

## **Vishwa Mallakhamb Federation**

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## **Vishwa Mallakhamb Federation**

Technical Committee

### **Code of Points**

For Men & Women  
International Championships

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2018 Edition



**The Founder of Cane Mallakhamb**  
(the Origin of Rope Mallakhamb)  
**Late Damodarhatt Moghe**  
(Achyutananda Swami)  
(1835 to 1900)



**The Founder of Mallakhamb**  
**Late Balambhattdada Deodhar**  
(1780 to 1852)

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## Section I

### 1. Purpose and Aim of Code of Points

The Code of Point of Mallakhamb is aimed at,

- an objective and uniform evaluation of exercises in Competitive Mallakhamb.
- standardizing the evaluation of Mallakhamb Competition.
- helping Organizers, Competitors and Coaches technically in preparing for the Competitions at all levels.

Hence it is recommended that this 'Code of Points' be utilized at all International, National, State, District Level Championships and Selection Trials, by Vishwa Mallakhamb Federation and its affiliated units.

### 2. History and Development of Mallakhamb

In Indian mythology, since the Ramayana and Mahabharata period, Lord Hanuman is considered as the God of Power and Energy. He is the one who gave insight of Mallakhamb to Guru Balambhattadada Deodhar, the founder of Mallakhamb, in the early 19<sup>th</sup> century. During the regime of Bajirao Peshwa II of Deccan Maharashtra, two renowned wrestlers, Ali and Gulab, from the Nizam of Hyderabad, visited the royal court of Peshwa and challenged the wrestlers. None of the 52 employed wrestlers in the court, dared to accept this challenge. Only one vibrant youth of 18 years, Balambhattdada Deodhar accepted this challenge and asked for some time for preparation. He went to the Goddess 'Saptashringi', in Nasik district. The anecdote says that the Goddess blessed him and told him that Lord Hanuman will teach him few wrestling tricks. It was then Lord Hanuman showed him an effective method of practicing wrestling skills on a wooden Pole, as if it is one's partner. Balambhattdada practiced accordingly, came back on the stipulated date, time and venue, and won the bout against Ali in such a way that Gulab ran away. Soon Mallakhamb got adopted as a complementary exercise for wrestling. 'Malla' denotes a person of power and strength, a wrestler and 'Khamb' is a Pole. Mallakhamb started as a complementary exercise for wrestling, but it soon proved to be complementary exercise for all other sports disciplines, as it improves strength, stamina, speed, endurance, flexibility,

neuro – muscular coordination, balance, courage, confidence and many more abilities. It is a martial art, competitive sport, performing art, dynamic yoga as well as a circus apparatus. Now, it is known to be the 'fastest growing traditional sport in the world'.

Demonstrations of Mallakhamb have been performed in many parts of the world, but regular coaching of Mallakhamb abroad started in 2004, in Munich, Germany, and has continued till date. Mallakhamb Federation of the USA' was formed by Indian Mallakhamb lovers settled in America in November 2015. Now it is active in South American states, regular Mallakhamb training centers have been established and several demonstrations & workshops are being conducted. The Germany Mallakhamb Federation 'Mallakhamb –Deutschland e.V.' was formed in 2016. The 'First Teachers Training Course' for the duration of one year began under the auspices of Vishwa Mallakhamb Federation, in August 2017. Mallakhamb has now spread its wings to nearby countries viz Czech Republic, Austria and Switzerland.

Similarly, establishment of National Federations at Nepal, Bhutan, Bangladesh, Dubai, Hong Kong, Singapore, Indonesia, Malaysia, Thailand and few other European countries are in the pipeline.

The formation of SAARC Mallakhamb Federation, South East Mallakhamb Association and similar bodies is the next major goal. These would be major steps to make Mallakhamb an Olympic Sport.

### 3. Types of Mallakhamb

Mallakhamb Competitions cover three varieties of Mallakhamb.

1. Pole Mallakhamb 2. Rope Mallakhamb 3. Hanging Mallakhamb

\* Specifications of the Pole, Rope and Hanging Mallakhamb are given in **Annexure 1.**

#### 3.1 Pole Mallakhamb

In this type a vertical wooden Pole of Teak wood or Sheesam, is fixed in the ground. The Pole is smeared with castor oil, which helps to minimize excessive friction of the body.

### **3.2 Rope Mallakhamb**

Rope Mallakhamb is performed on a cotton Rope, covered with canvas coating. Performers perform various yogic postures and acrobatic exercises on the Rope.

### **3.3 Hanging Mallakhamb\***

This Mallakhamb is shorter in length than the standard Pole Mallakhamb, is hung to the ceiling with the help of a hook and a chain, leaving a gap between the ground and the bottom of Mallakhamb.

\* Since Hanging Mallakhamb is not practiced, at the moment, in many countries only Pole and Rope Mallakhamb are included in the 1<sup>st</sup> Mallakhamb World Championship.

## **4. Technical Committee of VMF**

The Technical Committee (T.C.) is a subcommittee appointed by Board of Directors with its Managing Director as the Ex-officio member. The duties of the T.C. are:

- 4.1 to formulate the rules of the Competitions, so that the Competitions are conducted as per these rules.
- 4.2 to modify the rules every four years.
- 4.3 to conduct training and assessment of Judges, by organizing Judging Course and Examination.
- 4.4 to conduct seminars for Judges, Coaches and Competitors.
- 4.5 to print & publish audio-visual literature on Mallakhamb with prior approval of the Board of Directors.
- 4.6 to form a subcommittee, if required, to execute the above.
- 4.7 to appoint a Competition Director and Panels of Judges.

The Technical Committee can replace the Execution Judge or Judges or change the panel, on grounds of inefficiency and/or partiality, after giving them the opportunity to express their views.

## **5. Jury of Appeal**

The Jury of appeal will resolve technical problem/s faced by the Judges,

Coaches, Organizers and Competitors during the Competition. The VMF Board of Directors will appoint the Jury of Appeal.

5.1 The Jury of Appeal will consist of the Chairman of the Technical Committee or his/her nominee, one representative of the VMF, one T.C. member, Organizing Secretary and the Competition Director.

5.2 In case of a protest, received in stipulated time and accompanied by the prescribed Protest Fees, the Competition Director will convene a meeting of the Jury of Appeal. The Jury of Appeal will investigate the matter, make necessary enquiries, call the affected individuals and consult the concerned Execution Judge, if required and will declare their decision about the protest received. The Competition Director will convey the same to the concerned parties in writing. If the protest is found to be genuine and is upheld by the Jury of Appeal, the Protest Fees will be returned, otherwise it will be forfeited.

## **6. Organizing Committee**

For conducting Competitions, the Organizers will form one main Organizing Committee

- 6.1 The Organizing Committee must have at least one representative of the VMF.
- 6.2 For the purpose of better organization, the Organizing Committee can form different sub-committees.
- 6.3 The Organizing Committee has the responsibility of -
  - i. preparing the ground and apparatus for the Competition,
  - ii. making lodging and boarding arrangements for the Competitors, Judges and Officials,
  - iii. planning the Opening and Closing Ceremonies,
  - iv. printing Participation Certificates for all the Teams, Judges and Officials and trophies for winners as per the guidelines of the VMF
  - v. making all other necessary arrangements, for different meetings, judging courses, conferences to be held during and after the Competitions,
  - vi. pre and post publicity of the Competition.
- 6.4 The Competition Director will be an ex-officio member of the Organizing Committee.

## 7. Panel of Judges

7.1 The Panel of Judges will consist of one Execution Judge, one Difficulty Judge and three Gradation Judges, along with Time Keeper, Scorer and a Set Writer/ Recorder.

7.2 One Time Keeper, one Scorer and one Set Writer/ Recorder will work with each panel.

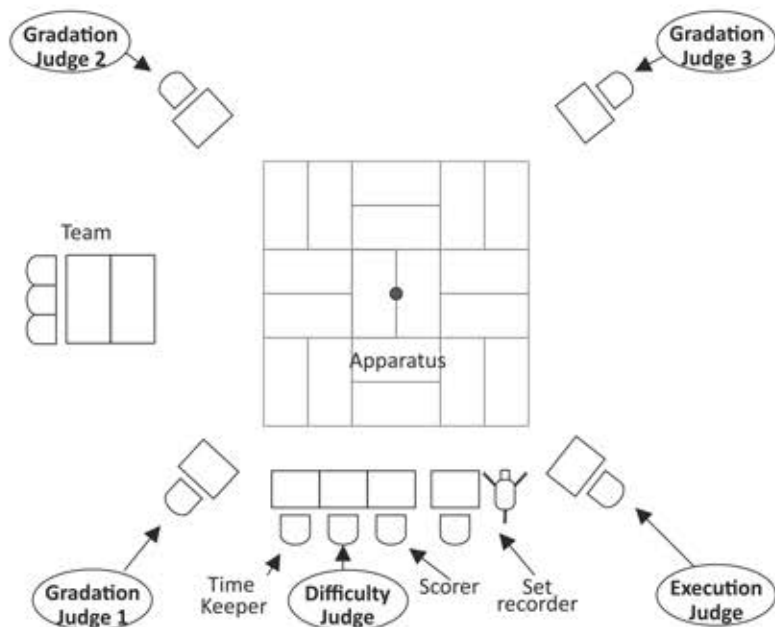
7.3 On each apparatus, the Judges will be placed in such a manner that they have an unobstructed view of their apparatus.

