

PART VII

SYNCHRONISED SWIMMING RULES

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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 and Combination.

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 must perform four (4) figures as described in the Appendix V of these rules.

The Senior Figures, the 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.

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 Combination: Preliminaries / Finals

Combination has a maximum of ten (10) competitors who make a combination of routines.

SS 5 PROGRAMMES

SS 5.1 For Olympic Games, Teams: Technical Routine and Free Routine, with Free Routine draw according to SS 13.4.1.

For Olympic Games, Duets: Technical Routine, Free Routine Preliminary and Free Routine Final.

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

SS 5.3 For FINA Synchronised Swimming World Cup: see BL 10.4.1

For FINA Synchronised Swimming World Trophy: see BL 10.4.2

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

SS 6 ENTRIES

SS 6.1 For Olympic Games, Junior World Championships, Continental and Regional Championships and FINA competitions each country shall be entitled to enter one Solo, one Duet, one Team and one Combination (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 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 and more than one Combination shall be allowed.

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

SS 6.2 Team and 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 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 a maximum of one reserve, the names of Team competitors and maximum two reserves and the names of the competitors in Combination and two reserves.

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

For FINA Synchronised Swimming World Cup: see BL 10.4.1

For FINA Synchronised Swimming World Trophy see BL 10.4.2

SS 7 PRELIMINARIES AND FINALS

SS 7.1 If there are more than twelve (12) entries in any Free Routine or Combination,

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 or Combination, 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).

SS8 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 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
Near perfect	9.9 to 9.5
Excellent	9.4 – 9.0
Very Good	8.9 – 8.0
Good	7.9 – 7.0
Competent	6.9 – 6.0
Satisfactory	5.9 – 5.0
Deficient	4.9 – 4.0
Weak	3.9 – 3.0
Very weak	2.9 – 2.0
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 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 Combination, at least two (2) parts must have fewer than three (3) competitors and at least two (2) parts must have four (4) 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 where the previous part ends.

SS 13.3 In Duet, Team and Combination events competitors who are listed on the entry according to rule SS 6.3.1 may be interchanged before routine sessions.

SS 13.3.1 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 13.3.2 If the lack of the reserve reduces the Team or Combination size to less than that defined in SS 6.2, SS 13.1 or SS 13.2 the team shall be disqualified.

SS 13.3.3 Failure to notify the Referee of substitution and / or scratching according to the rule SS 13.3.1 shall result in disqualification of the routine.

SS 13.4 The order of appearance for Technical Routines, Free Routines Preliminaries or Combination 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 13.4.1 The order of the draw shall be Teams, Combination, 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, Combination Preliminary, Duet Technical, Duet Free Preliminary, Solo Technical, Solo Free Preliminary).

SS 13.4.2 When a federation draws start number one (1) in a Technical Routine or Free Routine Preliminary or Combination Preliminary, this federation shall be exempted from start number one (1) the Technical Routine, Free Routine Preliminary or Combination Preliminary.

SS 13.4.3 For FINA competitions preswimmers are recommended for Technical Routines, Free Routines and Combinations.

SS 13.5 After the Figures and/or Technical Routines and Free routines Preliminaries and 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 / Combination the twelve best will compete in the respective Final.

SS 13.5.1 The order of appearance in the finals shall be determined by lot in groups of six competitors. Those who placed 1-6 per SS 13.5 shall draw for start numbers 7 – 12; those who placed 7 – 12 per SS 13.5 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 13.5.2 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 13.6 In routines the swimwear must conform to GR 5 and be appropriate for Synchronised Swimming competitions. The use of accessory equipment, goggles or additional clothing is not permitted unless required by medical reasons. Nose clips or plugs may be worn. Jewellery is not allowed.

SS 13.6.1 In the event that the referee thinks a competitor(s) swimwear does not conform to GR 5 and SS 13.6 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 and Free Routines including ten (10) seconds for deck movement:

SS 14.1.1 Technical Routine Solos: 2 minutes 00 seconds
Free Routine Solos: 3 minutes 00 seconds

SS 14.1.2 Technical Routine Duets: 2 minutes 20 seconds
Free Routine Duets: 3 minutes 30 seconds

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

SS 14.1.4 Combination: 4 minutes 30 seconds

SS 14.1.5 There shall be an allowance of fifteen (15) seconds less or plus the allotted time for Technical Routines, Free Routines and Combination.

SS 14.1.6 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 14.1.7 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 14.1.8 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 timer 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 individually labeling tapes and/or discs (Minidisc or CD or DAT) as to speed, name of the competitor and country. Each competitor is entitled to trial test of a part of her music accompaniment prior to her start to adjust the volume and speed. If the sound reproduction is not working during the competition, the Team Manager is entitled to bring another copy immediately to the Sound Centre Manager. If it also fails to work, then the competitor(s) will have a one (1) point penalty. In case the tapes, Mini disc, CD or DAT are sent before the competition at the final entry date to the Management Committee, the Sound Center Manager will be responsible for correct execution of the music.

SS 16 ROUTINE PANELS

SS 16.1 When qualified judges are available in sufficient number, two panels of six (6) or seven (7) judges must officiate: in Free Routines and Combination one for Technical Merit and one for Artistic Impression and in Technical Routines one for Execution and one for Overall Impression.

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 flashed and shall be accepted score in case of error or dispute.

SS 16.3.1 On a signal of the referee (or assistant referee) all judges will simultaneously flash their scores.

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 five (5) or six (6) 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
Near perfect	9.9 to 9.5
Excellent	9.4 – 9.0

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Very Good	8.9 – 8.0
Good	7.9 – 7.0
Competent	6.9 – 6.0
Satisfactory	5.9 – 5.0
Deficient	4.9 – 4.0
Weak	3.9 – 3.0
Very weak	2.9 – 2.0
Hardly recognizable	1.9 – 0.1
Completely failed	0

SS 17.2 In Free Routine and Combination two scores shall be awarded 0 – 10 points each (see SS 17.1)

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

SS 17.2.1 First Score – Technical Merit Score

Consider	Solo	Duet	Team	Combination
EXECUTION, of strokes, and parts thereof; propulsion techniques, precision of patterns	50	40%	40%	40%
SYNCHRONISATION; on with another and with music	10 %	30%	30%	30%
DIFFICULTY of strokes, figures and parts thereof, patterns, synchronisation	40%	30%	30%	30%

SS 17.2.2 Second Score – Artistic Impression Score

Consider	Solo	Duet	Team	Combination
CHOREOGRAPHY, variety, creativity, pool coverage, patterns, transitions	50%	50%	50%	60%
MUSIC INTERPRETATION, use of music	20%	30%	30%	30%
MANNER OF PRESENTATION, total command	30%	20%	20%	10%

SS 17.2.3 In the Olympic Games, World Championships and World Cups, for the Free Routine and Combination sessions, each judge shall award three scores, from 0-10 points each (see SS 17.1). Technical Merit judges shall enter scores for Execution, Synchronisation and Difficulty. Artistic Impression judges shall enter scores for Choreography, Music Interpretation, and Manner of Presentation. The scorers shall calculate the Technical Merit scores of each judge (see SS 17.2.1) and Artistic Impression scores of each judge (see SS 17.2.2).

