18.2.2 There is a deviation from the specified routine time limit allowed (less or more than) for the routine and in accordance with SS 14.1 and SSAG 6.

SS 18.2.3 If the time limit of 30 seconds for the deck walk-on is exceeded.

SS 18.2.4 Each violation of rule SS 13.2.

SS 18.2.5 A competitor has made a deliberate use of the bottom of the pool during the routine.

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

SS 18.2.6 A competitor has made a deliberate use of bottom of the pool during a routine to assist another competitor.

SS 18.2.7 A routine is interrupted by a competitor during the deck movements and a new start is allowed.

SS 18.2.8 If during the deck movements in routines competitors are executing stacks, towers or human pyramids.

SS 18.3 In Technical Routines, a half-point (0,5) penalty shall be deducted from the Execution score for violations of Duet required element 6 and 7 and Team required element 6 and 7 of the Appendix VI.

SS 18.4 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 reswim during the session.

SS 18.5 Penalties in Highlight Routine

SS 18.5.1 A two (2) point penalty shall be deducted from the routine score for each required element omitted.

SS 19 CALCULATION OF THE ROUTINE RESULTS

SS 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, divided by 3 and multiplied by 3.

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, divided by 3 and multiplied by 3.

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 SS 18.1, 18.2 and 18.5.

FREE ROUTINES - EXAMPLES WITH 5 JUDGE PANELS

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

SS 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, divided by 3 and multiplied by 3.

Impression score: The highest and the lowest awards are cancelled (one high, one low).

The three remaining awards in the category are added, divided by 3 and multiplied by 3. 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 SS 18.1, 18.2 and 18.3.

TECH ROUTINES - EXAMPLES WITH 5 JUDGE PANELS

| | WT | 1 | 2 | 3 | 4 | 5 | TOT-HILO | AVER | CALC | | |
|------|-----|------------|------------|------------|------------|-----|----------|--------|---------|----------------|-----|
| EXEC | 30% | 8.5 | 8.7 | 8.6 | 8.8 | 8.6 | 25.9 | 8.6333 | 25.9000 | 25.9000 | 30% |
| IMPR | 30% | 8.6 | 8.3 | 8.8 | 8.4 | 8.4 | 25.4 | 8.4667 | 25.4000 | 25.4000 | 30% |

| ELEM | DD | | | | | | | | | | |
|------|-----|------------|------------|------------|------------|------------|------|--------|---------|--|--|
| #1 | 2.3 | 8.1 | 7.9 | 8.1 | 7.8 | 8.2 | 24.1 | 8.0333 | 18.4767 | | |
| #2 | 2.9 | 8.4 | 8.5 | 8.8 | 8.6 | 8.6 | 25.7 | 8.5667 | 24.8433 | | |
| #3 | 1.7 | 8.6 | 8.4 | 8.7 | 8.5 | 8.8 | 25.8 | 8.6000 | 14.6200 | | |
| #4 | 2.7 | 8.5 | 8.3 | 8.5 | 8.4 | 8.4 | 25.3 | 8.4333 | 22.7700 | | |
| #5 | 2.5 | 8.6 | 8.7 | 8.9 | 8.5 | 8.3 | 25.8 | 8.6000 | 21.5000 | | |

SUM DD 12.1

RAW TOTAL 102.2100

Divide by 12.1 x 10 84.4711 **33.7884** 40%**TOTAL 85.0884**

SS 19.3 The routine score shall be the sum of the Execution, Artistic Impression and Difficulty scores (Free Routine, Free Combination and Highlight Routine) or Execution, Impression and Elements scores (Technical Routine), less any penalty deductions from rules SS 18.1, SS 18.2 and SS 18.3.

SS 20 FINAL RESULT

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

SS 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.)

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

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

SS 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.

SS 20.3 In case of the same final result (calculated to four decimals) in Solo, Duet, Team and Free Combination, 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, Team:

The higher Free Routine scores of the final result will decide.

If they are still the same, the Execution score of the Free Routine determines the position.

If they are still the same, the higher Technical Routine scores will decide.

If they are still the same, the Elements score of the Technical Routine determines the position.

For Free Combination and Highlight Routine:

The higher Execution score shall decide.

If they are still the same, the higher Artistic Impression score shall decide.

For competitions with point system GR 9.8.5 and BL 11.4

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

SS 21 OFFICIALS AND DUTIES

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

SS 21.2 The required officials shall be:

SS 21.2.1 A Referee

SS 21.2.2 An assistant referee for routines and an assistant referee for each panel of judges in figures.

SS 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. If three panels are used, in Free Routine, Free Combination and Highlight Routine sessions, one panel shall judge Execution, one panel Artistic Impression, and one panel Difficulty; in Technical Routine session, one panel shall judge Execution, one panel Impression and one panel shall judge Elements.

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

SS 21.2.4 For each Figure panel – a clerk of course, a recorder and if no electronic system is used, two scorers.

SS 21.2.5 For routines – three (3) timers, a clerk of course, a recorder, and if no electronic system is used, two scorers.

SS 21.2.6 A Chief Recorder

SS 21.2.7 Sound Center Manager

SS 21.2.8 An announcer

SS 21.2.9 Other officials as deemed necessary

SS 22 REFEREE

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

SS 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.

SS 22.3 The Referee shall ensure that all the necessary officials are in their respective positions to conduct the session. She/he may appoint substitutes for any persons who are absent, incapable of acting or found to be inefficient. He/she may appoint additional officials if considered necessary.

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

SS 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 of an infraction of the rules. He/she shall approve the results before announcements.

SS 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

SS 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.

SS 23 OTHER OFFICIALS

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

SS 23.2 The Chief Recorder shall be responsible for:

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

SS 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.

SS 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.

SS 23.5 The announcer shall make only such announcements as are authorised by the Referee.

SS 24 DUTIES OF ORGANISER

SS 24.1 The country holding the competition is responsible for:

SS 24.1.1 Pool specifications and related regulations listed in rules FR 10, FR 11, FR 12 and FR 13.

SS 24.1.2 Providing suitable equipment for reproduction of an accompaniment.

SS 24.1.3 Providing underwater speakers which shall conform to the safety rules of the governmental jurisdiction of the hosting country.

SS 24.1.4 Providing the entry forms.

SS 24.1.5 Preparing a list of entries and judging forms.

SS 24.1.6 Providing programs.

SS 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.

SS 24.1.8 Ensuring that BL 9.2.3 regarding practice periods prior to the start, shall apply at all FINA competitions.

SS 24.1.9 Producing video records of all Routines and underwater video records of all Routines to enable checking the use of the bottom of the pool.

SS 24.2 The information sheet for all Synchronised 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 figure session and routine sessions. In case the pool specifications are not according to FR 10, diagrams and cross section drawing are obligatory and must be sent out with meet invitation.

SS 24.2.1 Markings of bottom and sides of the pool.

SS 24.2.2 Position of audience with reference to the pool.

SS 24.2.3 Type of lightning

SS 24.2.4 Open space for entrance and exit, to include designated starting point for walk-ons.

SS 24.2.5 Types of sound equipment available.

SS 24.2.6 Alternative facilities, if required.

SS 24.2.7 Schedule of events, indicating which sessions (per SS 4) will be included in the programme (SS 5) and stating whether preliminaries and finals will be held according to SS 7.1 and SS 7.2.

AGE GROUP RULES

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

SSAG 2 Age Categories

SSAG 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.

SSAG 2.2 Age Groupings for Synchronised Swimming are:

12 years of age and under

13 – 15 years of age

16 – 18 years of age

Junior: 15-18 years of age

SSAG 3 Age Group figure sessions

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

SSAG 3.2 Figure lists:

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

SSAG 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 SS 12.2).

SSAG 4 In a duet or team event all competitors must swim the same figure groups. The choice of the groups is optional.

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

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

| | Solo | Duet | Team | Free Combination |
|----------------------|------|------|------|------------------|
| 12 years and under | 2:00 | 2:30 | 3:00 | 3:30 minutes |
| 13, 14, 15 years | 2:15 | 2:45 | 3:30 | 4:00 minutes |
| 16, 17, 18 years | 2:30 | 3:00 | 4:00 | 4:30 minutes |
| Juniors: 15-18 years | 2:30 | 3:00 | 4:00 | 4:30 minutes |

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

APPENDIX I • INTERNATIONAL FIGURE CATEGORIES**CATEGORY I**

| | | |
|------|-----------------------------------|-----|
| 101 | Ballet Leg Single | 1.6 |
| 102 | Ballet Leg Alternate..... | 2.4 |
| 103 | Submarine Ballet Leg Single | 2.1 |
| 110 | Ballet Leg Double..... | 1.7 |
| 111 | Submarine Ballet Leg Double..... | 2.3 |
| 112 | Ibis..... | 2.3 |
| 112a | Ibis ½ Twist | 2.7 |
| 112b | Ibis Full Twist..... | 2.9 |
| 112c | Ibis Twirl..... | 2.8 |
| 112d | Ibis Spinning 180°..... | 2.4 |
| 112e | Ibis Spinning 360°..... | 2.5 |
| 112f | Ibis Continuous Spin..... | 2.8 |
| 112g | Ibis Twist Spin..... | 3.0 |
| 112h | Ibis Spin Up 180°..... | 2.6 |
| 112i | Ibis Spin Up 360°..... | 2.7 |
| 112j | Ibis Combined Spin..... | 3.1 |
| 113 | Crane..... | 3.5 |
| 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° | 2.5 |
| 115f | Catalina Continuous Spin..... | 2.8 |
| 115g | Catalina Twist Spin..... | 3.0 |
| 115h | Catalina Spin Up 180° | 2.6 |
| 115i | Catalina Spin Up 360° | 2.7 |
| 115j | Catalina Combined Spin | 3.1 |
| 116 | Catalarc | 3.1 |
| 117 | Catalarc Open 180° | 3.2 |
| 118 | Helicopter | 2.5 |
| 125 | Eiffel Tower..... | 2.8 |
| 125a | Eiffel Tower ½ Twist..... | 3.2 |
| 125b | Eiffel Tower Full Twist..... | 3.4 |
| 125c | Eiffel Tower Twirl..... | 3.3 |
| 125d | Eiffel Tower Spinning 180°..... | 2.9 |
| 125e | Eiffel Tower Spinning 360°..... | 3.0 |
| 125f | Eiffel Tower Continuous Spin..... | 3.3 |
| 125g | Eiffel Tower Twist Spin..... | 3.5 |
| 125h | Eiffel Tower Spin Up 180°..... | 3.1 |
| 125i | Eiffel Tower Spin Up 360°..... | 3.2 |
| 128 | Eiffel Walk | 2.9 |
| 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°..... | 2.7 |