7.4 The Difficulty Judge and Execution Judge should not belong to the same Unit.

7.5 Minimum distance between apparatus arena should be 5 meters. Except for competitors and concerned officials, nobody else should be allowed to enter the Competition Area.

7.6 All the 5 Judges, including the Execution Judge, will sit separately at convenient distance from each other and fulfill their responsibilities without any assistance.

### Seating Arrangement



## 8. Rules for the Competition

### 8.1 Registration of Competitors

The National Mallakhamb Federations affiliated to the VMF will submit the duly filled in Registration Form along with the Affiliation, Registration and Participation fees. The fee structure will be decided by the Board of Directors of VMF from time to time.

### 8.2 Age Group for the Championship

**Open group only: The minimum age should be 15\* complete.**

**\* For the 1<sup>st</sup> World Championship to be held in 2019, this condition is relaxed to 12 years of age.**

Cut-off date will be the 31<sup>st</sup> of December every year. e.g. for the Competition conducted in 2018-019, 31<sup>st</sup> Dec. 2018 will be considered as the Cut-off date for that year, irrespective of the month in which the Competition is held. The competitors have to submit a self attested copy of the Passport/birth certificate, along with the entry registration form. The original documents should be made available, if asked for.

### 8.3 Event

The Competition will consist of both Vaiyyaktik Sadarikaran (Individual Event) and Sanghik Sadarikaran (Collective Performance - Pyramids)

Vaiyyaktik Sadarikaran	Sanghik Sadarikaran
Individual Event	Collective Performance - Pyramids

### 8.3.1 Vaiyyaktik Sadarikaran (Individual Event)

Both Men and Women will perform on Pole and Rope Mallakhamb. They will perform both Small and Long Sets on Pole and Rope Mallakhamb.

Pole Mallakhamb		Rope Mallakhamb	
Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)

### 8.3.2 Sanghik Sadarikaran Collective Performance - Pyramids.

The pyramids can be performed both Pole and Rope Mallakhamb or either on Pole or Rope Mallakhamb. The number of participants can vary from minimum 4 to maximum 8. The team has to inform in writing the apparatus chosen for Collective Performance during registration.

### 8.4 Team Strength

Each Team will consist of maximum 6 Competitors in each group of men and women. The team consisting of 3 or less number of players can participate in the Competition, but the team will not be eligible for team championship. The composition of the contingent is as follows:

**Maximum 6 men, Maximum 6 women**

**One Male Coach, One Female Coach**

**One Male Manager, One Female Manager**

**One General Manager**

If a country has only one team, either Men or Women, the post of General Manager is not valid. If the total number of competitors is 8 or less, the team will be accompanied by only one Coach cum Manager, for each male/female team. During competitions Manager/Coaches shall sit in the place provided for them and they should not instruct/obstruct the competitors and/or the officials, during the performance of their team. If they do so, Execution Judge will deduct marks from the team score and will also ask them to leave their place and to go to the spectator's gallery.

### 8. Apparatus and Competitions

The players will perform sets on both Pole and Rope Mallakhamb. The Competition will consist of Team Championship, Individual Championship and Event Championship. There will be a separate Pyramid Competition.

**Table of Apparatus and Competitions**

Section	Pole Mallakhamb		Rope Mallakhamb		COMP. NO.		
	Chhote Sanch	Motha Sanch	Chhote Sanch	Motha Sanch	I	II	III
Men	Y	Y	Y	Y	Y	Y	Y
Women	Y	Y	Y	Y	Y	Y	Y

**Table of Pyramid Competition**

	Pyramid	
	Pole Mallakhamb	Rope Mallakhamb
Mixed /men/ women	Y	Y

### 9. Types of Competitions

Three Competitions will be conducted as given below,

**9.1 Competition No. I: Team Championship:** All the competitors will participate in this Competition. Team Championship, for both Men and Women, will be decided from the Competition No. I. Selection of the individuals for Competition II and III, will be made from this Competition only. This will consist of the following,

Pole Mallakhamb		Rope Mallakhamb	
Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)

1. In a team, minimum 4 players are essential, to be eligible for team championship. The team consisting of 3 or less number of players will not be considered for team championship. However, their participation is essential to get selected for Competition II and III, or any higher Competition.

2. The scores of best 4 players from each team of men and women, on each event will be added [Vaiyyaktik chhote sanch (Solo short sets) and Vaiyyaktik motha sanch (Solo long set) on both Pole and Rope Mallakhamb]. The total marks of **best three** events will decide the Team Championship. Example of the calculation is given in **Annexure 2**.

3. If there are at least 5 complete teams, first three teams can be declared as Team Champions - First, second and third based on their totals. Also, in a team, minimum 4 competitors are essential, to be considered for team championship. If the team has 3 or less players, their marks will not be considered for team championship, irrespective of the marks scored.

If there are only 4 complete teams, only first two positions will be declared, and if there are only three complete teams, only one winner team will be declared.

In case, Championships is used as a selection for any other higher level Competition, selection should be done only from Competition No. I.

**9.2 Competition No. II: Individual Championship:** Competition No. II is to decide the Individual Championship, collectively on all the apparatus. It will be a fresh Competition, i.e. **marks obtained in Competition No. I will not be considered to decide the final score of Competition No. II.** The **10 best competitors**, calculated from the score of best 3 out of 4 events from Competition No. I will qualify for Competition No. II.

i. There will be maximum 2 players per team, in the first best 10 competitors.

ii. All competitors having equal scores at Sr. No. 10 will be allowed to participate; but not more than 2 competitors from one team, will be allowed.

iii. If more than 2 competitors from the same team are eligible and the scores of these competitors are same, then the scores of all four events will be considered, to decide the eligible players.

In this Competition, the player has to perform on all the apparatus and all the sets. The marks of all events will be added to decide the Individual Champion. Merit certificates will be awarded to the first six places and medals will be awarded to first three places.

**9.3 Competition No. III: Event Championship:** Competition No. III is for deciding the Event Champion on each Apparatus –

i. Solo short set - Rope Mallakhamb    ii. Solo long set - Rope Mallakhamb

iii. Solo short set – Pole Mallakhamb    iv. Solo long set - Pole Mallakhamb

**This will be a fresh Competition, i.e. marks obtained in Competition No. I, will not be considered to decide the final score of Competition No. III.**

**10 best competitors**, from Competition No. I, on each event will qualify to participate for Competition No. III.

i. There will be maximum 2 players per team, in the first best 10 competitors.

ii. All competitors having equal scores at Sr. No. 10 will be allowed to participate; but not more than 2 competitors from a team, will be allowed.

iii. If more than two competitors of the same team are eligible and if their scores are the same, only two Competitors will be selected from them for Competition No. III. For that selection, the **Real Difficulty Value** obtained in Competition No. I, on the relevant apparatus will be considered. If this Value is also same, then toss done by the Competition Director will decide the player to participate in the Competition.

All the qualifying competitors will perform in that particular event.

Merit certificates will be awarded to the first six places and medals will be awarded to first three places.

#### **10. Incomplete or Cancellation of Competition**

If Competition No. I remains incomplete, or has to be cancelled after the arrival of the teams, due to unavoidable circumstances, then the **Jury of Appeal** will call a meeting of Coaches/Managers and will take a decision about the status of the Competition. The decision of the **Jury of Appeal** will be final.

#### **11. Tie**

In case of a tie, the following rules should be applied,

11.1 If there is a tie between two competitors for the First Position, then both of them are declared to be the winners of the First Position and the next competitor is declared as the winner of the Third Position.

11.2 If there is a tie between 3/4/5 competitors for the First Position then all of them are declared to be the winners of the First Position and next Positions declared will be the 4/5/6 respectively. The competitors will be given medals and merit certificates accordingly.

11.3 The same rule is followed if there is a tie for the Second Position.

11.4 If there is a tie between 2/3 competitors for the Third Position, then all of them are declared to be the winner of the Third Position and next Positions declared will be the 5/6 respectively. The competitors will be given Merit Certificates accordingly.