Example:

For the Olympic Games, World Championships and World Cups, the scorers shall calculate the total score for each individual judge by multiplying the judge's score

for the component times the weighting for that component (see SS 17.2.1, SS 17.2.2 and 17.3.2). The component scores for the judge shall be added together to get the score for that judge (to two decimal places).

TECHNICAL MERIT EXAMPLE				ARTISTIC IMPRESSION EXAMPLE			
JUDGE1				JUDGE 1			
CAT	%			CAT	%		
E	40	9.4	3.76	C	50	9.5	4.75
S	30	9.5	2.85	MI	30	9.5	2.85
D	30	9.4	2.82	MP	20	9.4	1.88
			9.43				9.48

SS 17.3 Technical Routines

For Technical Routines two scores shall be awarded, 0 to 10 points each (see SS 17.1.) All the following percent arrays are subject of decision of the TSSC.

SS 17.3.1 First score - Execution

Consider:

Execution of required elements: 70%

Execution of rest of the routine: 30%

SS 17.3.2 Second score – Overall Impression

Consider:

	Solo	Duet	Team
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Choreography, use of music	40%	40%	40%
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Synchronisation	10%	20%	30%
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Difficulty	30%	30%	20%
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Manner of presentation	20%	10%	10%
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SS 17.3.3 In the Olympic Games, World Championships and World Cups, for the Technical Routine session, the Execution judges shall record an individual score for each required element. The scorers shall calculate the Execution scores. In addition to the required elements, the Execution judges shall also consider the strokes, other figures and parts thereof, propulsion techniques and the precision of patterns.

Execution of required elements (Solo, Duet, Team) = 70%

Execution of the rest of the routine (Solo, Duet, Team) = 30 %.

Example for Element Score Calculation:

For the Olympic Games, World Championships and World Cups, the scorers shall calculate the Required Element score for each judge by adding the judge scores for the elements, dividing by the number of elements, multiplying by 7 and rounding the result to four decimal places. The judge score for the rest of the routine shall be multiplied by 3.

Judge's Execution Score = (Required element score * 7) + (Rest of Routine score * 3)

REQUIRED ELEMENTS

#1	1	9.3	9.30
#2	1	8.4	8.40

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#3	1	8.1	8.10
#4	1	8.7	8.70
#5	1	9.2	9.20
#6	1	9.2	9.20
#7	1	8.7	8.70
	7.0		61.60
	Norm		8.8000
elem	70%		6.1600
rest	30%	9.0	2.7000
TOTAL	100%		8.8600

SS 17.3.4 In the Olympic Games, World Championships and World Cups, for the Technical Routine session, the Overall Impression judges shall record an individual score for each component (Choreography and Use of Music, Synchronisation, Difficulty and Manner of Presentation). The scorers shall calculate the Overall Impression scores.

OVERALL IMPRESSION EXAMPLE

JUDGE	1		
CAT	%		
C	40	8.5	3.40
S	30	8.4	2.52
D	20	8.7	1.74
MP	10	8.7	0.87
		8.53	

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 and Combinations:

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.

SS 18.2.6 As described in SS 15.3, if the music accompaniment fails.

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

SS 18.2.7 A competitor has made a deliberate use of bottom of the pool during a routine to assist another competitor.

SS 18.2.8 A routine is interrupted by a competitor during the deck movements and a new start is allowed.

SS 18.2.9 If during the deck movements in routines competitors are executing stacks, towers or human pyramids.

SS 18.3 Penalties in Technical Routines

SS 18.3.1 A two (2) point penalty shall be deducted from the Execution score for each required element omitted by competitor in Solo or by all competitors in Duet and Team.

SS 18.3.2 A one (1) point penalty shall be deducted from the Execution score for each part of a required element omitted by competitor in Solo or by all competitors in Duet or Team or if there is an incorrect /additional sequence in required element performed by competitor in Solo or by all competitors in Duet or Team.

SS 18.3.3 A half-point (0,5) penalty shall be deducted from the Execution score for each competitor omitting a part of the required element, or if there is an incorrect /additional sequence in for each required element for each competitor, up to a maximum deduction of two (2) points.

SS 18.3.4 A half-point (0,5) penalty shall be deducted from the Execution score for each violation in Duet required element 9 and Team required element 9 of the Appendix VI

SS 18.3.5 In case of dispute about required elements, video recording may be used for final decision by the Referee.

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 19 CALCULATION OF THE ROUTINE RESULTS

SS 19.1 To calculate the Routine score, cancel the highest and lowest award (one each) for each set of awards, Technical Merit and Artistic Impression (Free Routine), or Execution and Overall Impression (Technical Routine). Add the remaining awards, divide the sum by the number of judges less two (2) and multiply the result by five (5) for a maximum of 50 points.

Example with seven (7) judges:

$$(\cancel{40} + 10 + 10 + 10 + 10 + 10 + \cancel{40}) \times 5 = 50.000$$

5

Example with six (6) judges:

$$(10 + 10 + 10 + 10 + 10 + 10) \times 5 = 50.000$$

4

SS 19.2 Any penalties in Technical Routines involving the required elements from rule **SS 18.3** shall be deducted from the Execution score to calculate a new Execution score.

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

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 – Combination or Technical Routine or Free 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 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 technical merit score of 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 Execution score of the Technical Routine determines the position.

For Combination:

The higher Technical Merit score shall decide.

For competitions with point system GR 9.8.5 and BL 10.4

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 judges shall consist of six (6) or seven (7) judges. In Routines two (2) panels of judges may be used. If two panels are used, in Free Routine sessions, one panel shall judge Technical Merit and one Artistic Impression, in Technical Routine session, one panel shall judge Execution and one panel shall judge Overall Impression.

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

SS 21.2.4 For Technical Routines three (3) technical assistants to monitor the required elements (SS13.2).

SS 21.2.5 For Combination three (3) technical assistants to monitor the SS 13.2.

SS 21.2.6 For each Figure panel – a clerk of course, a recorder and if no electronic system is used, two scorers.

SS 21.2.7 For routines – three (3) timers, a clerk of course, a recorder, and if no electronic system is used, two scorers.

SS 21.2.8 A Chief Recorder

SS 21.2.9 Sound Center Manager

SS 21.2.10 An announcer

SS 21.2.11 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.