| | | |
|------|--|-----|
| 130f | Flamingo Continuous Spin..... | 3.0 |
| 130g | Flamingo Twist Spin | 3.2 |
| 130h | Flamingo Spin Up 180°..... | 2.8 |
| 130i | Flamingo Spin Up 360°..... | 2.9 |
| 130j | Flamingo Combined Spin..... | 3.3 |
| 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° | 2.6 |
| 140f | Flamingo Bent Knee Continuous Spin | 2.9 |
| 140g | Flamingo Bent Knee Twist Spin | 3.1 |
| 140h | Flamingo Bent Knee Spin Up 180° | 2.7 |
| 140i | Flamingo Bent Knee Spin Up 360° | 2.8 |
| 140j | Flamingo Bent Knee Combined Spin | 3.2 |
| 141 | Stingray | 3.3 |
| 142 | Manta Ray | 2.8 |
| 150 | Knight..... | 3.1 |
| 154 | London | 2.8 |

CATEGORY II

| | | |
|------|-------------------------------|-----|
| 201 | Dolphin | 1.4 |
| 240 | Albatross | 2.2 |
| 240a | Albatross ½ Twist..... | 2.6 |
| 240b | Albatross Full Twist | 2.8 |
| 240c | Albatross Twirl..... | 2.7 |
| 240d | Albatross Spinning 180° | 2.3 |
| 240e | Albatross Spinning 360° | 2.4 |
| 240h | Albatross Spin Up 180° | 2.5 |
| 240i | Albatross Spin Up 360° | 2.6 |
| 240j | Albatross Combined Spin | 3.0 |
| 241 | Goeland..... | 2.0 |

CATEGORY III

| | | |
|------|--|-----|
| 301 | Barracuda..... | 2.0 |
| 301c | Barracuda Twirl..... | 2.6 |
| 301d | Barracuda Spinning 180°..... | 2.1 |
| 301e | Barracuda Spinning 360°..... | 2.2 |
| 301f | Barracuda Continuous Spin..... | 2.8 |
| 301h | Barracuda Spin Up 180° | 2.3 |
| 301i | Barracuda Spin Up 360° | 2.4 |
| 301j | Barracuda Combined Spin | 2.8 |
| 302 | Blossom | 1.4 |
| 303 | Somersault Back Pike | 1.5 |
| 305 | Barracuda Somersault Back Pike | 2.3 |
| 305c | Barracuda Somersault Back Pike Twirl | 2.9 |
| 305d | Barracuda Somersault Back Pike Spinning 180° | 2.4 |
| 305e | Barracuda Somersault Back Pike Spinning 360° | 2.5 |
| 305f | Barracuda Somersault Back Pike Continuous Spin | 3.1 |
| 305h | Barracuda Somersault Back Pike Spin Up 180° | 2.6 |
| 305i | Barracuda Somersault Back Pike Spin Up 360° | 2.7 |

| | | |
|------|---|-----|
| 305j | Barracuda Somersault Back Pike Combined Spin..... | 3.1 |
| 306 | Barracuda Bent Knee | 2.0 |
| 306d | Barracuda Bent Knee Spinning 180° | 2.1 |
| 306e | Barracuda Bent Knee Spinning 360° | 2.2 |
| 307 | Flying Fish..... | 3.0 |
| 307d | Flying Fish Spinning 180°..... | 3.1 |
| 307e | Flying Fish Spinning 360°..... | 3.2 |
| 308 | Barracuda Airborne Split..... | 2.8 |
| 310 | Somersault Back Tuck..... | 1.1 |
| 311 | Kip..... | 1.8 |
| 311a | Kip ½ Twist | 2.2 |
| 311b | Kip Full Twist..... | 2.4 |
| 311c | Kip Twirl | 2.3 |
| 311d | Kip Spinning 180°..... | 1.9 |
| 311e | Kip Spinning 360°..... | 2.0 |
| 311f | Kip Continuous Spin | 2.3 |
| 311g | Kip Twist Spin..... | 2.5 |
| 311h | Kip Spin Up 180°..... | 2.1 |
| 311i | Kip Spin Up 360°..... | 2.2 |
| 311j | Kip Combined Spin..... | 2.6 |
| 312 | Kip Split | 2.4 |
| 313 | Kip Split Closing 180° | 2.5 |
| 314 | Kip Split Open 360°..... | 3.2 |
| 315 | Kipnus | 1.6 |
| 315b | Kipnus Variant | 2.1 |
| 316 | Kip Bent Knee | 2.0 |
| 317 | Kipswirl..... | 2.3 |
| 317c | Kipswirl Twirl | 2.8 |
| 317d | Kipswirl Spinning 180°..... | 2.4 |
| 317e | Kipswirl Spinning 360°..... | 2.5 |
| 317f | Kipswirl Continuous Spin..... | 2.8 |
| 318 | Elevator..... | 2.8 |
| 320 | Somersault Front Pike | 1.7 |
| 321 | Somersub | 2.0 |
| 322 | Subalina..... | 2.3 |
| 323 | Subilarc..... | 3.1 |
| 324 | Ballerina..... | 2.0 |
| 325 | Jupiter | 2.8 |
| 326 | Lagoon | 2.7 |
| 330 | Aurora..... | 2.5 |
| 330a | Aurora ½ Twist..... | 2.9 |
| 330c | Aurora Twirl..... | 3.0 |
| 330d | Aurora Spinning 180° | 2.6 |
| 330e | Aurora Spinning 360° | 2.7 |
| 330f | Aurora Continuous Spin..... | 3.0 |
| 330g | Aurora Twist Spin..... | 3.2 |
| 331 | Aurora Open 180° | 3.3 |
| 332 | Aurora Open 360° | 3.4 |
| 335 | Gaviata | 2.7 |
| 336 | Gaviata Open 180° | 2.8 |
| 342 | Heron..... | 2.1 |
| 342c | Heron Twirl..... | 2.7 |
| 342d | Heron Spinning 180° | 2.2 |
| 342e | Heron Spinning 360° | 2.3 |

| | | |
|------|--------------------------------|-----|
| 342f | Heron Continuous Spin..... | 2.9 |
| 342h | Heron Spin Up 180° | 2.4 |
| 342i | Heron Spin Up 360° | 2.5 |
| 342j | Heron Combined Spin | 2.9 |
| 343 | Butterfly | 2.9 |
| 344 | Neptunus | 1.8 |
| 345 | Catalina Reverse..... | 2.1 |
| 346 | Side Fishtail Split..... | 2.0 |
| 347 | Beluga | 2.3 |
| 348 | Dalecarlia | 2.4 |
| 349 | Tower | 1.9 |
| 350 | Minerva | 2.2 |
| 355 | Porpoise | 1.9 |
| 355a | Porpoise ½ Twist | 2.3 |
| 355b | Porpoise Full Twist | 2.5 |
| 355c | Porpoise Twirl | 2.4 |
| 355d | Porpoise Spinning 180° | 2.0 |
| 355e | Porpoise Spinning 360° | 2.1 |
| 355f | Porpoise Continuous Spin | 2.4 |
| 355g | Porpoise Twist Spin | 2.6 |
| 355h | Porpoise Spin Up 180° | 2.2 |
| 355i | Porpoise Spin Up 360° | 2.3 |
| 355j | Porpoise Combined Spin..... | 2.7 |
| 360 | Walkover Front..... | 2.1 |
| 361 | Prawn | 1.6 |
| 362 | Surface Prawn | 1.4 |
| 363 | Water Drop | 1.6 |

CATEGORY IV

| | | |
|------|----------------------------------|-----|
| 401 | Swordfish..... | 2.0 |
| 402 | Swordfish sub | 2.3 |
| 403 | Swordtail..... | 2.5 |
| 405 | Swordfish..... | 2.5 |
| 406 | Swordfish Straight Leg..... | 2.0 |
| 410 | Hightower | 3.3 |
| 413 | Alba | 2.4 |
| 420 | Walkover Back..... | 2.0 |
| 421 | Walkover Back Closing 360° | 2.2 |
| 423 | Ariana | 2.2 |
| 435 | Nova..... | 2.3 |
| 435c | Nova Twirl | 2.8 |
| 435d | Nova Spinning 180° | 2.4 |
| 435e | Nova Spinning 360° | 2.5 |
| 435f | Nova Continuous Spin | 2.8 |
| 435g | Nova Twist Spin | 3.0 |
| 436 | Cyclone | 2.7 |
| 436c | Cyclone Twirl..... | 3.2 |
| 436d | Cyclone Spinning 180° | 2.8 |
| 436e | Cyclone Spinning 360° | 2.9 |
| 436f | Cyclone Continuous Spin | 3.2 |
| 437 | Oceanea | 2.1 |
| 439 | Oceanita | 1.9 |

APPENDIX II • BASIC POSITIONS

In all basic positions:

- arm positions are optional,
- toes must be pointed, ankle must be extended,
- the legs, trunk and neck fully extended unless otherwise specified, and
- 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. Face may be in or out of the water.