11.5 If there is a tie between 4 or more competitors for the Third Position, then all of them are declared to be the winners of the Third Position and next merit Positions are not declared.



## 12. Competition Formalities and Process:

**12.1. Reporting at the Venue:** The sequence of performance for the teams will be decided as per the lottery system before the Competition. The **Registration Form** with names, with proper sequence of all the competitors, with their birth dates, also the names of Coaches and Managers should be submitted when the team reports at the venue. The names on the certificates will be written as per this Registration Form. The Registration Form should also consist of the sequence of competitors for Short and Long set event, and Collective Performance with all the details. The format of the Registration Form is given in **Annexure 3**. The Manager should collect the competitor Number, which should be used by the competitors all throughout the Competition. The competitor number will be treated as an identity for the competitor in that Competition.

**12.2 Start of Competition:** The first team has to report to the Execution Judge at the stipulated time. The team of 6 members is given maximum 3 minutes (30 seconds per competitor), for specific warm up on the apparatus and to get ready for the performance. This warm up time for teams with less than 6 competitors will be calculated as 'number of competitors multiplied by 30 seconds'. The Scorer will call the first competitor by name, will ask him/her to get ready and the Time Keeper will blow the whistle to give the signal to start the set. The same procedure will be followed for all the competitors and all the teams.

## 13. Officials and their Duties

### 13.1 Competition Director

- i. The Technical Committee will appoint a Competition Director, at least one month before the Competition.
- ii. The Competition Director will check all the specifications and conditions of the apparatus. He will also check all the accessories, Score Slips, Score Sheets, Stopwatches, Stationery and all the material related to Competition, before and during the Competition, along with the Technical Committee members.
- iii. The Competition Director and the Technical Committee Chairman will convene a Judges' Meeting before the Competition commences.
- iv. The Competition Director will decide the Judging Panel, in consultation with the Technical Committee Chairman. The Judging Panel will be

- v. The Competition Director along with Technical Committee members will set the Time Table of the Competition.
- vi. The Competition Director along with Technical Committee members will supervise the functioning of the Judging Panel and see that the Judges adhere to the Code of Points and the Competition is run as per the scheduled time table.
- vii. The Competition Director has the right to refer unsatisfactory work of the Judge/s to the Technical Committee.
- h. The appointment of the Judges will be on the basis of experience, knowledge and expertise. It will be ensured that same judge is not repeated frequently.

### 13.2 Panel of Judges

#### 13.2.1 General Instructions to the Judges

1. The Judge should carry the copy of Code of Points. He/she should have complete knowledge of the Code of Points.
2. The Judge should remain present in the arena till the Competition is over, even if, he may not be actually evaluating the performance.
3. The Judges should submit the score slip earliest possible, no later than 30 seconds of the completion of the performance of the competitor.
4. The Judge should not have any communication with the Scorer, Coach, Competitor, Manager etc. while in the competition arena.
5. Before signing the Score Sheet, every Judge should check the Score Sheet, with respect to points given by him and the points written in the Score Sheet, Average Score etc. If any discrepancy is noticed, the same should be brought to the notice of the Execution Judge immediately.
6. If the Judge has to leave the Competition arena, he/she should take prior permission of the Competition Director
7. Judges should wear Uniform on all the days, in Competition arena.
8. Mobile phones should be on airplane mode when the Judge is on the panel judging the Competition.
9. The Judge should sit in an erect position, maintaining the dignity of the Competition while on the judging panel.

10. If any Judge feels that his rights are violated, he may approach the Competition Director. In no case, is he allowed to protest.

The responsibilities and the duties of the Panel of Judges will be as follows,

#### **13.2.2 Execution Judge**

1. The Competition Director will appoint **one** Execution Judge on each panel, taking into consideration, experience, knowledge and merit.
2. For smoother conduction of the Competition, the Execution Judge must fully cooperate with the Competition Director and should follow the directions given by the Competition Director.
3. The Execution Judge must check all the specifications and conditions of apparatus and accessories, Score Slips, Score Sheets, Stopwatches, Stationary and other material related to the Competition, before, during and after the Competition. If there is any problem, he must report it to the Competition Director.
4. He should send the duly filled slip to the scorer within 30 seconds of the completion of the performance.
5. The Execution Judge is fully responsible for the smooth and efficient conduct of the Panel.
6. The Execution Judge should guide other Judges, Scorer, Time Keeper and Set Writer on the panel.
7. The Execution Judge shall report gross misconduct or violation of the Code by the Competitor/Coach/ Judge/Support Staff on his panel to the Competition Director.
8. After completion of the Competition, the Execution Judge should check the Score Sheet and sign it before handing it over to the Competition Director.
9. The Execution Judge should not leave his seat, without prior permission of the Competition Director.

#### **13.2.3 Difficulty Judge**

1. The Competition Director will appoint **one** Difficulty Judge on each panel, taking into consideration, experience, knowledge and merit.

2. Difficulty Judge should evaluate the difficulty of the performance, considering only those elements which are successfully completed.

3. He should send the duly filled slip to the scorer within 30 seconds of the completion of the performance.

#### **13.2.4 Gradation Judges**

1. The Competition Director will appoint **Three** Gradation Judges on each panel.
2. All the Judges should evaluate the Score independently, on the following scale, fill the Judges' Slips, and hand over the Slips to the scorer within 30 seconds, from

0.5 \_\_\_\_\_ 1.0 \_\_\_\_\_ 1.5 \_\_\_\_\_ 2.0 \_\_\_\_\_ 2.5 \_\_\_\_\_ 3.0  
Poor      ok          average      good      very Good      excellent

#### **13.2.5 Scorer**

1. The Competition Director will appoint **one** Scorer on each panel.
2. The Scorer should collect the required stationery, pens, stop watches and bell etc., before the commencement of the Competition.
3. The Scorer should observe the sequence of the Teams/ Competitors.
4. The scorer will announce the name of the performing player.
5. After receiving the Score Slips from all the Judges, the Scorer will enter the same on the Score Sheet with accuracy and clarity, in the prescribed format and calculate the Final Score. This final score will be declared by the Scorer
6. After every team is finished, the Scorer will check the Score Sheet, sign it himself, and take the signatures of all the Judges, before handing over the same to the Competition Director.
7. The Scorer should attach all the Score Slips to the respective Score Sheets.
8. The Scorer should also be a Qualified Judge at that level.

#### **13.2.6 Set Writer/Recorder**

1. The Competition Director will appoint **one** Set Writer/Recorder on each panel.

2. The Set Writer/Recorder should also be a qualified Judge at that level.
3. The Set Writer/Recorder will start the recorder and shoot every set of his panel.
4. If the recording facility is not available or cannot be used due to technical reasons, Set Writer/Recorder should make notes on paper of the set including minute details, such as pauses, faults, helps, falls, final body positions etc.
5. In case of dispute, the notes /recording of the Set Writer/Recorder will be referred.

#### **13.2.7 Time Keeper**

1. The Competition Director will appoint **one** Time Keeper on each panel.
2. When a Competitor gets ready for the performance, the Time Keeper after alerting the panel, should signal the Competitor to 'START' the performance.
3. The Time Keeper should give maximum 3 minutes, for the team of 6 members, specific warming up time, in Competition No. I and maximum 30 secs specific warming up time to each Individual in Competition No. II and III.
4. After the signal from the Time keeper, if the Competitor fails to start his set within 10 seconds, the Time Keeper will inform the Execution Judge.
5. The time keeper should start the stopwatch; give warning signal and stop the stopwatch accurately, as per the following,
6. The Time Keeper should stand up and give an audible long and short whistle to indicate warning signal, by a short whistle/bell and final signal by a long whistle/bell in standing position. In absence of whistle/bell, time keeper should stand up and loudly announce all the signals.
7. Time signals should be clearly audible and the Competitor and the Coach should be able to hear the signals properly.
8. If an exercise/set is interrupted by a fall, the Time Keeper should not stop the stop watch.
9. The Time Keeper should show the stop watch and inform the Execution Judge, about the time taken by the Competitor for completing the set, before resetting the same.

#### **13.2.8 Slip Bearers**

1. **Four** Slip bearers will be required per Panel, if the digital scoring facility is not available.
2. The Judges will write down the scores on the Score Slips. The Slip Bearers, one each at the three Gradation Judges and one at the Difficulty Judge should collect these Slips from the Judges and hand them over to the scorer as quickly as possible.
3. The Slip Bearers should maintain the secrecy of scores during the movement of the Slips.
4. All the Slip Bearers should be in Uniform.