SYNCHRONISED SWIMMING

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	Combination
12 years and under	2.00	2.30	3.00	3.30 minutes
13, 14, 15 years	2.30	3.00	3.30	4.00 minutes
16, 17, 18 years	3.00	3.30	4.00	4.30 minutes
Juniors: 15-18 years	3.00	3.30	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
104	Ballet Leg Roll Single	2.7
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	3.2
112h	Ibis Spin Up 180°	2.8
112i	Ibis Spin Up 360°	2.9
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	3.2
115h	Catalina Spin Up 180°	2.8
115i	Catalina Spin Up 360°	2.9
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	3.7
125h	Eiffel Tower Spin Up 180°	3.3
125i	Eiffel Tower Spin Up 360°	3.4
128	Eiffel Walk	2.9
130	Flamingo	2.5
130a	Flamingo ½ Twist	2.9

SYNCHRONISED SWIMMING

103b	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	3.4
130h	Flamingo Spin Up 180°	3.0
130i	Flamingo Spin Up 360°	3.1
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	3.3
140h	Flamingo Bent Knee Spin Up 180°	2.9
140i	Flamingo Bent Knee Spin Up 360°	3.0
140j	Flamingo Bent Knee Combined Spin	3.2
141	Stingray	3.3
142	Manta ray	2.8
150	Knight	3.1
153	Castle	3.5

CATEGORY II

201	Dolphin	1.4
225	Reverse Crane	3.1
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°	2.7
240i	Albatross Spin Up 360°	2.8
240j	Albatross Combined Spin	3.0
241	Goeland	2.0
251	Dolphin Foot First	1.4
255	Dolphin Foot First Reverse Combined Spin	2.4
275	Dolpholina	2.5

CATEGORY III

301	Barracuda	2.0
301c	Barracuda Twirl	2.7
301d	Barracuda Spinning 180°	2.1
301e	Barracuda Spinning 360°	2.2
301f	Barracuda Continuous Spin	2.7

SYNCHRONISED SWIMMING

301h	Barracuda Spin Up 180°	2.5
301i	Barracuda Spin Up 360°	2.6
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°	2.8
305i	Barracuda Somersault Back Pike Spin Up 360°	2.9
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
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	2.4
311g	Kip Twist Spin	2.7
311h	Kip Spin Up 180°	2.3
311i	Kip Spin Up 360°	2.4
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

SYNCHRONISED SWIMMING

325	Jupiter	3.2
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
300g	Aurora Twist Spin	3.4
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	2.8
342h	Heron Spin Up 180°	2.6
342i	Heron Spin Up 360°	2.7
342j	Heron Combined Spin	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
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	2.8
355h	Porpoise Spin Up 180°	2.4
355i	Porpoise Spin Up 360°	2.5
355j	Porpoise Combined Spin	2.7
360	Walkover Front	2.1
361	Prawn	1.9
362	Surface Prawn	1.7
363	Water Drop	1.6

CATEGORY IV

401	Swordfish	2.0
402	Swordasub	2.3
403	Swordtail	2.5
405	Swordalina	2.5

SYNCHRONISED SWIMMING

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	3.2
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	2.0
438	Spiral	3.5

APPENDIX II BASIC POSITIONS

In all basic positions:

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

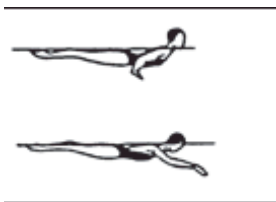
1 BACK LAYOUT POSITION

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



2 FRONT LAYOUT POSITION

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



3 BALLET LEG POSITION

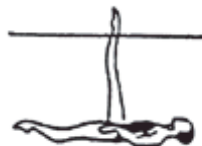
a) Surface

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

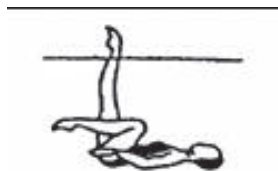
a) Surface

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.



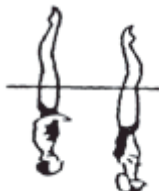
b) Submerged

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.



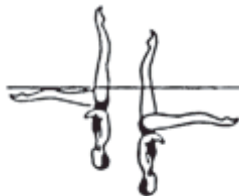
6 VERTICAL POSITION

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



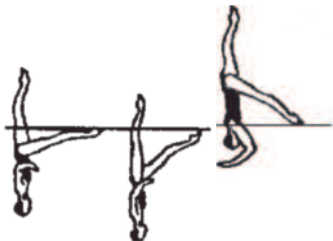
7 CRANE POSITION

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



8 FISHTAIL POSITION

Same as **Crane Position**, except that 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

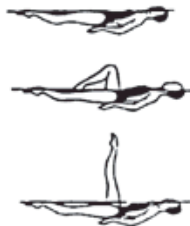
Body extended in Vertical Position, with one leg extended sideways with its foot at the surface regardless of the height of the hips.

APPENDIX III

BASIC MOVEMENTS

1 TO ASSUME A BALLETT 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**.



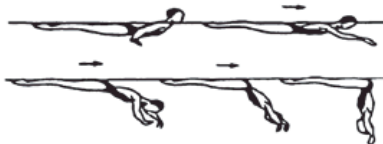
2 TO LOWER A BALLETT LEG

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



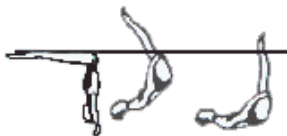
3 TO ASSUME A FRONT PIKE POSITION

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 BALLETT 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 to Layout* 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 **Crane Position**. The angle between the legs remains 90° throughout the rotation. Unless otherwise specified, *Catalina Rotation* starts from a **Ballet Leg Position**.



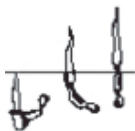
8 CATALINA REVERSE ROTATION

From a **Crane Position** the hips rotate as the trunk rises, without lateral movement, to assume a **Ballet Leg Position**. The angle between the legs remains 90° 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.



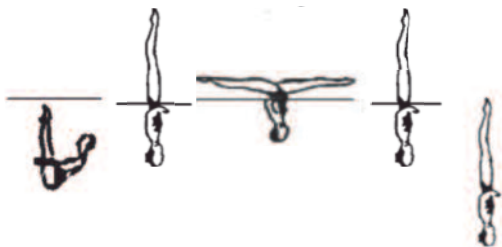
10 VERTICAL DESCENT

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*.



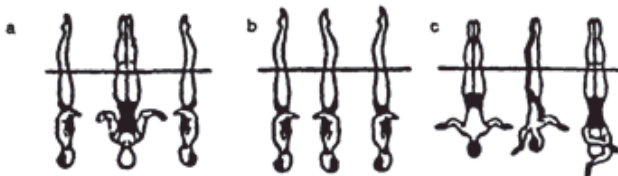
12 TWISTS

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*.