3 BALLET LEG POSITION

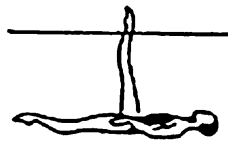
a) Surface

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



b) Submerged

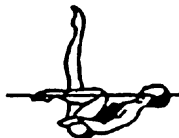
Head, trunk and horizontal leg parallel to the surface. One leg perpendicular to the surface with the water level between the knee and the ankle.



4 FLAMINGO POSITION

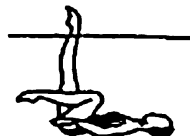
a) Surface

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.



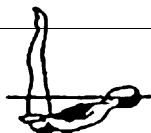
b) Submerged

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**

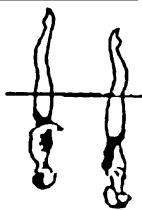
Legs together and extended perpendicular to the surface. Head in line with the trunk. Face at the surface.

**b) Submerged**

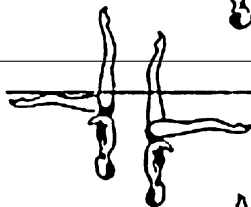
Trunk and head parallel to the surface. 90° angle between the trunk and extended legs. Water level between knees and ankles of the extended legs.

**6 VERTICAL POSITION**

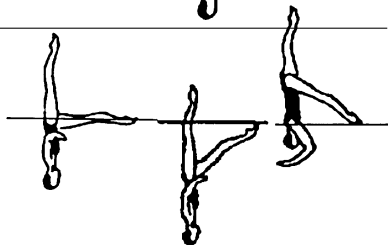
Body extended, perpendicular to the surface, legs together, head downward. Head (ears specifically), hips and ankles in line.

**7 CRANE POSITION**

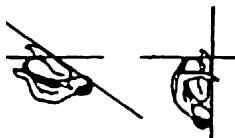
Body extended in **Vertical Position**, with one leg extended forward at a 90° angle to the body.

**8 FISHTAIL POSITION**

Body extended in **Vertical Position**, with one leg extended forward. 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.

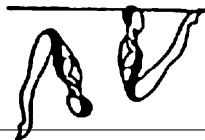
**10 FRONT PIKE POSITION**

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

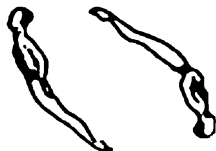


11 BACK PIKE POSITION

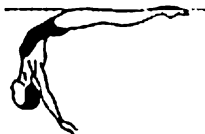
Body bent at hips to form an acute angle of 45° or less. Legs extended and together. Trunk extended with the back straight and head in line.

**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

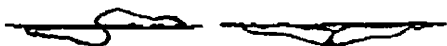
Legs bent and together, feet and knees at and parallel to the surface, thighs perpendicular. Head in line with trunk. Face at the surface.

**16 SPLIT POSITION**

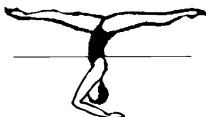
Legs evenly split forward and back. The legs are parallel to the surface. Lower back arched, with hips, shoulders and head on a vertical line. 180° angle between the extended legs (Flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.

a) Split Position

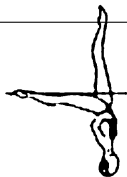
Legs are "dry" at the surface.

**b) Airborne Split Position**

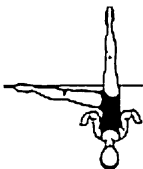
Legs are above the surface.

**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.

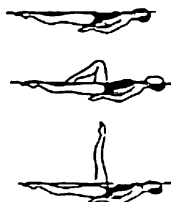
**19 SIDE FISHTAIL POSITION**

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

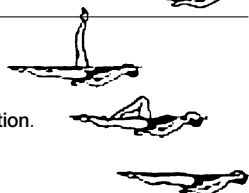
1 TO ASSUME A BALLET LEG

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**.



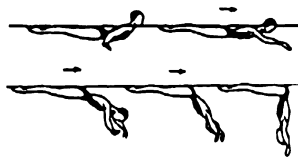
2 TO LOWER A BALLET LEG

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.



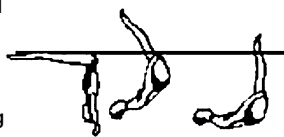
3 TO ASSUME A FRONT PIKE POSITION

From a **Front Layout Position** 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.



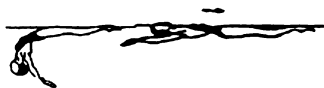
4 A FRONT PIKE POSITION TO ASSUME A SUBMERGED BALLET LEG DOUBLE POSITION

From a **Front Pike Position**, maintaining this position, the body somersaults forward around a lateral axis so that the hips replace the head at 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 movements to a **Back Layout Position**, until the head occupies the position of the hips at the beginning of this action.

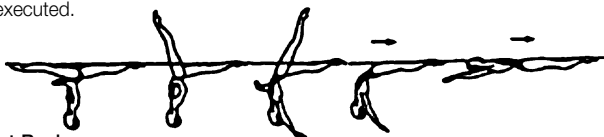


6 WALKOUTS

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.

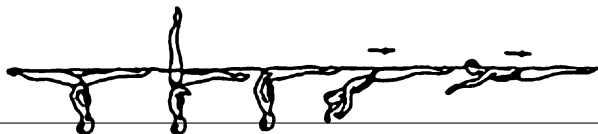
a) Walkout Front

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.



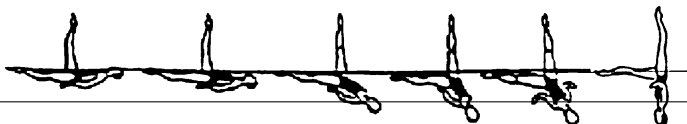
b) Walkout Back

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**.



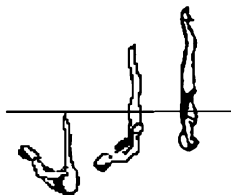
8 CATALINA REVERSE ROTATION

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.



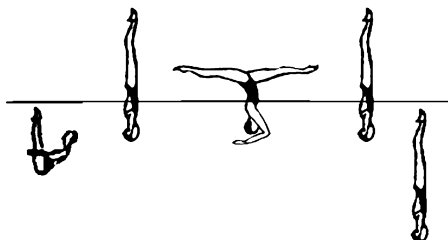
10 VERTICAL DESCENT

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 a *Thrust*.



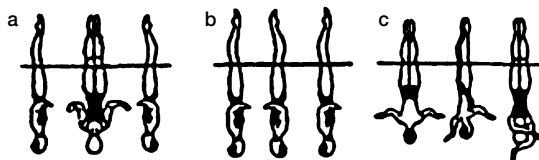
12 TWISTS

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

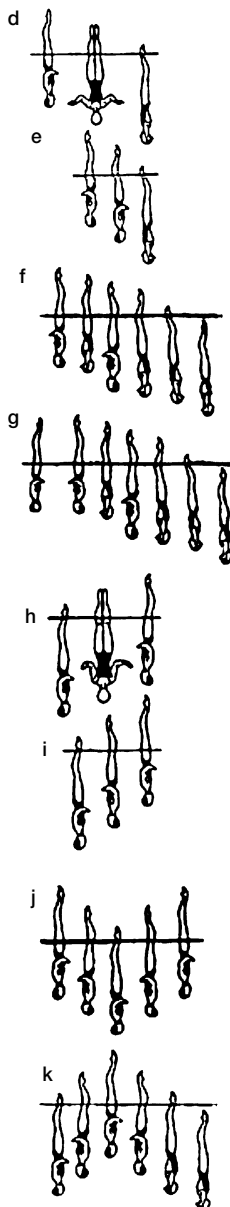
A *Spin* is a rotation in a **Vertical Position**. The body remains on its longitudinal axis throughout the rotation. Unless otherwise stated, *Spins* are executed in a uniform motion.

A *descending Spin* must start at the height of the vertical and be completed as the heel(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*.

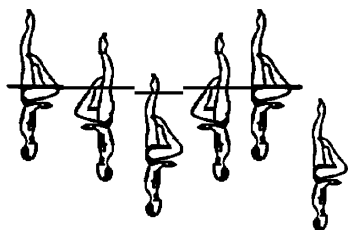
- d) *180° Spin*: a *descending Spin* with a rotation of 180°
- e) *360° Spin*: a *descending Spin* with a rotation of 360°
- f) *Continuous Spin*: a *descending Spin* with a rapid rotation of: 720° (2), 1080° (3), or 1440° (4) which is completed as the heels reach the surface and continues through submergence.
- 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 heels 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*.

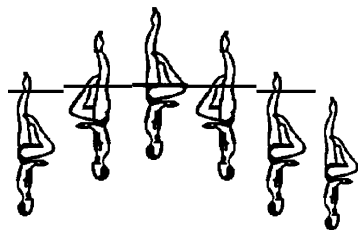
- h) *Spin Up 180°*: an *ascending Spin* with a rotation of 180°
- i) *Spin Up 360°*: an *ascending Spin* with a rotation of 360°
- j) *Combined Spin*: a *descending Spin* of at least 360°, followed without a pause by an equal *ascending Spin* in the same direction. The *ascending Spin* reaches the same height where the *descending Spin* started.
- k) *Reverse Combined Spin*: an *ascending Spin* of at least 360°, followed without a pause by an equal *descending Spin* in the same direction.



- 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.