### **14. Technical Regulations**

#### **14.1 Uniform**

##### **14.1.1 Uniform of the Panel of Judges,**

1. Men – White Kurta and white survar with Black sleeveless Jacket
2. Women - White Kurta and white survar with Black sleeveless Jacket

##### **14.1.2 Uniform of the Competitors,**

The competitors should be in Track-suits and sports shoes whenever they are in the Competition Arena.

The Competition attire will be,

##### **1. Pole Mallakhamb -**

**Men** - Jangiya (swimming costume) **or** Shorts

**Women** - Gymsuit **or** Shorts and Lycra sleeveless 'T' – shirt

##### **2. Rope Mallakhamb**

**Men** - Shorts and Lycra sando 'T' – shirt

**Women** - Gymsuit **or** Shorts and Lycra 'T' – shirt

\* Sample pictures of the Uniform are given in **Annexure 4**

#### **14.2 Competitors**

1. The Competitor should be minimum **15 yrs old**.  
**For the 1<sup>st</sup> World Championship to be held in 2019, this condition is relaxed to 12 years of age.**
2. The Competitor should make himself familiar with the contents of the Code of Points.

3. The Competitor should wear a proper uniform. If the uniform is not appropriate; the Execution Judge will make deductions.

4. The Competitor can use any **one** of the following without foam padding,

1. Cotton or Elastic single anklet and/or kneecap,
2. Crape bandage,
3. Wrist band
4. Elbow - cap

Use of additional bandage/cap etc will result in deduction of 0.20 per accessory per apparatus.

5. Before the start of the Competitions, maximum 3 minutes to the team of 6 members or 30 seconds to each Individual will be given for specific warm up.

6. No warming up is allowed in between 2 sets . For such warming up, the Execution Judge will make appropriate deductions.

7. The Time Keeper will give the starting signal to the Competitor and if the Competitor does not start his/her set within 10 seconds, then the Execution Judge will make appropriate deductions.

8. The Competitor should not leave the arena without the permission of the Execution Judge.

9. The Competitor should behave properly and should not create any obstruction to the Competition.

10. The Competitor should not discuss anything with the Judge/s about the Points declared.

11. In case of misconduct of the Competitor, the Execution Judge will make appropriate deductions on every occasion. The Execution Judge will communicate the same to the Competitor or to his/her Coach. If misconduct is of a repetitive nature, the Execution Judge will inform to the Competition Director to debar the Competitor/Team, from the Competition.

12. In case of a fall from the Apparatus, the Competitor may continue his set within 10 seconds. Deduction for the fall will be 0.50 points.

13. After the fall, if the competitor fails to continue the set within 10 seconds, then points will be given for the performed set, up to the fall. If the Coach enters in the arena and gives First Aid after the fall, no deductions will be made for First Aid.

14. In case of unforeseen circumstances, viz. rain, riot etc., or damage to the apparatus during the performance of the set e.g. tearing of the RM., with no fault of the competitor, and competitor has a choice to stop his performance in between, the competitor has a choice of performing again or not performing the set. If the competitor chooses to perform, he/she can decide to perform the entire set or the remaining part of the set. The competitor has to perform the set immediately after the error is rectified or after all the players of his/her team have competed. If the performer is the last competitor of his/her team, then he/she will perform after the warming up of the next team is over. If the competitor is the last player of the last team, the competitor will perform after a break of 5 minutes. The competitor has to state his/her choice.

#### **15. Medical Examination**

A medical fitness certificate stating the Competitors' fitness and that the Competitor does not have any contagious disease, for each Competitor should be produced by the Manager of the Team, while submitting the registration form. If necessary, the Technical committee has the right to check and examine the Competitor, medically and also check the age and gender of the Competitor. The Dope Test of the Competitor at any time before, during or after the Competition can be conducted by competent authority.

#### **16. Duties of Coach and Manager**

##### **16.1 Coach**

1. The Coach must have knowledge of the Code of Points.
2. The Coach should attend the Coaches' Meeting.
3. The Coach should not discuss anything about the evaluation with the Judges.
4. If the Coach violates rules and behaves in an undisciplined manner, he will be warned at once, by the Execution Judge/Competition Director and on the second such occasion, he can be expelled from the Competition.
5. The Coach should sit at the designated place in the arena.

6. During the performance, if the Coach signals/helps the Competitor in any form, an appropriate deduction will be made on each occasion, by the Execution Judge.

The Coach can protest in writing, about the declared Scores, **within half an hour** of declaration of score along with the prescribed Protest Fees.

7. The Coach should be in Tracksuit or in Trouser and T-shirt and sport shoes.

#### **16.2 Manager**

1. The Manager must control his full team and he is responsible for the behavior of his team.

2. The Manager should keep the Competitors ready for the performance as per the time table.

3. The Manager should produce Birth Date Certificates, Medical Certificates, Photographs and any other required documents of the Team, along with Registration Form as specified in the circular of the Competition.

4. The Manager should know about the facilities given by the organizers.

5. The Manager should attend the Managers' Meeting.

6. The Manager can protest in writing, about the declared Score, **within half an hour** along with the prescribed Protest Fees.

#### **17. Protest**

1. The Manager/Coach of the Team, has a right to file a protest against the declared Points.

2. The Protest should be signed either by the Manager/Coach.

3. The Protest should be addressed to the Chairman, Jury of Appeal.

4. The Protest, about the declared Score, should be presented **within half an hour** from the declaration of the score of the competitor.

5. The Protest Fees, as prescribed, should be deposited in cash along with the written protest to the Competition Director.

6. The Jury of Appeal will give their decision about the Protest, in writing, through the Competition Director.

7. If the Protest is upheld, the prescribed Protest Fees will be refunded and if not it will be forfeited and a proper receipt will be issued by the appropriate authority.

#### **18. Discipline**

Proper discipline should be maintained by all the officials, Judges, Managers, Coaches and Competitors. For any kind of indiscipline or misconduct by the Individual or by the Team, the Execution Judge is empowered to deduct

appropriate marks. In case of Gross misconduct, the Competition Director has the power to disqualify the concerned Judge/Individual/Team, on the report of the Execution Judge or the Official.

#### **19. Souvenir and Prizes**

19.1 The Organizers will give Souvenir, Certificates and/or badges to all Officials and Participants.

19.2 Merit Certificates will be given by VMF.

19.3 If any Institution or Individual wishes to give, Rolling Trophy/ Trophies, they should apply in writing to the VMF and the Executive Committee should give its prior approval. Some amount of money should accompany the Rolling Trophy in such a way that 90% of the annual interest can be given to the Trophy Winners in form of Cash Awards along with the Rolling Trophy. 10% of the annual interest should be utilized as administrative charges, for maintenance of the Rolling Trophy.

19.4 No prizes should be given on the spot without prior approval of the VMF.

#### **20. Equipment and Accessories**

Before Competitions, the equipment should be approved by the VMF for which one member should be deputed by the VMF, who should visit the Competition arena well in advance, check the equipment, observe all arrangements and submit the report to the VMF.

Following equipment and accessories are required for any Classified Competition.

1. Mallakhamb: All the three types of Mallakhamb i.e. Pole, Hanging and Rope, with specific measurements.

2. Mats: Preferable size 2 mtrs x 1 mtr. and thickness 6 to 10 cms (Specifications given in Annexure 1)

3. Castor Oil, Magnesium Carbonate Powder (light), Rosin Powder.

4. Whistles/Bells

5. Stop Watches

6. Score Sheets & Score Slips

7. Score Board

8. Stationary viz. Full Scape Papers, Pads, Pens, Pokers, Steel scale

9. Furniture viz. Tables, Chairs & Benches

10. Laptop, Computer, Tab, Coloured Printer, Wi Fi dongle

**SECTION II**  
**Evaluation of Exercise**

**1. Panel of Judges**

The performance of the competitor will be evaluated by 3 types of Judges

**1.1 One Execution Judge (EJ)** –The EJ will count the deductions for the set.

They will be as follows,

1. Requirement deductions,
2. Time deduction,
3. Minor and major deductions in the performance are given in **Annexure 5**.
4. Assistance, fall, crash mat and deductions for the use of additional mats,
5. Uniform and other discipline related deductions.

**1.2 One Difficulty Judge (DJ)** – The DJ will give the points on the basis of,

1. Elements that are performed as per the requirements.
2. Difficulty of the elements.

If the player does more number of elements than required in a set, than elements will be considered from highest to lowest level of difficulty – from D to A, irrespective of the execution.