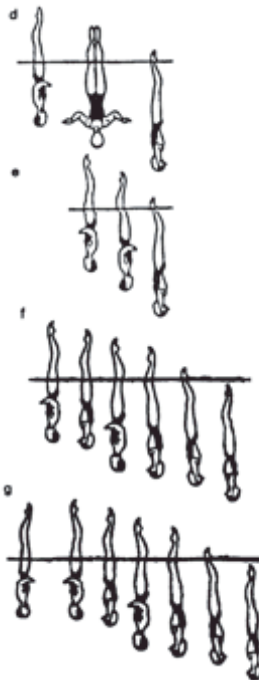
d) 180° *Spin*: a *descending Spin* with a rotation of 180°

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°

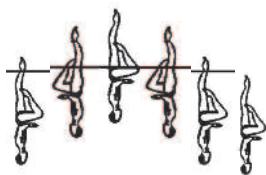
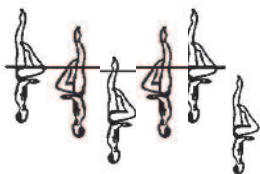
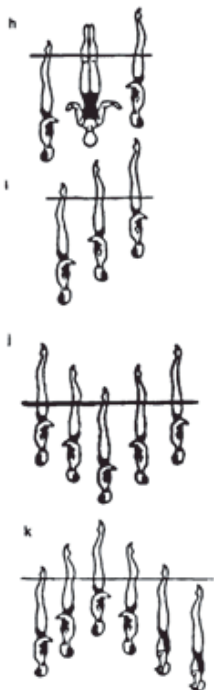
i) *Spin UP 360°*: an *ascending Spin* with a rotation of 360°

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.

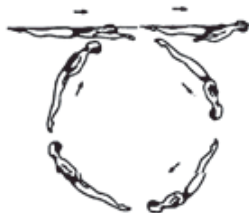
l) *Bent Knee Combined Spin*: a *descending Spin* in a **Bent Knee Vertical Position** of at least 360°, followed without a pause by an equal *ascending Spin* in the same direction. The ascending *Spin* reaches the same height where the *descending Spin* started.

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.

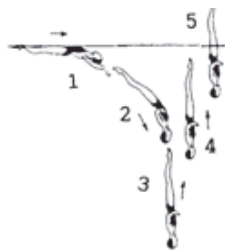
15 DOLPHIN TO VERTICAL

The head reaches the quarter point of the circle, and with continuous motion, the body straightens as it continues downward to assume **Vertical Position**. The toes arrive at the quarter point of the circle as they reach the vertical line. Maintaining **Vertical Position**, the body ascends along its longitudinal axis, until a water level is established between the ankles and hips.



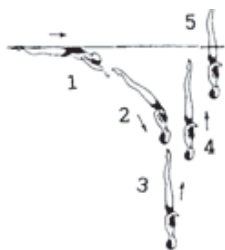
16 VERTICAL DESCENT TO DOLPHIN CIRCLE

A *Vertical Descent* is executed until the hips reach the quarter point of the circle, and with continuous motion, the head leads the body back onto the circumference of a circle into a Dolphin Arch, and the *Dolphin* continues.



17 DOLPHIN FOOT FIRST TO VERTICAL

The toes reach the three quarter point of the circle, and with continuous motion, the body straightens to **Vertical Position** as it rises along its longitudinal axis until a water level is established between the ankles and hips.



18 VERTICAL DESCENT TO DOLPHIN FOOT FIRST CIRCLE

A *Vertical Descent* is executed until the toes reach the three quarter point of the circle. The toes lead the body back onto the circumference of the circle into a Dolphin Arch as the *Dolphin* foot first continues.



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 requirement, 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.
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 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 "italicised" when referred to in a figure description.
8. When "and" is used to connect two actions, it means one follows the other; when "as" is used, it means both actions occur simultaneously.
9. Arm/hand positions and actions are optional.
10. When "rapid" or "rapidly" is used in a description, it shall apply specifically to the tempo of the transition in which it is included, and not to the entire figure.

APPENDIX IV - CATEGORY I

101 BALLET LEG SINGLE

1.6

A Ballet leg is assumed. The Ballet leg is lowered.



102 BALLET LEG ALTERNATE

2.4

Use each leg alternately.

103 SUBMARINE BALLET LEG SINGLE

2.1

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



104 BALLET LEG ROLL SINGLE

2.7

A Submarine Ballet Leg Single is executed to a **Submerged Ballet Leg Position**. Maintaining this position parallel to the surface, the body is rotated sideways toward the horizontal leg for 360°, to return to its original submerged position. The figure is completed as in Submarine Ballet Leg Single.



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

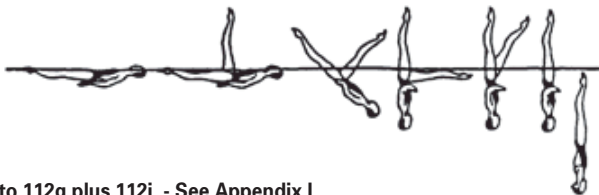
A Ballet Leg Double is executed to a **Surface Ballet Leg Double Position**. The body submerges vertically to a **Submerged Ballet Leg Double Position**. The body rises vertically to a **Surface Ballet Leg Double Position**. The figure is completed as in Ballet Leg Double.



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 **Crane 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 to complete the figure.

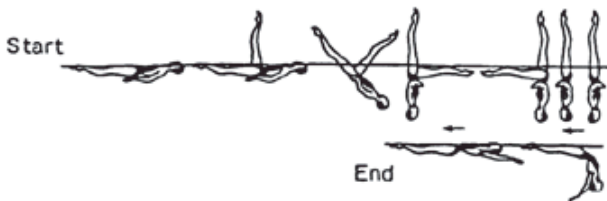
112h and 112i - See Appendix I

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

113 CRANE

3.5

An Ibis is executed to a **Crane 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* 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 to complete the figure.

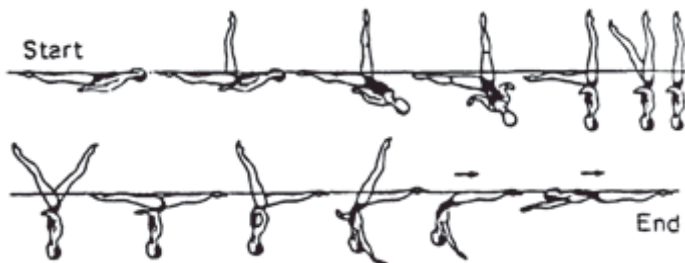
115h and 115i - See Appendix I

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

116 CATALARC

3.1

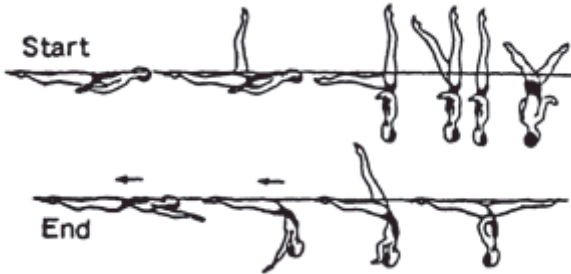
A Catalina is executed to a **Crane Position**. The horizontal leg is lifted in a 180° arc over the surface. As it passes the vertical leg, the vertical leg starts to move symmetrically in the opposite direction, and the legs reach a **Split Position** at the same time. A *Walkout Front* is executed.