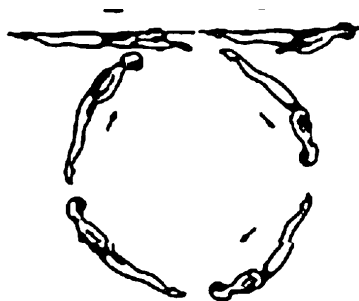


- m) *Reverse Bent Knee Combined Spin*: an ascending Spin in a **Bent Knee Vertical Position** of at least 360°, followed without a pause by an equal *descending Spin* in the same direction.



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 meters, depending on the height of the swimmer. The head, hips and feet leave the surface sequentially to assume a Dolphin Arch as the body moves around the circle with 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 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.

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.

CATEGORY I

101 BALLET LEG SINGLE

1.6

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



102 BALLET LEG ALTERNATE

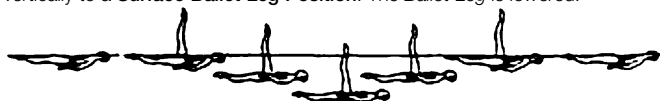
2.4

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.



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

2.3

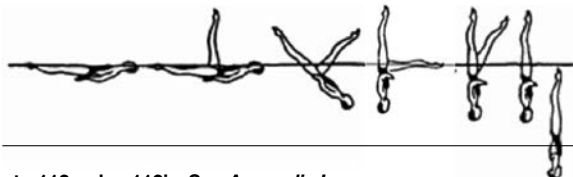
A Ballet Leg Double is executed to a **Surface Ballet Leg Double Position**. The body submerges vertically to a **Submerged Ballet Leg Double Position**. The body rises vertically to a **Surface Ballet Leg Double Position**. The figure is completed as in Ballet Leg Double.



112 IBIS

2.3

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.

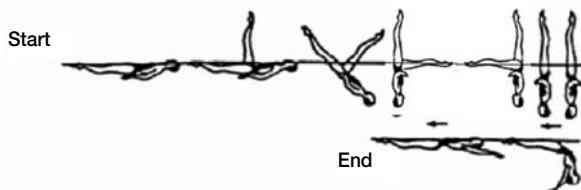
112h and 112i - See Appendix I

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

113 CRANE

3.5

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.

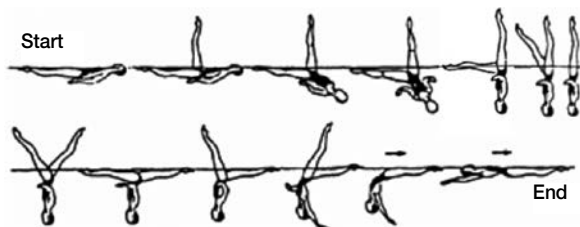
115h and 115i - See Appendix I

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

116 CATALARC

3.1

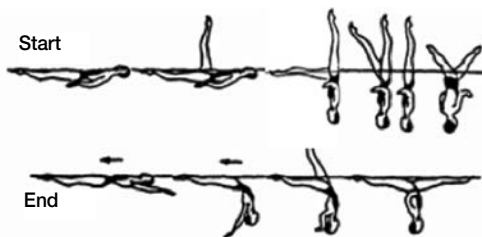
A Catalina is executed to a **Fishtail Position**. The horizontal leg is lifted in a 180° arc over the surface. As it passes the vertical leg, the vertical leg starts to move symmetrically in the opposite direction, and the legs reach a **Split Position** at the same time. A *Walkout Front* is executed.



117 CATALARC OPEN 180°

3.2

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

2.5

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

2.8

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 heel level. The designated *Ascending Spin* is executed.

128 EIFFEL WALK

2.9

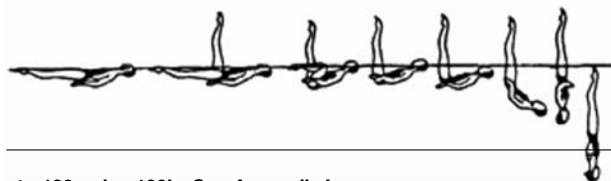
An Eiffel Tower is executed to a **Front Pike Position**. The non-ballet leg is lifted in a 180° arc over the surface to a **Split Position**. A *Walkout Front* is executed.



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.

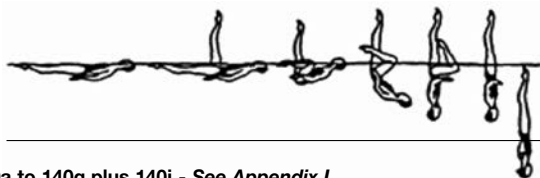
130h and 130 i - See Appendix I

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

141 STINGRAY

3.3

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 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

2.8

A Flamingo is executed to a **Surface Flamingo Position**. As the body unrolls, the bent leg is extended horizontally to assume a **Fishtail Position**. The horizontal leg is lifted 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.

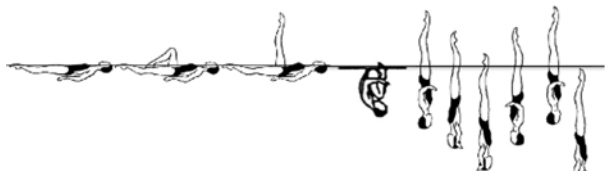


150 KNIGHT**3.1**

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****2.8**

A rapid *Ballet Leg* is assumed followed by a rapid partial Somersault Back Tuck, as both legs are drawn into a **Tuck Position**, 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 *Combined Spin of 360°* is executed.



APPENDIX IV – CATEGORY II

201 DOLPHIN

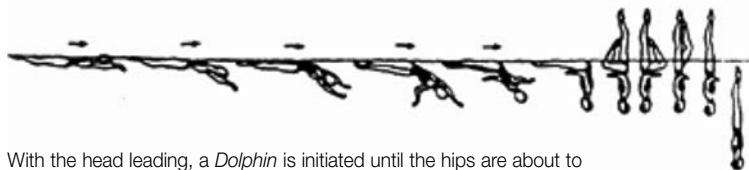
With the head leading, a *Dolphin* is executed.



1.4

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

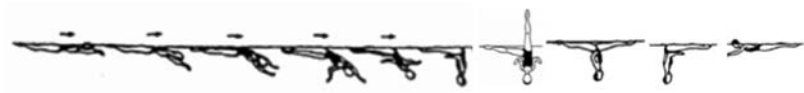
An *Albatross* is executed until the *Half Twist* is completed. Maintaining a **Bent Knee Vertical Position** the body descends to the heel of the extended leg. The designated *Ascending Spin* is executed as the bent knee is extended to meet the vertical leg.

240j ALBATROSS COMBINED SPIN**3.0**

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**2.0**

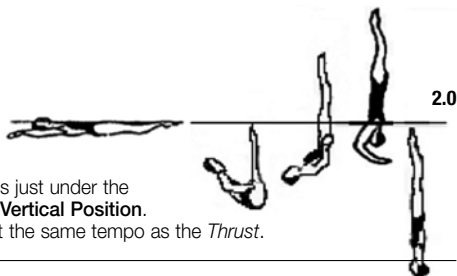
An Albatross is executed to the **Front Pike Position**. One leg is lifted to vertical as the body rotates 90° on its longitudinal axis to assume a **Side Fishtail Position**, with continuous motion another 90° rotation is executed in the same direction as the vertical leg lowers to assume a **Split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



APPENDIX IV – CATEGORY III

301 BARRACUDA

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**

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

2.6

301d, 301e and 301j - 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

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

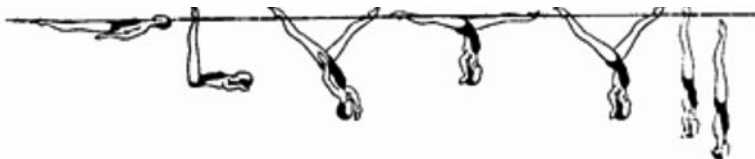
2.8

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 heel level. The designated *Ascending Spin* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

302 BLOSSOM

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.

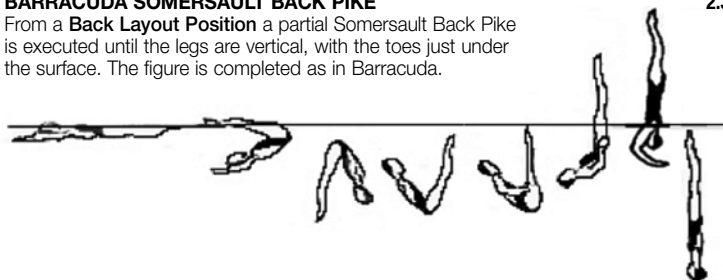


303 SOMERSAULT BACK PIKE**1.5**

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.

**305 BARRACUDA SOMERSAULT BACK PIKE****2.3**

From a **Back Layout Position** a partial Somersault Back Pike is executed until the legs are vertical, with the toes just under the surface. The figure is completed as in Barracuda.

**305c BARRACUDA SOMERSAULT BACK PIKE TWIRL****2.9**

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

305d, 305e and 305j - See Appendix I

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

305f BARRACUDA SOMERSAULT BACK PIKE CONTINUOUS SPIN**3.1**

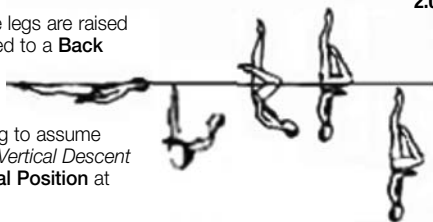
A Barracuda Somersault Back Pike is executed to **Vertical Position**. A *Continuous Spin* is executed to complete the figure.