**1.3 Three Gradation Judges GJ.** – The GJ will rate the performance of the competitor on a 6 point rating scale. The rating will be as follows

0.5    1.0    1.5    2.0    2.5    3.0  
Poor    ok    average    good    very Good    excellent

The gradation Judge will look at the following,

1. Technique - Proper Position and proper angle/direction of the elements,
2. Maximum range of Movements – Height, Flight & Amplitude,
3. Proper Posture and controlled Body Movements
4. Steady Dismount and Perfect Landing,
5. Exactness of Phases during Turning Movements,
6. Precision in whole performance,
7. Speed of the Set,
8. Minimum or extra touches/unnecessary movements, in transitions.

**2. Rules for Evaluation**

2.1 A Panel of 5 Judges including, one Execution Judge (EJ), one Difficulty Judge (DJ) and 3 Gradation Judges (GJ) will evaluate each set, independently.

2.2 The execution Judge will calculate deductions according to execution, requirement and time and any other deductions and write the total deduction points. The Difficulty Judge will count the properly completed elements and award points for difficulty. The gradation Judges will write, as well as show the rating, of the performer by raising their placard simultaneously, on the signal of the scorer.

2.3 After completion of each set, Execution and Difficulty Judge will prepare the Score Slip, within maximum 30 Seconds and handover the same to the Slip Bearer.

2.4 The final score will be calculated as follows:

a. On receiving the scores, the scorer will check the points given by both the Execution and Difficulty Judge

b. The points of minor deductions given by the Execution Judge should not exceed than 60% of the points given by the difficulty judge. If these points are more, then the scorer will calculate 60% points of the difficulty value, take the approval of the Execution Judge and make a change in the points of the Execution Judge.

c. Subtract the execution points from difficulty points to obtain **Real Difficulty Points (RDP)**

Score of DJ- Score of EJ = RDP

d. Calculate the average of the three gradation Judges to get the average grade.

$$\frac{\text{Rating of GJ 1} + \text{Rating of GJ 2} + \text{Rating of GJ 3}}{3} = \text{Average rating}$$

e. Multiply the real difficulty points with the average grade to get the Final score.

RDP x Average rating = Final Score

f. Declare the Final score immediately before the next performance.

### 3. Time

The Time Keeper will handle the stop-watch. The time duration will be signaled by the Time Keeper. The Time Keeper will stand up and blow a whistle/ sound a bell to indicate beginning of the set, warning signal and time up signal. The Time Keeper will measure the warming up time and also the 'lapse' in short set and in Pyramid performances accurately.

The details of use of stop-watch, time duration and deductions are as follows,

**3.1 Use of Stop-watch during the warming – up and the beginning of the Set1.** The Time Keeper should give maximum 3 minutes, for the team of 6 members, specific warming up time, in Competition No. I and maximum 30 seconds specific warming up time to each Individual in Competition No. II and III. This warm up time for teams with less than 6 players will be calculated as 'number of players multiplied by 30 seconds'.

2. After the signal from the Time Keeper, if the Competitor fails to start his set within 10 seconds, the Time Keeper will inform the Execution Judge.

3. After the fall, if the competitor fails to continue the set within 10 seconds, the Time Keeper will inform the Execution Judge.

#### 3.2 Use of Stop-watch during the set:

**3.2.1 Starting the stop watch:** The stopwatch should be started when,

1. the performer leaves the ground to touch the apparatus, in case of a mount with jump movement.

2. the body part touches the apparatus, for all the other mounts.

**3.2.2 Stopping the Stop watch:** The final long whistle/ sound of the bell, announces the 'time up' irrespective of the position of the performer on the apparatus. The stopwatch will not be stopped when the competitor touches the mat, with any of his body part, but will be stopped, when the competitor will stand erect, steadily, joining both the feet for 2 seconds, raising both the arms facing any Judge.

**3.3 Time Duration:** The time duration will be as follows,

**3.3.1 Vaiyaktik chhota sanch (Solo short set)-** Each set will be of minimum 40 secs and maximum 60 secs. Warning signal – first signal will be given at 40 secs, and final signal will be given at 60 secs, per set. There will be a gap of maximum 10 secs between 2 solo short sets.

**3.3.2 Vaiyaktik motha sanch (Solo long set) -** Time duration of minimum 110 and maximum 120 secs. Warning signal - first signal will be given at 110 secs, final signal will be given at 120 secs, per set.

**3.2c Sanghik sadarikaran (Collective Performance) –** Pyramids. - Time duration of minimum 150 and maximum 180 secs.

Warning signal - first signal will be given at 150 secs, final signal will be given at 180 secs.

**3.3 Time Deduction:** The deduction for less or more time taken will be made only by the Execution Judge as per the following table.

Time Taken	Deductions
Up to 2 seconds	0.10 pts.
Up to 5 seconds	0.20 pts.
Up to 8 seconds	0.30 pts.
Up to 11 seconds	0.40 pts.
12 seconds & more	0.50 pts.

If an element is started within the stipulated time, but gets completed after the specified time duration, the element will be considered for evaluation, but time deduction will apply. However, the element started after the stipulated time will not be considered, and the time deduction will also be applied. If the element is started after the stipulated time and if the competitor makes a fall, the element will not be considered for evaluation, but the deduction for the fall will be made, along with the time deduction.

### 4. Repetition

4.1 If repetition of an element is done more than the requirement, 0.20 points will be deducted for every repetition.

4.2 While performing an element, if the Competitor falls from the apparatus, due to his own mistake, the said element will not be considered as performed. The appropriate deduction for fall will be made. If the element is performed successfully in the second attempt, it will not be considered as repetition and appropriate points will be awarded to the element.

### 5. Assistance/Help

It is expected that the Competitor should execute the exercises without anybody's help. The deductions for assistance/help are as follows,

5.1 If the Coach remains present near the apparatus, for moral and mental support, 0.20 points will be deducted by the execution Judge.

5.2 If the Coach partially helps or touches the Competitor, 0.20 points will be deducted for each help.

5.3 Any element executed with the complete help of the Coach, will not be considered for evaluation at all and in addition 0.20 points will be deducted for each help.

5.4 On Rope Mallakhamb, in case of swing, if the Coach touches the apparatus or the Competitor, to stop the swing, 0.10 points will be deducted for each touch.

5.5 Use of crash mat thicker than 25 cms. / use of additional mats will be considered as support and 0.20 will be deducted per set by the Execution Judge.

Not more than one Coach is allowed in the arena at any given time.

### 6. Use of Mattresses

Mats to be used around the Pole Mallakhamb, Hanging Mallakhamb and below Rope Mallakhamb should be arranged as follows:

**6.1 Pole and Hanging Mallakhamb:** Single layer mats should cover at least 6x10 mtrs. arena. Only 3 additional mattresses will be allowed for double layer.

**6.2 Rope Mallakhamb:** the arena covered by single layer mats should be at least 3x6 mtrs. Only 2 additional mattresses will be allowed for double layer.

**6.3 Landing Mat:** One landing mat of 2x4 mtrs. in length, thickness of 12-18 cms., not less than 60% density of any material will be allowed.

6.4 Use of crash mat thicker than 25 cms. will be allowed to be used, but it will be considered as support and 0.20 will be deducted per set by the execution Judge.

### 7. Difficulty

All the elements executed on each Apparatus, are classified into four parts as **A (0.30 each), B (0.40 each), C (0.50 each) & D (0.60 each)**.

The complete table of classification of elements, with pictorial presentation, where ever possible has been given in classification of Pole and Rope Mallakhamb.

### 8. Requirements

**Apparatus wise special combination requirements are as follows:**

**For Rope and Pole Mallakhamb: The requirements for Short and Long set are as follows,**

**1. Vaiyaktik Chhota Sanch (Solo Short Set)** –The competitor has to perform **2 sets**; each set will consist of a **mount, minimum 8 elements and a dismount**, with a **gap of maximum 10 secs** between the two sets, on both Pole and Rope Mallakhamb. The competitors can perform any number of elements in the set, but the total number of elements counted will be only ten, including mount and dismount. Also the 8 elements counted will be from highest to lowest difficulty, irrespective of their sequence in which they are performed. The requirement will be as follows,

#### **a. Pole Mallakhamb – First Short Set (10 elements)**

1. Mount of star mark

2. 4 hold parts as follows,

- one should be Horizontal Balance (tajva)
- one Asana Position
- any two hold parts

3. 2 elements for which core strength is required Acrobatic Elements (Kasache Prakar), performed from both the sides.

4. 2 optional elements decided by the competitor.

5. Dismount of square mark.

#### **b. Pole Mallakhamb – Second Short Set (10 elements)**

1. Mount of square mark

2. All eight elements to be decided by the competitor.

3. Dismount of star mark

**4. Time duration:** Each set will be of **minimum 40 secs and maximum 60 secs**

**Important Note:** The elements included in First Set can be performed in the Second Set. Points will not be deducted for doing so. It is also important to note that each element will be considered or one requirement only. e.g. Asana Position is also a Hold Position, so one Yoga Position will not get



counted both as Asana and Hold Position.