117 CATALARC OPEN 180°

3.2

A Catalina is executed to a **Crane 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 **Crane 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 **Crane 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 to complete the figure.

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 performed to complete the figure.

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 performed to complete the figure.

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 performed to complete the figure.

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 performed to complete the figure.

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 to complete the figure.

141 STINGRAY

3.3

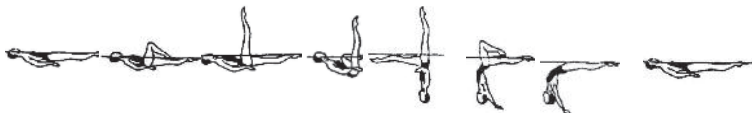
A Flamingo is executed to a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to assume a **Fishtail Position**. The horizontal leg is lifted in an arc over the surface. As it passes the vertical leg 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 **Crane 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* is executed.



150 KNIGHT

3.1

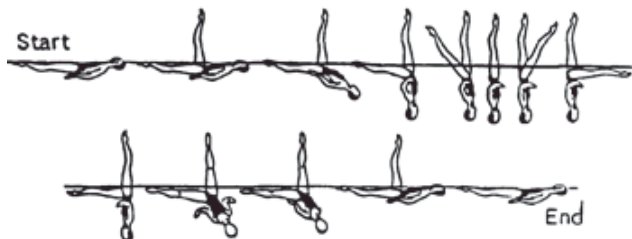
A *Ballet Leg* is assumed. Maintaining the position of the legs, the head moves downward as the lower back arches to a **Knights Position**. The body straightens as the non-ballet leg is lifted to vertical and as the ballet leg bends, the foot follows a vertical line through the hips, to assume a **Bent 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* is executed.



153 CASTLE

3.5

A *Knights* is executed to a **Knights Position**. The horizontal leg is lifted in a 180° arc over the surface to a **Crane Position**. A *Half Twist* is executed. A *Catalina Reverse Rotation* is executed to a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



APPENDIX IV - CATEGORY II

201 DOLPHIN

1.4

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



225 REVERSE CRANE

3.1

With the head leading, a *Dolphin* is started, followed by *Dolphin to Vertical*. A *Half Twist* is executed. A **Crane Position** is assumed at the same height. An additional *Half Twist* is executed in the same direction at the same height. The body is turned around a lateral axis through the hips as it rises to assume a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



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

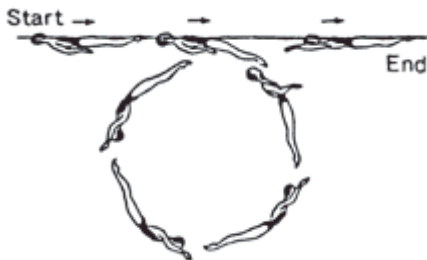
An *Albatross* is executed to the **Front Pike Position**. One leg is lifted to vertical as the body rotates 90° on its longitudinal axis to assume a **Side Fishtail Position**, with continuous motion another 90° rotation is executed in the same direction as the vertical leg lowers to assume a **Split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



251 DOLPHIN FOOT FIRST

1.4

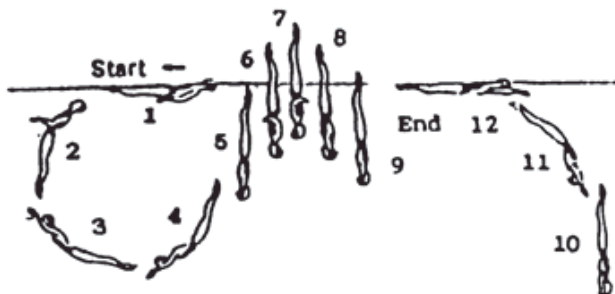
With the feet leading, a Dolphin is executed.



255 DOLPHIN FOOT FIRST REVERSE COMBINED SPIN

2.4

With the feet leading, a *Dolphin* is executed until the feet reach the $\frac{3}{4}$ point of the circle. A *Dolphin Foot First to Vertical* is executed until the body begins its ascent in **Vertical Position**. A *Reverse Combined Spin* is initiated as the toes break the surface and completed as the heels return to the surface. A *Vertical Descent to Dolphin Foot First Circle* is executed. The *Dolphin* is resumed and continued to a **Back Layout Position**.



275 DOLPHOLINA

2.5

With the feet leading a *Dolphin* is executed until the feet reach the three-quarter point of the circle. A *Dolphin Foot First to Vertical* is initiated. As the toes break the surface, one leg is lowered along the surface as the body continues to rise to a **Crane Position**. A *Half Twist* is executed. A *Catalina Reverse Rotation* is executed to a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.

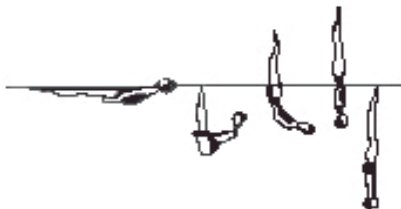


APPENDIX IV - CATEGORY III

301 BARRACUDA

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



301c BARRACUDA TWIRL

2.7

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

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.

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

1.4

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

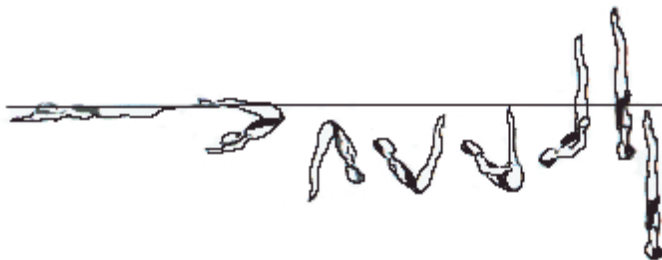


303 SOMERSAULT BACK PIKE**1.5**

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

**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**

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

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

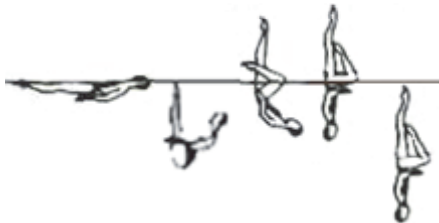
305h and 305i - See Appendix I

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

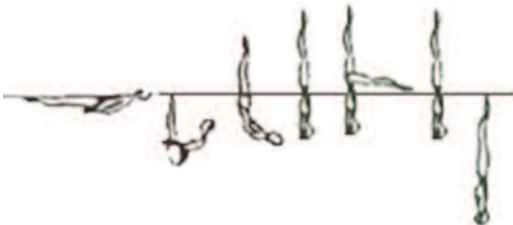
From a **Back Layout Position**, the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just below the surface. A *Thrust* is executed as one foot is drawn along the inside of the extended leg to assume a **Bent Knee Vertical Position**. A *Vertical Descent* is executed in a **Bent Knee Vertical Position** at the same tempo as the *Thrust*.