305h and 305i - See Appendix I

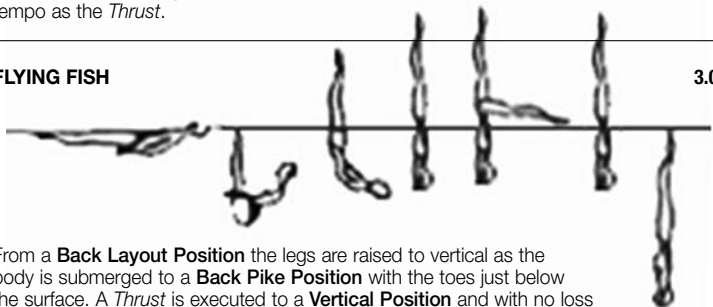
A Barracuda Somersault Back Pike is executed to **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*, to heel level. The designated *Ascending Spin* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

306 BARRACUDA BENT KNEE**2.0**

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**3.0**

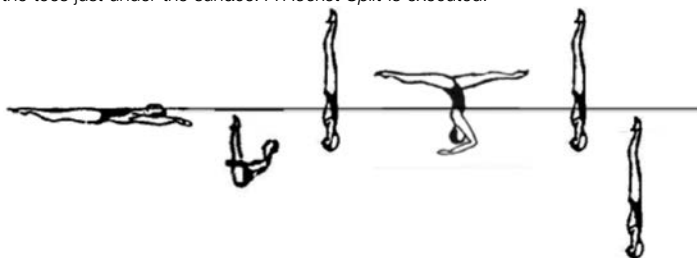
From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just below the surface. A *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is rapidly lowered to a **Fishtail Position** and without a pause 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 1

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**2.8**

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



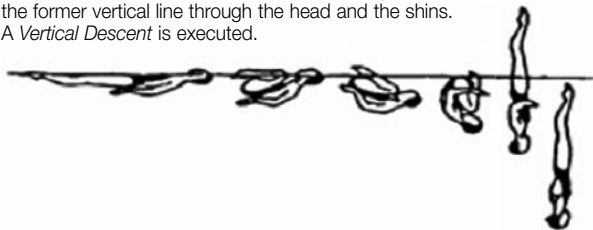
310 SOMERSAULT BACK TUCK**1.1**

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****1.8**

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**

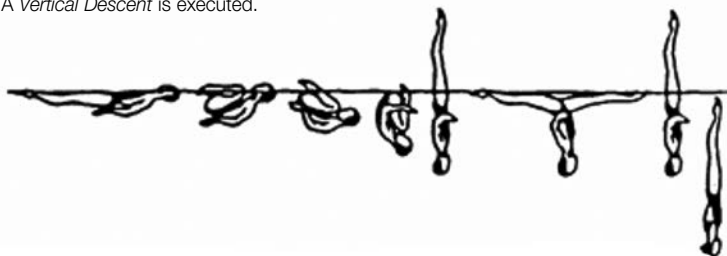
A Kip is executed to **Vertical Position**. The designated *Twist* or *Spin* is performed to complete the figure.

311h and 311i - See Appendix I

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

312 KIP SPLIT**2.4**

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°

2.5

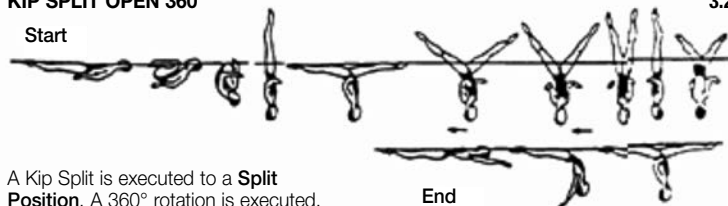
A Kip Split is executed to a **Split Position**. During a 180° rotation, the legs are closed symmetrically to **Vertical Position**. A *Vertical Descent* is executed.



314 KIP SPLIT OPEN 360°

3.2

Start

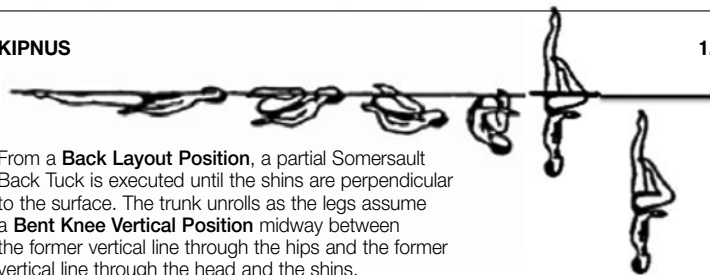


A Kip Split is executed to a **Split Position**. A 360° rotation is executed, with the legs symmetrically closing to pass through **Vertical Position** at the 180° point before separating to resume a **Split Position** at the completion of the 360°. A *Walkout Front* is executed.

315 KIPNUS

1.6

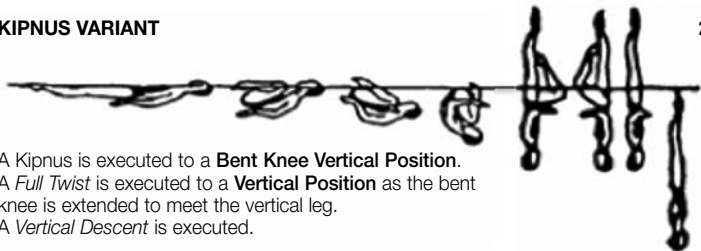
From a **Back Layout Position**, a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface. The trunk unrolls as the legs assume a **Bent Knee Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and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



315b KIPNUS VARIANT

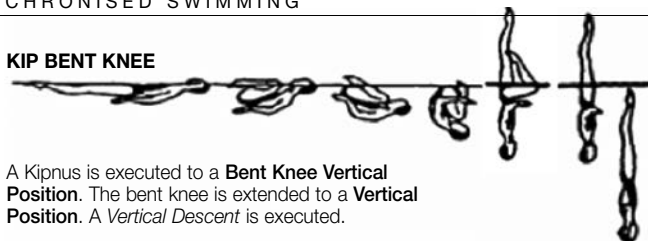
2.1

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.



316 KIP BENT KNEE

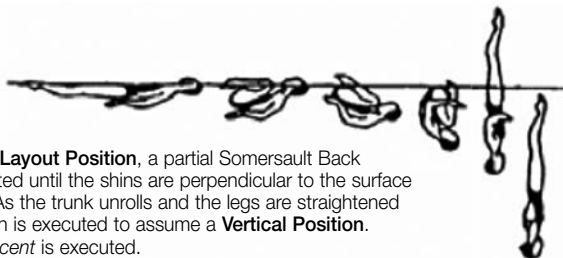
2.0



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

317 KIPSWIRL

2.3



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.

317c to 317f – See Appendix I

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

318 ELEVATOR

2.8

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.



320 SOMERSAULT FRONT PIKE

1.7

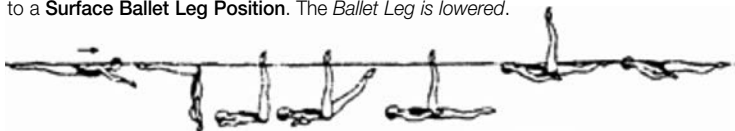
From a **Front Layout Position** a *Front Pike Position* is assumed. Followed by *Front Pike Position* to assume a *Submerged Ballet Leg Double Position*, and with continuous motion a **Front Pike Position** is maintained as the body continues to somersault forward around a lateral axis so that the hips 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



321 SOMERSUB

2.0

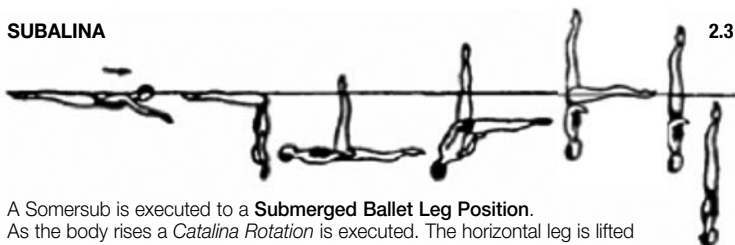
From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One leg is lowered to a **Submerged Ballet Leg Position**. Maintaining this position, the body rises vertically to a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



322 SUBALINA

2.3

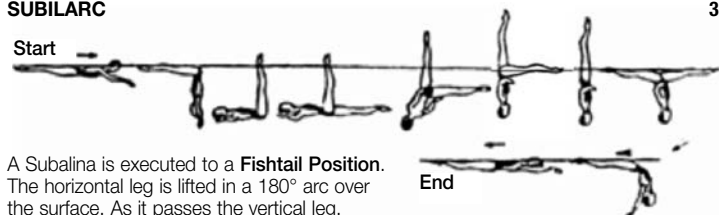
A Somersub is executed to a **Submerged Ballet Leg Position**. As the body rises a *Catalina Rotation* is executed. The horizontal leg is lifted to **Vertical Position**. A *Vertical Descent* is executed.



323 SUBILARC

3.1

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.



324 BALLERINA

2.0

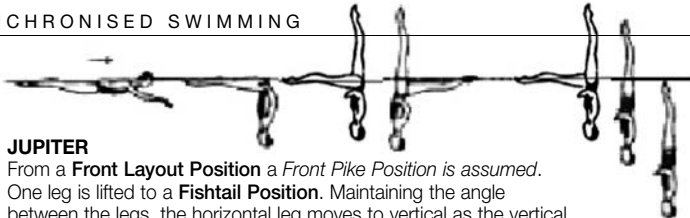
From a **Front Layout Position** a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One knee is bent to assume a **Submerged Flamingo Position**. Maintaining this position, the body rises to a **Surface Flamingo Position**. The ballet leg is lowered in a 90° arc to the 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.