**a. Rope Mallakhamb – First Short Set (10 elements)**

1. Mount of star mark
2. The 8 elements should be performed with 3 different loops. Loop is a knot made by the Rope around the body part – the ankle, the knee, the thigh, around the waist. Pictures of different loops are given in **Annexure 6**. On one loop, maximum 3 elements can be performed.
3. Dismount of square mark.

\*Zaap - release and catch will not be considered as an element in this set

**b. Rope Mallakhamb – Second Short Set (10 elements)**

1. Mount of square mark
2. All eight elements to be decided by the competitor. The competitor should cover the entire rope once, with at least 3 elements above 3 meters, which is marked on the rope.
3. Dismount of star mark

**Pole Mallakhamb - Vaiyyaktik Motha Sanch (Solo Long Set):**– For this set, the requirements are as follows:

1. one element with 6 continuous repetitions, alternately thrice from each side, e.g. Sadhi Udi - left-right-left-right-left-right. This sequence can be reversed R-L- R-L- R-L. also. One entire sequence will be counted as one difficulty only. For e.g. 6 Sadhi Udi will be counted as one 'A' element.
2. One element with four continuous repetitions, e.g. Sadhi Udi - left-right-left-right. This sequence can be reversed R-L-R-L. One entire sequence will be counted as one difficulty only. e.g. Four Sadhi Udi will be counted as one 'A' element.
3. The grip of hands, feet or thigh of the player should be touching the Pole 2 ft below mark above the ground at least twice.
4. Two back bending elements.
5. Two forward bending elements.
6. The minimum number of elements should be 18.
7. Time duration of minimum 110 and maximum 120 secs.

**Rope Mallakhamb - Vaiyyaktik Motha Sanch (Solo Long Set):**– For this set, the requirements are follows:

1. The entire Rope should be covered 3 times. When the competitor touches the lower mark, it is mandatory to touch the higher mark before

touching the lower mark second time. This could be reversed, i.e. touch the higher mark first and then go to the lower mark.

2. 2 strength parts elements with triangle mark
3. Only hand climbing with minimum 2 steps, without support of toes, thighs or any part of the body.
4. Atleast one element should be performed from both the sides.
5. Not more than 2 catches release and regrasp - Zapa., each end position of catch should be different. Additional 'catches' will not be counted as difficulty.
6. The minimum number of elements should be 18.
7. Time duration of minimum 110 and maximum 120 secs

**Sanghik Sadarikaran - Collective Performance – Pyramids:**

This Competition is conducted to enhance the team morale. Minimum 4 and maximum 8 competitors can participate. The team has to select the apparatus - either Pole Mallakhamb or Rope Mallakhamb or can perform on both the apparatus. The team can be a mixed team, including either men and women competitors or exclusively men/women. The competition will be as follows,

1. The arena will be of 15x15 ft. The apparatus will be at the center of the arena.
2. The performance should be of 3 minutes, **accompanied by folk music**, the dominant instrument should be drums - charnavadya. Vocal accompaniment with words and/or aalap is acceptable.
3. At any time, there should be at least 2 players on the apparatus. Time of 10 secs will be allowed each time, if a change in competitor is needed.
4. All the competitors should freeze on the apparatus at least three times for 5 secs in a formation. Between 2 formations, there should be minimum gap of 30 secs.
4. The winners will be declared on Pole Mallakhamb and Rope Mallakhamb separately.
5. **The competitors should be only from the National team, additional competitors are not allowed.**

### Evaluation of Sanghik sadarikaran –

1. Every competitor should have direct or indirect connection with the apparatus. Direct connection means the competitor has done some element on the apparatus. Indirect connection means the competitor is only touching the apparatus and/or supporting the competitor who is doing some element on the apparatus. The position of the competitor who has no connection to both mentioned above will not be considered for evaluation.
2. The difficulty level of each competitor on the Mallakhamb will be counted. The difficulty of the supporting competitor will not be considered for evaluation.
3. The difficulty value of the element will be upgraded if the complete element is performed using the competitor as an apparatus. E.g. If one competitor sits on top of Mallakhamb and other competitor sits on the shoulder of that competitor, the value of sitting will be upgraded to B. If a third competitor sits or stands on the second competitor, the difficulty value of the element will be upgraded to C.
4. The maximum points given for music will be 1.00

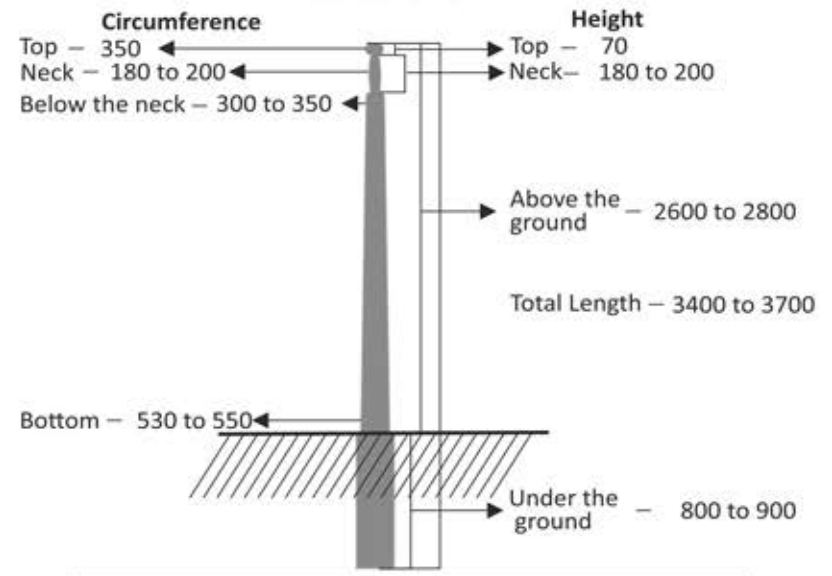
### 9. Execution Deductions

These deductions will be done only by Execution Judge. The total of these deductions will be used to calculate the Real Difference Value.

### Annexure I: Specifications of Pole and Rope Mallakhamb

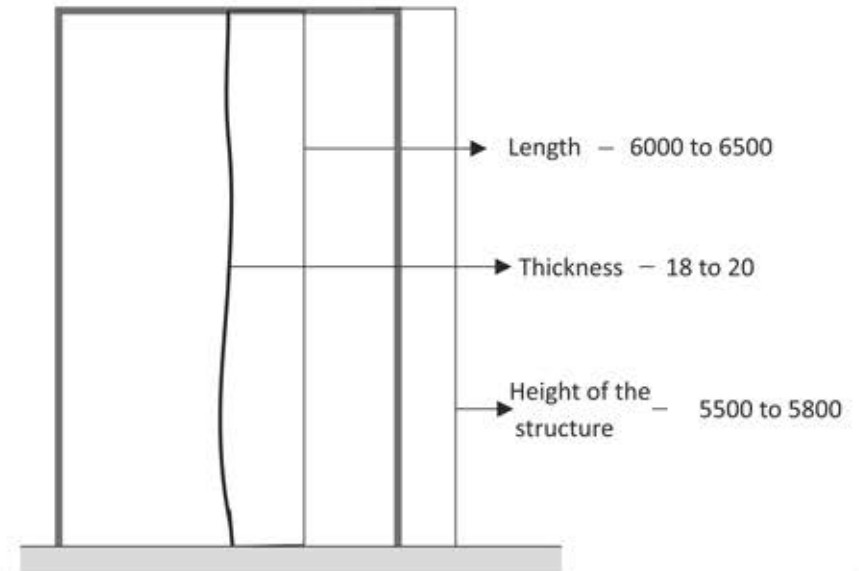
#### Pole Mallakhamb

Measurements in mm



#### Rope Mallakhamb

Measurements in mm



**Annexure II:**

Example of the calculation for Team Championship.  
(The scores of best 4 players from each team, on each event will be added.  
The total marks of **best three** events will decide the Team Championship.)