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 I

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

310 SOMERSAULT BACK TUCK

1.1

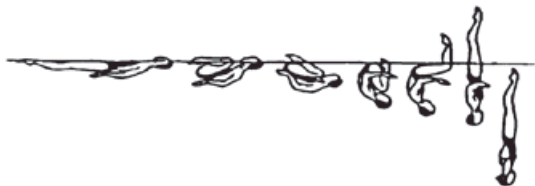
From a **Back Layout Position**, the knees and toes are drawn along the surface to assume a **Tuck Position**. With continuous motion, the tuck becomes more compact as the body somersaults backward around a lateral axis for one complete revolution. A **Back Layout Position** is resumed.



311 KIP

1.8

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.

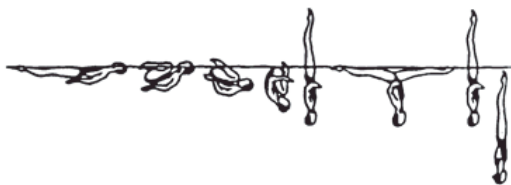
311h and 311i - See Appendix I

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

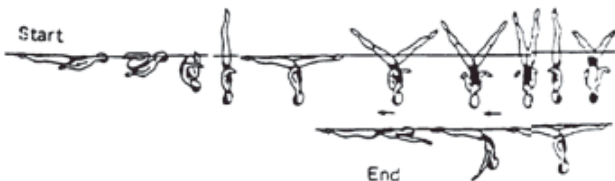
A Kip Split is executed to a **Split Position**. During a 180° rotation, the legs are closed symmetrically to **Vertical Position**. A *Vertical Descent* is executed.



314 KIP SPLIT OPEN 360°

3.2

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

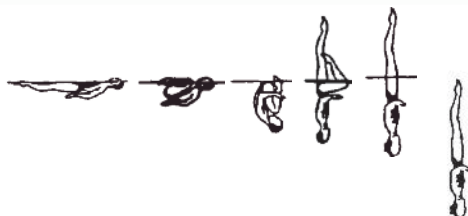
From a **Back Layout Position**, a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface. The trunk unrolls as the legs assume a **Bent Knee Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and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

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

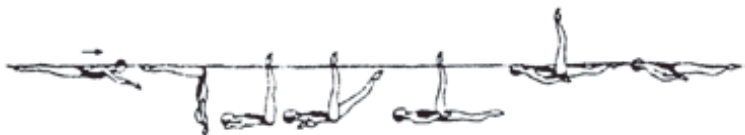
From a **Front Layout Position** a *Front Pike Position* is assumed. Followed by *Front Pike Position* to assume a *Submerged Ballet Leg Double Position*, and with continuous motion a **Front Pike Position** is maintained as the body continues to somersault forward around a lateral axis so that the hips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



321 SOMERSUB

2.0

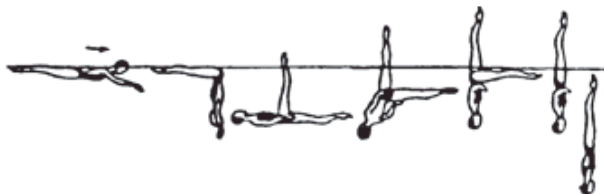
From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One leg is lowered to a **Submerged Ballet Leg Position**. Maintaining this position, the body rises vertically to a **Surface Ballet Leg Position**. The *Ballet Leg* is lowered.



322 SUBALINA

2.3

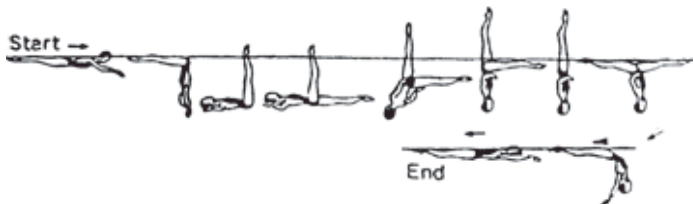
A Somersub is executed to a **Submerged Ballet Leg Position**. As before the body rises a *Catalina Rotation* is executed. The horizontal leg is lifted to **Vertical Position**. A *Vertical Descent* is executed.



323 SUBILARC

3.1

A Subalina is executed to a **Crane 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

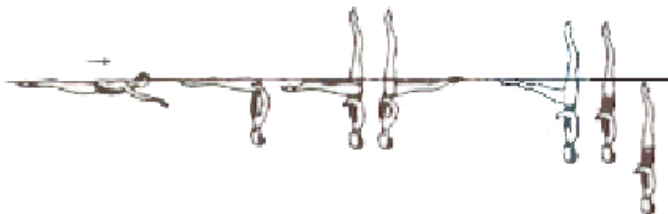
From a **Front Layout Position** a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. One knee is bent to assume a **Submerged Flamingo Position**. Maintaining this position, the body rises to a **Surface Flamingo Position**. The ballet leg is lowered in a 90° arc to the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

3.2

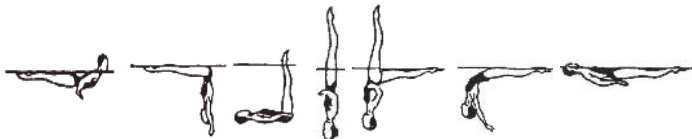
From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted to a **Crane Position**. Maintaining the 90° angle between the legs, the horizontal leg moves to vertical as the vertical leg simultaneously continues its arc to the surface to assume a **Knight Position**. Maintaining 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

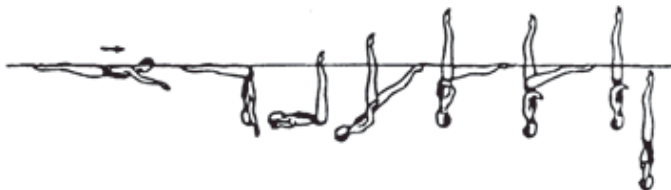
A Somersault Front Pike is executed to the **Submerged Ballet Leg Double Position**. Maintaining the vertical line of the legs, the hips are lifted as the trunk unrolls to assume a **Vertical Position**. One leg is lowered to a **Knight Position**. The vertical leg is lowered to assume a **Surface Arch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

331 AURORA OPEN 180°

3.3

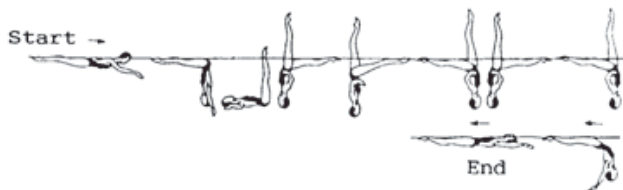
An Aurora is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and accelerating speed, the body maintains this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