325 JUPITER

2.8

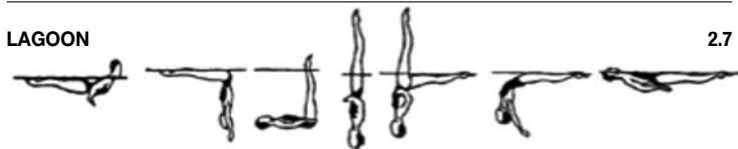
From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. Maintaining the angle between the legs, the horizontal leg moves to vertical as the vertical leg simultaneously continues its arc to the surface to assume a **Knight Position**. Maintaining the vertical alignment of the body, the horizontal leg is moved in a 180° 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.



326 LAGOON

2.7

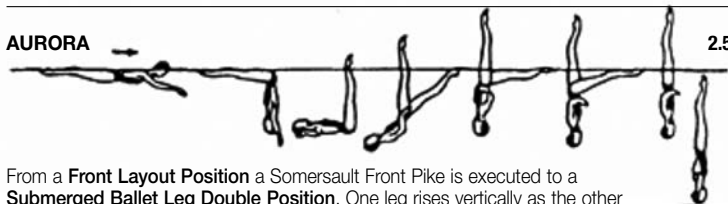
A Somersault Front Pike is executed to the **Submerged Ballet Leg Double Position**. Maintaining the vertical line of the legs, the hips are lifted as the trunk unrolls to assume a **Vertical Position**. One leg is lowered to a **Knight Position**. The vertical leg is lowered to assume a **Surface Arch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



330 AURORA

2.5

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°

3.3

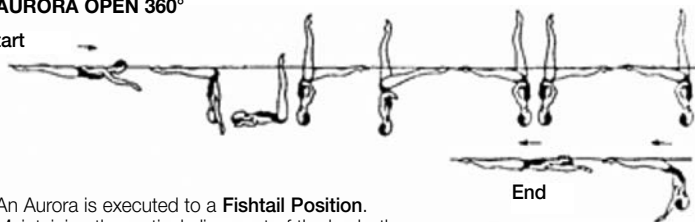
An Aurora is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and accelerating speed, the body maintains this 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* is executed.



332 AURORA OPEN 360°

3.4

Start



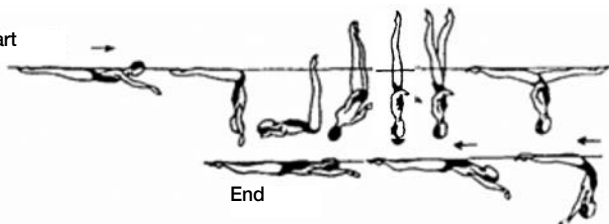
An Aurora is executed to a **Fishtail Position**.

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

2.7

Start

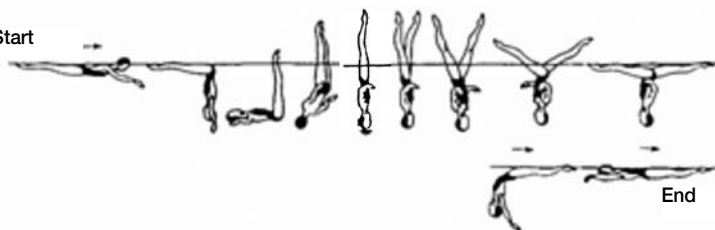


From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. A rising double leg *Catalina Rotation* is executed to a **Vertical Position**. The legs open symmetrically to a **Split Position**. A *Walkout Front* is executed.

336 GAVIATA OPEN 180°

2.8

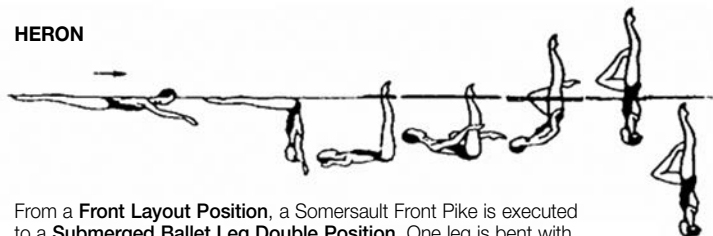
Start



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

2.1



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

2.7

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 plus 342j - See Appendix I

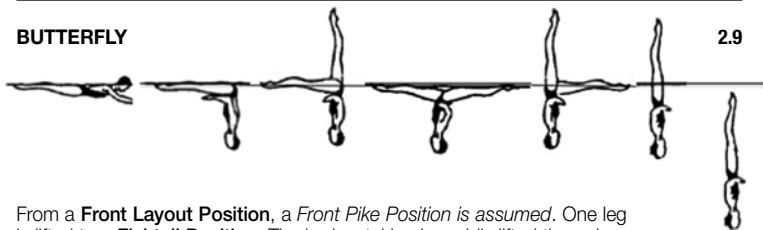
A Heron is executed to a **Bent Knee Vertical Position**. The designated *Spin* is performed in a **Bent Knee Vertical Position** to complete the figure, at the same tempo as the *Thrust*.

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 heel 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*.

343 BUTTERFLY

2.9

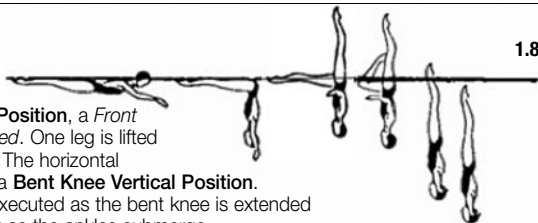


From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. The horizontal leg is rapidly lifted through an arc of 180° as the vertical leg is lowered to assume a **Split Position**, without hesitating a hip rotation of 180° is executed as the front 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

1.8

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

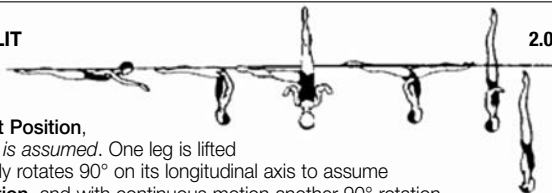
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. A *Catalina Reverse Rotation* is executed. The *Ballet Leg* is lowered.



346 SIDE FISHTAIL SPLIT

2.0

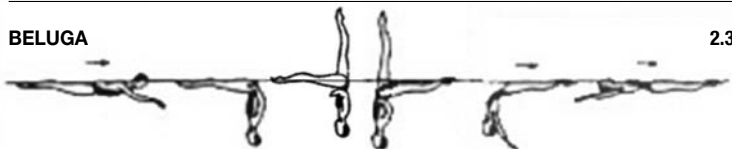
From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to vertical as the body rotates 90° on its longitudinal axis to assume a **Side Fishtail Position**, and with continuous motion another 90° rotation is executed in the same direction as the vertical leg lowers to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



347 BELUGA

2.3

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° 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.



348 DALECARLIA

2.4

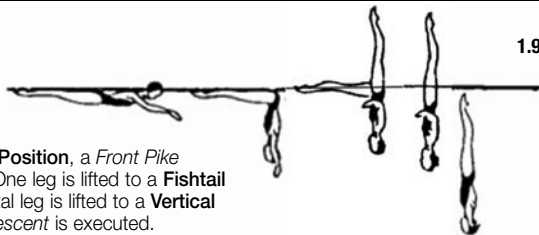
Jupiter is executed to a **Knight Position**. Without moving the legs, the trunk straightens as it rises to a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



349 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.

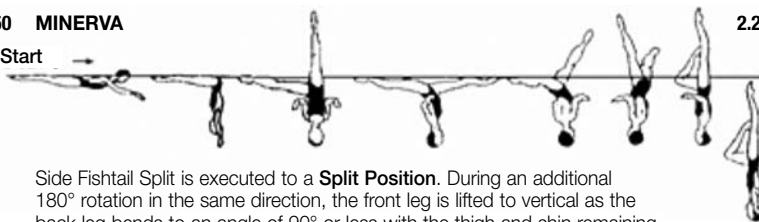


350 MINERVA

2.2

Start

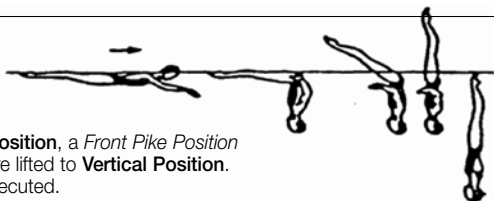
Side Fishtail Split is executed to a **Split Position**. During an additional 180° rotation in the same direction, the front leg is lifted to vertical as the back leg bends to an angle of 90° or less with the thigh and shin remaining at the surface as it moves through to a **Bent Knee Vertical Position**.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



355 PORPOISE

1.9

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 heel level. The designated *Ascending Spin* is executed.

360 WALKOVER FRONT

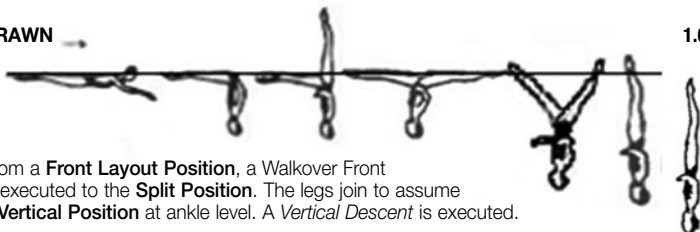
2.1

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.

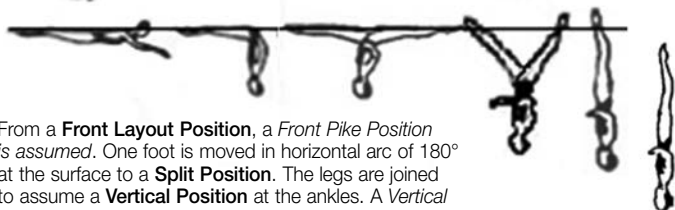


361 PRAWN**1.6**

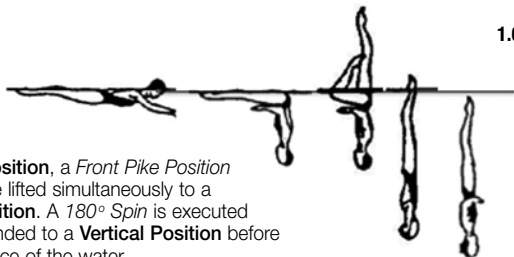
From a **Front Layout Position**, a **Walkover Front** is executed to the **Split Position**. The legs join to assume a **Vertical Position** at ankle level. A *Vertical Descent* is executed.