**Example 1:**  
Team A

S.No.	Pole Mallakhamb		Rope Mallakhamb		
	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	
1	14.95	13.00	18.75	17.50	
2	16.20	16.50	19.20	20.25	
3	15.60	15.50	17.30	15.30	
4	14.70	15.80	17.00	16.40	
5	16.30	16.40	20.25	14.70	
6	16.25	15.20	15.30	16.30	
	64.35	64.20	75.50	70.45	210.30 II

**Example 2:**  
Team B

S.No.	Pole Mallakhamb		Rope Mallakhamb		
	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	
1	10.95	16.00	16.70	17.50	
2	10.20	16.50	17.23	20.25	
3	11.60	15.00	16.72	18.85	
4	12.70	15.80	17.00	16.40	
5	12.30	16.40	14.29	20.39	
6	12.25	16.50	17.30	16.30	
	48.85	65.40	68.25	77.09	210.74 I

**Annexure 3: Registration Form**

S.No.	Men	Date of Birth	S.No.	Women	Date of Birth
1			1		
2			2		
3			3		
4			4		
5			5		
6			6		
<b>Male Coach:</b>			<b>Female Coach:</b>		
<b>Male Manager:</b>			<b>Female Manager:</b>		
<b>General Manager:</b>					
<b>Sequence of Short and Long set event</b>					
<b>Men</b>					
	<b>Pole Mallakhamb</b>		<b>Rope Mallakhamb</b>		
S.No.	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	
1					
2					
3					
4					
5					
6					
<b>Women</b>					
	<b>Pole Mallakhamb</b>		<b>Rope Mallakhamb</b>		
S.No.	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	Vaiyyaktik Chhote Sanch (Solo Short Set)	Vaiyyaktik Motha Sanch (Solo Long Set)	
1					
2					
3					
4					
5					
6					

### Collective Performance

The team will perform on - Pole/ Rope (Please select any one apparatus)

	Pole Mallakhamb	Rope Mallakhamb
	Team 1	Team 2
1		
2		
3		
4		
5		
6		
8		

### Annexure 4:

Uniform



Technical Committee Members  
and Panel of Judges



Men



Women

### Annexure 5:

Minor and major deductions done by the Execution Judge

#### A. Minor Deductions

- |  |      |
|--|------|
| 1. Improper Body Posture                               | 0.10 |
| 2. Bending the palms/elbows/knees each time            | 0.05 |
| 3. Unnecessary separation of hands and legs            | 0.10 |
| 4. Unessential pause for more than 2 Seconds           | 0.10 |
| 5. Unnecessary touches/swings each time                | 0.05 |
| 6. Low height and flight at mounts, dismounts, catches | 0.10 |
| 7. Technically improper turning movements              | 0.05 |
| 8. Slight touch of hands or legs to the ground/mats    | 0.05 |
| 9. Tuck, pike or hollow, where not required            | 0.10 |

#### B. Major Deductions

- |  |      |
|--|------|
| 1. Loosing the balance on the apparatus itself | 0.20 |
| 2. Help by the Coach                           | 0.30 |
| 3. Fall on the Ground                          | 0.30 |

#### C. Additional Deductions to be done by Execution Judge

- |   |      |
|---|------|
| a. For not reporting to the Execution Judge before or after the Set           | 0.10 |
| b. For not maintaining the Sequence, for each player                          | 0.10 |
| c. For exceeding the warm up period, every player                             | 0.10 |
| d. For warming up between 2 sets without permission                           | 0.10 |
| e. For late start   | 0.10 |
| f. For improper attire  | 0.20 |
| l. For misbehavior of the Competitor  | 1.00 |
| j. For gross misconduct debarring the Individual or Team (as the case may be) |      |

**Annexure 6:**  
Loops of Rope Mallakhamb



Nidrasan Loop



Nishani Loop



Both Leg Rikeb Loop



Bajrang Loop



Wadi Loop



Shavasan Loop



Sadi Udi Loop



Rikeb Loop



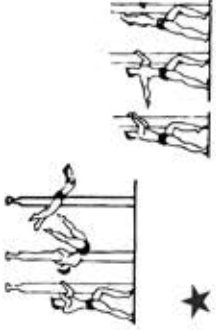
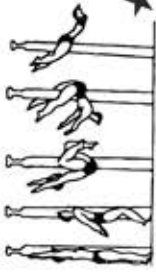
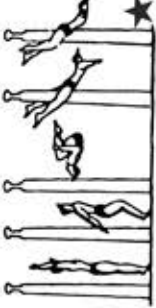

Shayanasan Loop

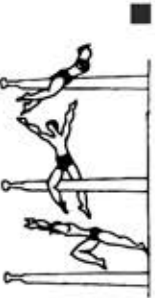

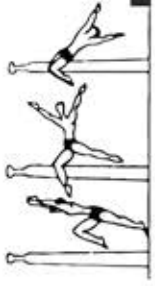

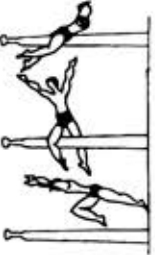



**Classification of Pole Mallakhamb**

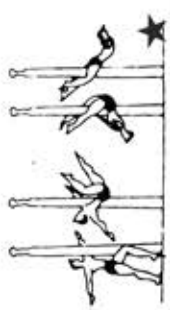
Value of elements  
 A - 0.30 each  
 B - 0.40 each  
 C - 0.50 each  
 D - 0.60 each

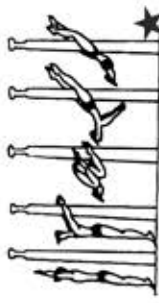
# 1. MOUNTS

The element performed for the START of the SET. Mount should begin with leaving the ground (mat) only by hands or feet & should complete in Adhi or Tedhi position. Mount should start within the 3 meters' periphery from the pole. No other equipment, e.g. trampoline, springboard can be used for the start.

A	B	C	D
<p>Sadhi Udi &amp; its variations</p>  <p>★</p>	<p>Side Back Salto Catch</p>  <p>★</p>	<p>Back Salto Catch – backward</p>  <p>★</p>	<p>Forehead Mount (Straight Hands, Straight legs&amp; Straight Body)</p>  <p>★</p>

A	B	C	D
<p>Nakikas turn to tedhi</p>  <p>★</p>	<p>Ghoda – both leg takeoff</p>  <p>■</p>	<p>Jump to Gurupakkad Hold (Head Ht.)</p>  <p>■</p>	<p>Ghoda Tedhi</p>  <p>■</p>
<p>Ghoda - One leg takeoff Ek /Don hati</p>  <p>■</p>	<p>Khalachi Khanda – Free</p>  <p>★</p>	<p>Ekhati khalchi khanda</p>  <p>★</p>	<p>Khanda Mount</p>  <p>★</p>



A	B	C	D
Bagli - Arm Pit 	Bagli - One Hand Arm Pit	Bagli - Free Hand Arm Pit	Hollow Back salto Catch
Handstand mount with tedhi	Handstand mount with Adhi	Side Front Salto catch	Front Catch/Front 180 catch Straight body front catch
Tiger jump to adhi	Tiger jump to Tedhi	Tiger jump from 5 ft. distance to adhi	Tiger jump from 5 ft. distance to Tedhi

A	B	C	D
	Kasav Adhi 		Kasav Pakkad 1/2 turn Tedhi
	Handspring		Kasav pakad to Bandar hold ( Chest high)/Kasav to Khandi plank/Kasav pakad to Pashchimottanasan

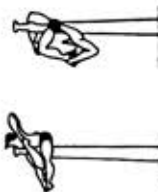




## 2. AASAN


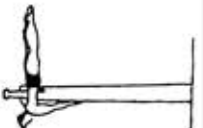


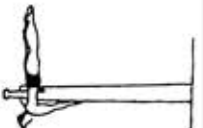
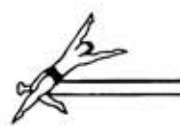

As per universal definition of Aasan (Sthiram api Sukham ), any steady position which can be held with ease for some time is termed as AASAN. Here, well defined body Postures (mainly given below), held for 3 - 4 seconds will be called as 'Aasan'.



A	B	C	D
Sadhiche Padmasan	Sadhiche padmasan with One hand support		
Parvatasan	Hansasan	Inverted Padahastasan from Angasafa	

A	B	C	D
Koormasan (Matsyasan) 			
Pashchimottanasan 	Baddhapadmasan		
Ekapadshirasan on top with using hand	Ekapadshirasan without using hand	Dwipadshirasan on Top with using hand	Dwipadshirasan on Top without using hand






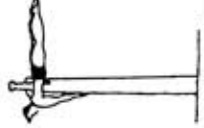
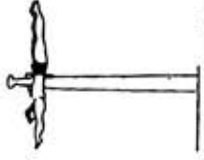
A	B	C	D
Akarnadhanurasan / Tedhi Natarajasan (With outer hand) 	Tedhi Natarajasan with inner hand 	Chakorasan 	Chakorasan one hand 
	Hanumanasan Purna paschhimottanasan Dwipadshirasan from Angasafa	Hata-payacha Fara Natrajasan 	


A	B	C	D
Naukasan 	Purna Naukasan / Vriscikasan 	Standing on top with Natarajasan 	
Bagali hold 	Advi bagali hold 	One leg Gurupakad 	
Vajrasan (Guru Pakad) 			

A	B	C	D
Bajrang Pakad 	Ekapadshirasan from Angsafa		
Hanuman Dhvaj 	Natarajasan in Bagli hold		
		Standing on Top with Natarajasan Hastapadangushthasan	Standing on Top with Suptatrivikramasan Purna Natarajasan Urdhvaprasaritdandasana

### 3. FARARE

Biomechanically when a position is held in such a way that line of centre of gravity falls outside the body it is called Plank Position or Farara. A position in which Mallakhamb is gripped by hand/s or foot/feet, keeping body stretched out away from the apparatus is Farara. Generally it is horizontal or near horizontal position. These positions must be held for 2 sec. to count as difficulty.