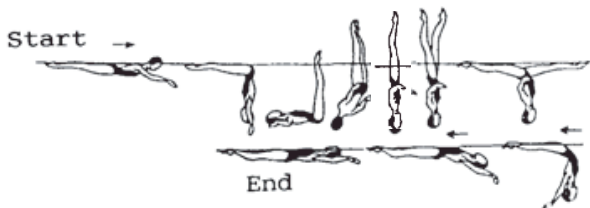
An Aurora is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and accelerating speed, the body maintains this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



335 GAVIATA

2.7

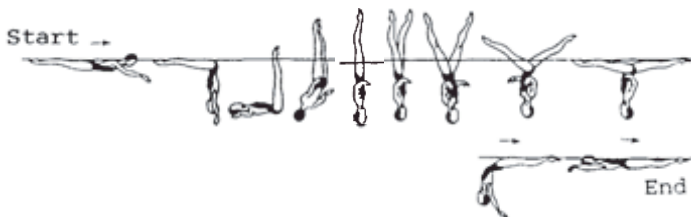
From a **Front Layout Position**, a Somersault Front Pike is executed to a **Submerged Ballet Leg Double Position**. A rising double leg Catalina Rotation is executed to a Vertical Position. The legs open symmetrically to a **Split Position**. A *Walkout Front* is executed.



336 GAVIATA OPEN 180°

2.8

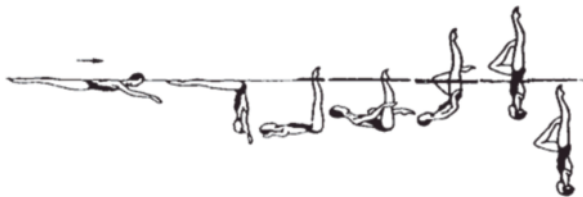
A Gaviata is initiated to a **Vertical Position**. Continuing in the same direction, the legs open symmetrically during a 180° rotation to a **Split Position**. A *Walkout Front* is executed.



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 *Twirl*.

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*.

344 NEPTUNUS

1.8

From a **Front Layout Position**, a *Front Pike Position* is assumed. One leg is lifted to a **Crane 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 **Crane 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* 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.



350 MINERVA

2.2

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 to complete the figure.

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 to complete the figure.

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

1.9

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 *Twirl* is executed to complete the figure.



362 SURFACE PRAWN

1.7

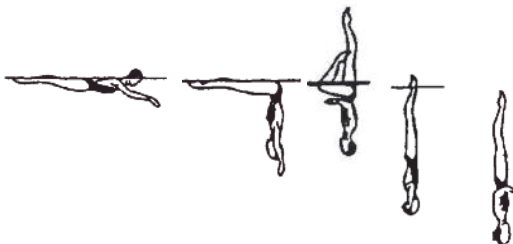
From a **Front Layout Position**, a *Front Pike Position* is assumed. One foot is moved in horizontal arc of 180° at the surface to a **Split Position**. The legs are joined to assume a **Vertical Position** at the ankles. A *Twirl* is executed followed by a *Vertical Descent*.



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* 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* 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

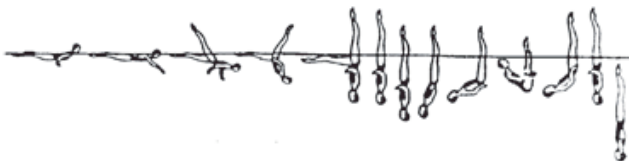
From a **Front Layout Position**, the back arches as one leg is lifted in a 180° arc over the surface to a **Split Position**. A *Walkout Front* is executed.



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 **Crane 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 Crane 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°

2.2

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



423 ARIANA

2.2

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



435 NOVA**2.3**

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 to complete the figure.

436 CYCLONE**2.7**

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 $\frac{1}{2}$ *Twist* in the opposite direction is executed. A *Vertical Descent* is executed.

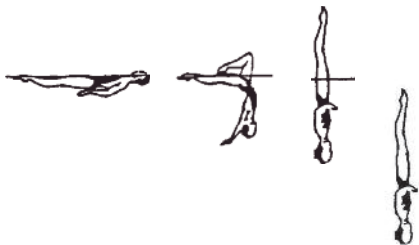
**436d, 436e and 436f – See Appendix I**

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

437 OCEANEA

2.0

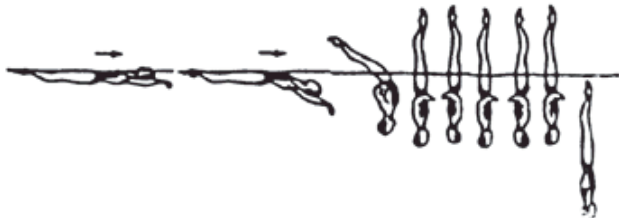
A Nova is executed to a **Surface Arch Bent Knee Position**. The horizontal leg is lifted to the vertical as the bent knee is extended to assume a **Vertical Position**. A *Continuous Spin of 720°* (2 rotations) is executed.



438 SPIRAL

3.5

With the head leading a *Dolphin* is initiated until the hips are about to submerge. With the hips remaining stationary at the surface, the back is arched more as the legs are lifted to assume a **Vertical Position**. *Two Full Twists* are executed, followed by a *Vertical Descent*.



APPENDIX V
FINA FIGURE GROUPS 2009-2013

Senior, Junior and Age Group 16-17-18

COMPULSORY:

1	313	Kip Split Closing 180°	2.5
2	112f	Ibis Continuous Spin (720°)	2.8

OPTIONAL GROUPS

Group 1

3	336	Gaviata Open 180°	2.8
4	436	Cyclone	2.7

Group 2

3	355b	Porpoise Full Twist	2.5
4	150	Knight	3.1

Group 3

3	307	Flying Fish	3.0
4	115c	Catalina Twirl	2.8

Age Group 13-14-15

COMPULSORY:

1	420	Walkover Back	2.0
2	355e	Porpoise Spinning 360°	2.1

OPTIONAL GROUPS

Group 1

3	342	Heron	2.1
4	311a	Kip 1/2 Twist	2.2

Group 2

3	240	Albatross	2.2
4	345	Catalina Reverse	2.1

Group 3

3	301d	Barracuda Spinning 180°	2.1
4	140	Flamingo Bent Knee	2.4

SYNCHRONISED SWIMMING

Age Group 12 and under

COMPULSORY:

1	101	Ballet Leg Single	1.6
2	360	Walkover Front	2.1

OPTIONAL GROUPS

Group 1

3	321	Somersub	2.0
4	315	Kipnus	1.6

Group 2

3	355	Porpoise	1.9
4	401	Swordfish	2.0

Group 3

3	344	Neptunus	1.8
4	301	Barracuda	2.0

APPENDIX VI FINA REQUIRED ELEMENTS FOR TECHNICAL ROUTINES**GENERAL REQUIREMENTS**

1. Supplementary elements may be added.
2. Unless otherwise specified in the description of an element:
 - All figures or components thereof shall be executed according to the requirements described in appendices II-IV.
 - All elements shall be executed high and controlled, in uniform motion with each section clearly defined.
3. Duet required elements # 4, # 9 and Team required elements # 1, # 5, # 8, # 9 shall be judged within remaining 30 % of the Execution score.
4. Time limits as in SS 14.1.
5. FINA competitions must use category A. One category must be chosen for any specific competition. See categories B and C in FINA SS Manual.