**362 SURFACE PRAWN****1.4**

From a **Front Layout Position**, a *Front Pike Position* is assumed. One foot is moved in horizontal arc of 180° 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****1.6**

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



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 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

2.5

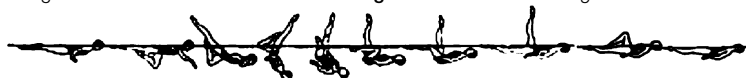
From a **Front Layout Position** the **Bent Knee Position** is assumed. The back arches more as the extended leg is lifted in an arc of 180° over the surface of the water. As the extended leg passes vertical, the bent leg straightens with the foot following a vertical line to assume a **Knight Position**.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



405 SWORDALINA

2.5

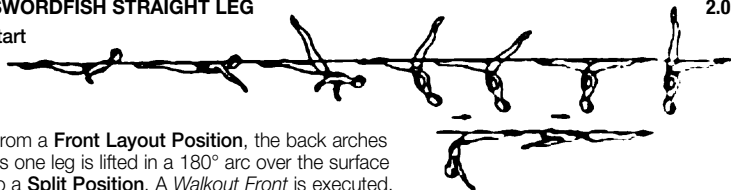
From a **Front Layout Position** a **Bent Knee Position** is assumed. The back arches as the extended leg describes an arc over the surface until the foot is directly over the head. The hips rotate 180° as the trunk rises, with minimal lateral movement, to a **Submerged Flamingo Position**. As the body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



406 SWORDFISH STRAIGHT LEG

2.0

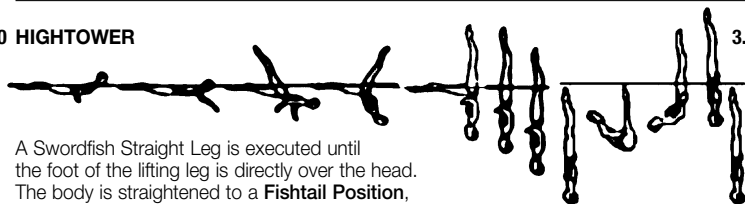
Start



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

3.3



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

2.4

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**.



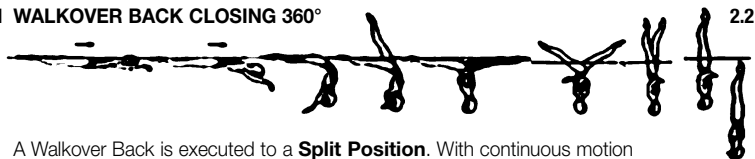
420 WALKOVER BACK

2.0

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.

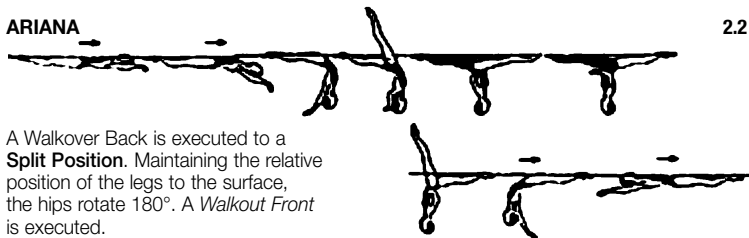


421 WALKOVER BACK CLOSING 360°



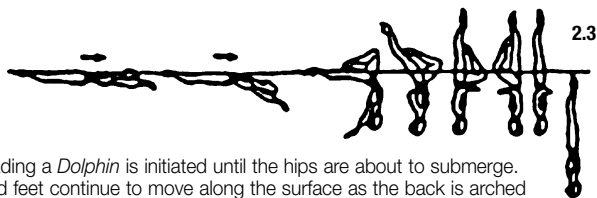
A Walkover Back is executed to a **Split Position**. With continuous motion a rotation of 360° is executed as the legs are symmetrically lifted and closed to a **Vertical Position**. A *Vertical Descent* is executed.

423 ARIANA



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



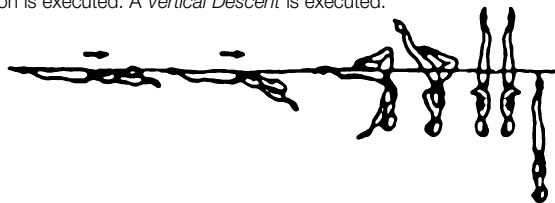
With the head leading a *Dolphin* is initiated until the hips are about to submerge. The hips, legs and feet continue to move along the surface as the back is arched more as one knee is bent to assume a **Bent Knee Surface Arch Position**. The legs are lifted to a **Bent Knee Vertical Position**. A *Full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

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.

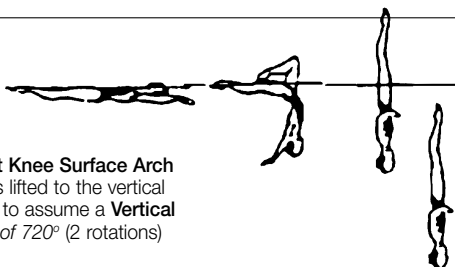


436d, 436e and 436f – See Appendix I

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

437 OCEANEA

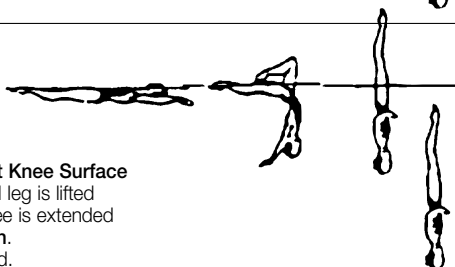
2.1



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°* (2 rotations) is executed.

439 OCEANITA

1.9



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.

APPENDIX V – FINA FIGURE GROUPS 2013-2017**Senior, Junior and Age Group 16-17-18**

COMPULSORY

| | | | |
|---|------|-------------------------------|-----|
| 1 | 308 | Barracuda Airborne Split..... | 2.8 |
| 2 | 355g | Porpoise Twist Spin | 2.6 |

OPTIONAL GROUPS**Group 1**

| | | | |
|---|------|-------------------|-----|
| 3 | 330c | Aurora Twirl..... | 3.0 |
| 4 | 154 | London | 2.8 |

Group 2

| | | | |
|---|-----|-----------------|-----|
| 3 | 142 | Manta Ray | 2.8 |
| 4 | 343 | Butterfly | 2.9 |

Group 3

| | | | |
|---|------|----------------------------------|-----|
| 3 | 112f | Ibis Continuous Spin (720°)..... | 2.8 |
| 4 | 325 | Jupiter | 2.8 |

Age Group 13-14-15

COMPULSORY

| | | | |
|---|------|------------------------------|-----|
| 1 | 423 | Ariana | 2.2 |
| 2 | 301e | Barracuda Spinning 360°..... | 2.2 |

OPTIONAL GROUPS**Group 1**

| | | | |
|---|-----|----------------|-----|
| 3 | 342 | Heron | 2.1 |
| 4 | 115 | Catalina | 2.3 |

Group 2

| | | | |
|---|------|----------------------------|-----|
| 3 | 355h | Porpoise Spin Up 180°..... | 2.2 |
| 4 | 140 | Flamingo Bent Knee | 2.4 |

Group 3

| | | | |
|---|------|---------------------------|-----|
| 3 | 240a | Albatross 1/2 Twist | 2.6 |
| 4 | 346 | Side Fishtail Split..... | 2.0 |

Age Group 12 and under

COMPULSORY

| | | | |
|---|-----|------------------------|-----|
| 1 | 101 | Ballet Leg Single..... | 1.6 |
| 2 | 301 | Barracuda..... | 2.0 |

OPTIONAL GROUPS**Group 1**

| | | | |
|---|-----|---------------------|-----|
| 3 | 439 | Oceanita | 1.9 |
| 4 | 362 | Surface Prawn | 1.4 |

Group 2

| | | | |
|---|-----|---------------------|-----|
| 3 | 311 | Kip..... | 1.8 |
| 4 | 360 | Walkover Front..... | 2.1 |

Group 3

| | | | |
|---|-----|------------------------------|-----|
| 3 | 349 | Tower..... | 1.9 |
| 4 | 406 | Swordfish Straight Leg | 2.0 |

APPENDIX VI • FINA REQUIRED ELEMENTS FOR TECHNICAL ROUTINES

GENERAL REQUIREMENTS

1. 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.
2. Required Elements #1 - #5 shall be judged within the Elements score.
3. Time limits as in SS 14.1.
 - It is strongly recommended, for clarity of judgment that Required Elements #1 - #5 are separated by other content.

SOLO REQUIRED ELEMENTS

Required elements 1 – 5 are to be performed in the order listed.

- 1 Starting in a **Vertical Position**, the body rotates through 360° opening to a **Split Position**. Continuing in the same direction a further 360° rotation is completed while the legs join to **Vertical Position**. Rotating in the opposite direction, a *Continuous Spin* of 1440° (4 rotations) is executed. [DD 2.1]
- 2 Starting in a submerged **Back Pike Position** with the legs vertical, a *Rocket Split* is executed to an **Airborne Split Position**. Maintaining maximum height a *Twirl* is executed as the legs join to **Vertical Position** followed by a rapid *Vertical Descent*. [DD 2.6]
- 3 150 – A Knight is executed. Head first travel is allowed during the transition to the Ballet Leg. [DD 3.1]
- 4 Starting in a **Vertical Position** a *Full Twist* is executed followed by a *Combined Spin* of 1080° (3 rotations). [DD 2.4]
- 5 Starting in a submerged **Back Pike Position** with the legs vertical, 301e – a Barracuda Spinning 360° is executed. [DD 1.9]

DUET REQUIRED ELEMENTS

Required elements 1 – 5 are to be performed in the order listed.