Category A**SOLO REQUIRED ELEMENTS (A)**

Required elements 1 – 6 are to be performed in the order listed.

- 1 From a **Front Pike Position**, a *Full Twist* is executed as the extended legs are lifted to a **Vertical Position**. Continuing the same direction, a Full Twist is executed followed by a *Continuous Spin* of 1440° (4 rotations). [DD 3.3]
- 2 *Rocket Split* is executed to an **Airborne Split Position**, maintaining maximum height the front leg is lifted vertically as the back leg moves to a Vertical Bent Knee Position. The vertical leg is lowered backward toward the surface as the bent leg extends forward to assume an Airborne **Split Position**. [DD 3.1]
- 3 Boost – a rapid head-first rise, with a maximum amount of the body above the surface of the water. Both arms must be lifted at or above the shoulder line as the body reaches maximum height. A descent is executed until the swimmer is completely submerged. Immediately afterwards, a second boost with both arms above the surface is executed. A second descent is executed until the swimmer is completely submerged. [DD 2.5]
- 4 Beginning with a straight leg lift to a **Ballet Leg Position**, 116 - Catalarc is executed with compulsory head first travel while assuming the ballet leg. [DD 2.9]
- 5 *Combined Spin* is executed. A *descending Spin* of 1080° (3 rotations) followed, without a pause, by an equal *ascending Spin* in the same direction. [DD 3.0]
- 6 From a Submerged **Back Pike Position**, 307e - Flying Fish Spinning 360° is executed. [DD 3.2]

DUET REQUIRED ELEMENTS (A)

Required elements 1 – 8 are to be performed in the order listed.

SYNCHRONISED SWIMMING

- 1 240 c - Albatross Twirl is executed until completion of the rotation, followed by a *Continuous Spin* of 1440° (4 rotations). [DD 3.3]
- 2 From a **Back Layout Position**, travelling ballet leg combination beginning with a straight leg lift 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 first leg is lowered to a **Ballet Leg Position**, the second leg is lowered to a **Back Layout Position**. The legs are held straight throughout the element. [DD 2.5]
- 3 Rocket Split - A *Thrust* to a **Vertical Position** followed by two rapid alternating **Airborne Split Positions**, followed by a join to a **Vertical Position** with maximum height. A *Vertical Descent* is executed. [DD 3.4]
- 4 A connected action – connected, joined or intertwined movements. Lifts, throws and platforms are not included.
- 5 Maintaining a **Fishtail Position**, three rapid *full* twists are executed at maximum height. [DD 2.9]
- 6 Boost – a rapid head-first rise, with a maximum amount of the body above the surface of the water. Both arms must be lifted at or above the shoulder line as the body reaches maximum height. A descent is executed until the swimmer is completely submerged. [DD 1.7]
- 7 From a Split Position rotation of a 180° is executed as the legs are symmetrically lifted and closed to a Vertical Position followed by a Half Twist in the same direction. A Twirl is executed in the opposite direction; completed by a Continuous Spin of 1080° (3 rotations) in the same direction as the Half Twist. Half Twist, Twirl and Continuous Spin to be executed in Vertical Position. [DD 2.3]
- 8 *Thrust* followed by a rapid 360° Spin. [DD 2.2]
- 9 With the exception of the deck work, entry and a connected action, all elements – required and supplementary – must be performed simultaneously and facing the same direction by both swimmers. Mirror actions are not permitted.

TEAM REQUIRED ELEMENTS (A)

Required elements 1 – 7 are to be performed in the order listed.

- 1 Acrobatic move – Jump
 - a. Two simultaneous jumps are required.
 - b. Underwater set-up is optional, but all remaining swimmers must be involved.
 - d. Each jump performs simultaneous identical movements facing the same direction.
 - e. Each jump must rise once with supported person becoming airborne at peak of lift.
- 2 A *thrust* is executed to a **Vertical Position**, maintaining maximum height a Twirl is executed as one leg is lowered to a **Bent Knee Vertical Position**. A Vertical Descent is executed as the bent knee is extended to meet the vertical leg at the ankles submerge with the same tempo as *Thrust*. [DD 2.3]
- 3 A Nova is executed to the completion of a **Bent Knee Surface Arch Position**; the

legs are simultaneously lifted to a **Vertical Position** as the bent knee is extended. A *Continuous Spin* of 1080° (3 rotations) is executed until heels reach the surface, without submergence, followed by a rapid *Spin Up 180°*. A Vertical Descent is executed at the same tempo as *Spin Up 180°*. [DD 2.9]

- 4 Boost – a rapid head-first rise, with a maximum amount of the body above the surface of the water. Both arms must be lifted at or above the shoulder line as the body reaches maximum height. A descent is executed until the swimmer is completely submerged. [DD 1.7]
- 5 Cadence Action with legs – identical leg movement(s) performed sequentially one-by-one by all team members. When more than one cadence action is performed, they must be consecutive, and not separated by other optional or required elements. There shall be at least 2 consecutive pattern changes during the cadence action.
- 6 From a Front **Pike Position**, porpoise lift is executed to a **Vertical Position**. A *full twist* is executed, then the legs are lowered symmetrically to a **Split Position**. A *walkout front* is executed. [DD 2.9]
- 7 *Rocket Split* is executed to an **Airborne Split Position**, maintaining maximum height the legs are lifted to a **Vertical Position** as Twirl is executed with a rapid *Vertical Descent*. [DD 2.6]
- 8 The pattern formations must include a straight line and circle.
- 9 With exception of the deck work, entry and the Cadence Action, all elements – required and supplementary – must be performed simultaneously and facing the same direction by all team members except during the circle pattern. Variations in propulsion and direction facing are permitted only during pattern changes and underwater actions. Mirror actions are not permitted.

APPENDIX VII FORMS FOR SYNCHRONISED SWIMMING

SCORE SHEET FIGURE SESSION

ORDER
OF
APPEARANCE

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COMPETITION _____

FIGURE		JUDGES SCORES							SUM 3 or 5	AVE- RAGE	DD	SCORE AVG/DE	PEN SS 10
Fig.	N°	1	2	3	4	5	6	7					
1													
2													
3													
4													
TOTAL													

FAMILY NAME _____

GIVEN NAME _____

DATE OF BIRTH _____

FEDERATION _____

ABREVIATION

--	--	--

TOTAL		
DIVIDED BY TOTAL DD		
MULTIPLIED BY 10		
MINUS PENALTIES		
FINAL FIGURE SCORE		
FINAL PLACING		
CHECKED		