- 1 436 – A Cyclone is executed to a **Vertical Position**. A *Full Twist* is executed as one leg lowers to a **Bent Knee Vertical Position**, followed by a *Continuous Spin* of 1080° (3 rotations) as the bent knee is joined to a **Vertical Position**. [DD 3.1]

- 2 From a **Back Layout Position**, travelling head first, one leg is lifted straight to a **Ballet Leg Position**. The horizontal leg is lifted to a **Ballet Leg Double Position**. Maintaining the **Ballet Leg Double Position**, a rotation of 360° is executed. The legs are held straight throughout the element. [DD 1.9]
- 3 Starting and maintaining a **Fishtail Position**, with the horizontal leg leading toward the vertical leg, 2 rapid rotations (720°) are executed. Continuing in the same direction, the horizontal leg is lifted to a **Vertical Position** as a *Continuous Spin* of 720° is executed. [DD 2.1]
- 4 Starting in a **Front Pike Position**, the legs are lifted to a **Vertical Position**. A *Half Twist* is executed followed by a further rotation of 180° with the legs opening to a **Split Position**. A *Walkout Front* is executed. [DD 2.8]
- 5 Starting in a submerged **Back Pike Position** with the legs vertical, 301c – a Barracuda Twirl is executed. [DD 2.4]
- 6 The routine must contain a lift or throw, this can be placed anywhere in the routine.
- 7 With the exception of the deck work, entry and the lift or throw, all elements required and supplementary must be performed simultaneously and facing the same direction. Mirror actions are not permitted.

TEAM REQUIRED ELEMENTS

Required elements 1 – 5 are to be performed in the order listed.

- 1 Starting in a submerged **Back Pike Position** with the legs vertical, 301 – a Barracuda is executed. [DD 1.8]
- 2 435 – A Nova is executed to the **Bent Knee Surface Arch Position**. A rotation of 360° is executed as the legs are lifted to a **Vertical Position** followed by a *Continuous Spin* of 720° (2 rotations). [DD 2.4]
- 3 Starting in a **Front Pike Position**, the legs are lifted to a **Vertical Position**. A *Full Twist* is executed, the legs are lowered to a **Split Position**. A *Walkout Front* is executed. [DD 2.9]
- 4 Starting in a submerged **Back Pike Position** with the legs vertical, 308 – a Barracuda Airborne Split is executed. [DD 2.5]
- 5 Travelling Ballet Leg Sequence. Starting in a **Back Layout Position** travelling head first, a *Ballet Leg* is assumed, the horizontal leg bends to a **Flamingo Position** and is then lifted to a **Ballet Leg Double Position**. [DD 1.7]
- 6 The routine must contain one head first throw and a Cadence Action with either arms or legs. These may be placed anywhere in the routine.
- 7 With exception of the deck work, entry, the throw 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 pattern changes and underwater actions. Mirror actions are not permitted.

APPENDIX VII • FINA REQUIRED ELEMENTS FOR THE HIGHLIGHT ROUTINE**GENERAL REQUIREMENTS**

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

HIGHLIGHT Required Elements

1. A minimum of four acrobatic movements
2. A connected or intertwined action
3. A float to give a kaleidoscopic effect

APPENDIX VIII

SCORE SHEET FOR FIGURE COMPETITION

Competition _____
Place _____
Date _____

| | |
|-----------------------|--|
| Order of Apperance | |
|-----------------------|--|

| | |
|---------------|--|
| Name | |
| Country/Club | |
| Date of Birth | |

Abbreviation

| |
|--|
| |
|--|

| FIGURE | | JUDGES SCORES | | | | | | | SUM | | | Score | Penalty |
|---------------------|-----|---------------|---|---|---|---|---|---|--------|-------|----|---------|---------|
| Figure | No. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 4 or 5 | AVER. | DD | Aver DD | SS 10 |
| 1 | | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | | |
| 3 | | | | | | | | | | | | | |
| 4 | | | | | | | | | | | | | |
| TOTAL | | | | | | | | | | | | | |
| DIVIDED BY TOTAL DD | | | | | | | | | | | | | |
| MINUS PENALTIES | | | | | | | | | | | | | |
| FINAL FIGURE SCORE | | | | | | | | | | | | | |
| FINAL PLACING | | | | | | | | | | | | | |
| CHECKED | | | | | | | | | | | | | |

SCORE SHEET FOR FREE ROUTINE AND TOTAL SCORE

COMPETITION:

PLACE:

DATE:

FEDERATION / CLUB

ABBREVIATION:

| | | |
|--|--|--|
| | | |
|--|--|--|

| |
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| |
| |

Order of Appearance

Preliminary

Final

Solo

Duet

Team

Free Combination

Highlight Routine

| Competitors | Family Name, Given Name | Actual swimmers | Actual swimmers |
|-------------|-------------------------|-----------------|-----------------|
| 1. | | | |
| 2. | | | |
| 3. | | | |
| 4. | | | |
| 5. | | | |
| 6. | | | |
| 7. | | | |
| 8. | | | |
| 9./R | | | |
| 10./R | | | |

R

Total Figure score for Actual Routine Competitors

R

Average Figure Score

Technical Routine Result

| FREE ROUTINE | % | Judge 1 | Judge 2 | Judge 3 | Judge 4 | Judge 5 | TOTAL - HI / LO | AVERAGE DIV BY (N*2) | * FACTOR | |
|---|-----|---------|---------|---------|---------|---------|--------------------|-------------------------|----------|--|
| EXECUTION SYNCHRONIZATION | 30% | | | | | | | | 3 | |
| ARTISTIC IMPRESSION (CHOR, MUSIC INT, PRES.) | 40% | | | | | | | | 4 | |
| DIFFICULTY | 30% | | | | | | | | 3 | |
| | | | | | | | | TOTAL | | |

Deductions / Penalties

Number of Team Members

4

5

6

7

8

Deduction

- 2.0

- 1.5

- 1.0

- 0.5

0.0

-

| TIMES | WALK ON | DECK TIME | TOTAL ROUT | 18.2.1-3 TIME PEN | 18.2.4-6 OTHER | 18.2.7 BOTTOM (ASSIST) | 18.2.8 INTERR. | 18.2.9 STACK | |
|-------|------------|--------------|---------------|-------------------------|-------------------|------------------------------|-------------------|-----------------|---|
| | | | | | -1.0 | -2.0 | -2.0 | -2.0 | - |

FREE ROUTINE RESULT

Referee / Chief Recorder

FINAL RESULTS

FINAL PLACEMENT

(N* = Number of Judges)

SYNCHRONISED SWIMMING

SCORE SHEET FOR TECHNICAL ROUTINE

COMPETITION:

Order of Appearance

PLACE:

Solo

DATE:

Duet

FEDERATION / CLUB

Team

| Competitors | Family Name, Given Name | Actual swimmers |
|-------------|-------------------------|-----------------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |
| 7. | | |
| 8. | | |
| R | | |
| R | | |

| TECH ROUTINE | % | Judge 1 | Judge 2 | Judge 3 | Judge 4 | Judge 5 | TOTAL - HI / LO | AVERAGE DIV BY (N*-2) | CALCULATION |
|--------------|---|---------|---------|---------|---------|---------|--------------------|--------------------------|-------------|
|--------------|---|---------|---------|---------|---------|---------|--------------------|--------------------------|-------------|

| | | | | | | | | | |
|------------------------------|-----|--|--|--|--|--|--|--|--|
| EXECUTION SYNCHRONISATION | 30% | | | | | | | | |
|------------------------------|-----|--|--|--|--|--|--|--|--|

| | | | | | | | | | |
|--|--|--|--|--|--|--|----------------|--|-----------------------------|
| | | | | | | | 18.3 PENALTY - | | EXEC LESS 18.3 PENALTIES |
|--|--|--|--|--|--|--|----------------|--|-----------------------------|

| | | | | | | | | | |
|--|-----|--|--|--|--|--|--|--|---------------------|
| IMPRESSION (DIFF, CHOR, MUSIC INT, PRES.) | 30% | | | | | | | | IMPRESSION SCORE |
|--|-----|--|--|--|--|--|--|--|---------------------|

| ELEMENTS | DD | Judge 1 | Judge 2 | Judge 3 | Judge 4 | Judge 5 | TOTAL - HI / LO | AVERAGE DIV BY (N*-2) | |
|----------|----|---------|---------|---------|---------|---------|--------------------|--------------------------|--|
|----------|----|---------|---------|---------|---------|---------|--------------------|--------------------------|--|

| | | | | | | | | | |
|------------|--|--|--|--|--|--|--|--|--|
| ELEMENT #1 | | | | | | | | | |
|------------|--|--|--|--|--|--|--|--|--|

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| ELEMENT #2 | | | | | | | | | |
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| ELEMENT #3 | | | | | | | | | |
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| ELEMENT #4 | | | | | | | | | |
|------------|--|--|--|--|--|--|--|--|--|

| | | | | | | | | | |
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| ELEMENT #5 | | | | | | | | | |
|------------|--|--|--|--|--|--|--|--|--|

| | | | | | | | | | |
|----------|--|--|--|--|--|--|--|-----------|--|
| TOTAL DD | | | | | | | | RAW TOTAL | |
|----------|--|--|--|--|--|--|--|-----------|--|

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| | | | | | | | | DIVIDE BY TOTAL DD * 10 | |
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| | | | | | | | | | * 40% |
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