A	B	C	D
Sadhicha Farara 	Hatacha Farara 	Ghoda Farara (plank Farara No 10 from Khand)	
Ubha Bagali Farara 	Aadva Bagali Farara 	One Hand Aadva Bagali Farara 	










A	B	C	D
	Hatacha Fara - Padmasan		
	Payacha Farara 	Angasafa Farara (Back fish)	
	Khandi Farara	Hamali Farara ( Manecha Aadva farara)	



A	B	C	D
	Khandichya Fararyavar Padmasan		
		Dokyacha Aadva Farara (Hand Head plank: Farara no 17 from Khand)	


#### 4. SANTULAN STHITI (TAJWA & BALANCES)





Biomechanically when a position is held in such a way that line of centre of gravity falls in the body it is called Balance position or Santulan Sthiti. So mainly these are Vertical poses, where body is kept upright or in inverted posture, parallel to Pole. In some poses termed as "TAJWA", the balance is maintained in horizontal body position. These positions must be held for 2 to 3 sec. to count as difficulty.






A	B	C	D
Padhastasan on Top 	Hastapadangusthasan 	Handstand on top 	One hand Handstand 
Sitting on Top 	Straddle L 	Nidrasan on Top (kamarecha tajawa) One hand 	

A	B	C	D
Standing on top 	Veerbhadrasan 	Shoulder stand 	Back neck hold Balance (Maneche santulan) 
Mandukasan ( Bandar Pakad) 			Purna Dhanurasan on Top. 
Clear armpit Balance(T balance) 		Kandpeedasan with Clear Armpit Balance using one hand 	Kandpeedasan with Clear Armpit Balance without using hand 

A	B	C	D
	Padmasan in Clear Armpit Balance 		
	Ghoda Balance 	Vrishchikasan from Ghoda balance	
	Padmasan in Ghoda Balance		

A	B	C	D
	Kukkutasan		
	Bakasan		
	Patheecha Tajwa (Back Balance) 	Patheehicha Tajwa - Padmasan	

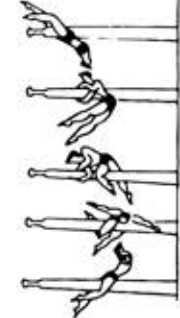
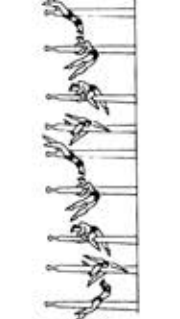
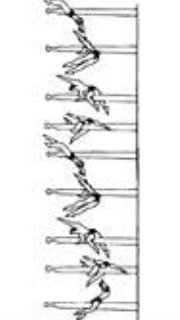
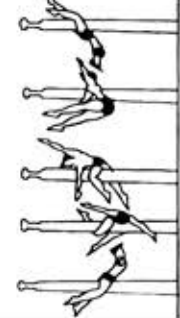
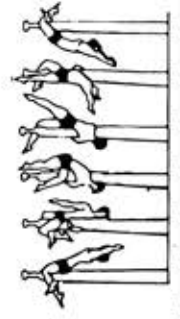
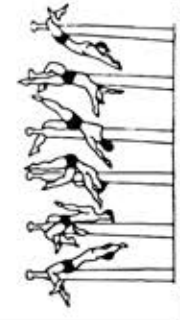
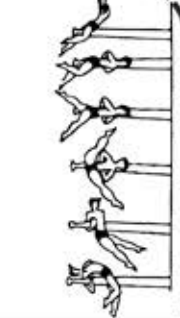
A	B	C	D
	Potacha Tajwa (Abdominal Balance) 		
	Potacha Tajawa Padmasan 		
	Mayurasan 	One Hand Mayurasan 	

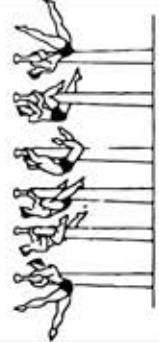
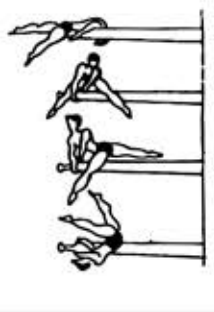
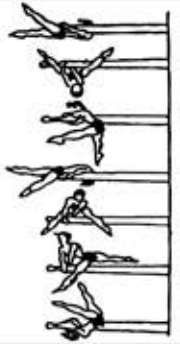
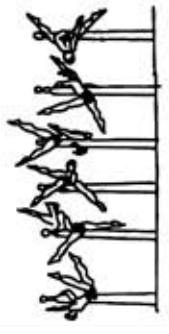
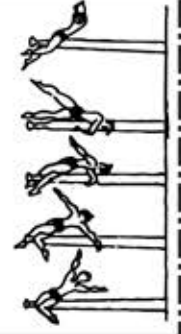
A	B	C	D
	Padma Mayurasan 	One Hand Padma Mayurasan 	
	Mutthyache Fara (Half Arm Balance) 	Mutthyache Faryavar Padmasan 	
		Garudasan 	

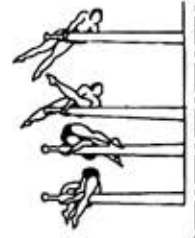
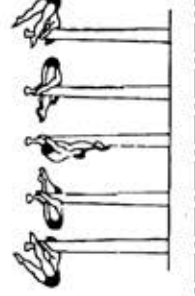
A	B	C	D
		Chakorasan	Durvasasan
		Tittibhasan	Shirshasan
			Standing Splits vertical or inverted (on Top)

## 5. KASACHE PRAKAR

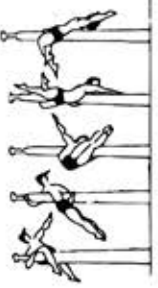
These are the elements which preserve the original traditional nature of Mallakhamb (that is developing skill & agility of Wrestling). These are turning and twisting acrobatic elements). They consist of – 1. Dasarang: basic elements of Adhya or Tedhya performed repetitively, 2. Firki: Vertical Twisting Elements, 3. Vel: Inverted Twisting Elements (Vel is a plant that goes upwards or downwards rotating around the support) and 4. Suidora: needle & thread movements.

A	B	C	D
Dasarang from One Side 	Dasarang from Both Sides 	One Hand Dasarang from both Sides 	Without hand Dasarang 
	Tedhi Vel 	One Hand Tedhi Vel 	Teli Ghana 1/1 turn to Adhi 

A	B	C	D
	<p>Hand/Leg Phirki</p> 	<p>Padmasan Firki</p>	<p>Sudarshan Firki ( Firki No 15 from Khand)</p>
	<p>Tabakfad</p> 	<p>Tabakfad Dasarang</p> 	<p>One Hand Tabakfad dasarang</p> 
	<p>Gurupakad Phirki</p> 		<p>Gurupakad Firki without hand support</p>

A	B	C	D
		<p>Chakri Bander from one side</p>	<p>Chakri Bander from both side</p>
<p>Suidora One Leg One Side</p> 	<p>Adhi to Angsafa</p>	<p>Adhi to Angsafa twist to adhi</p>	
	<p>Suidora One Leg Both Sides</p> 		

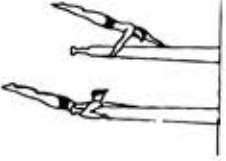
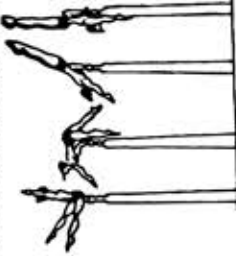
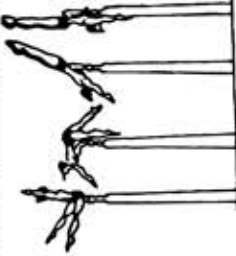


A	B	C	D
	Both leg Suidora	Khandi Suidora/ Dastrang - 2 times	
		Machhali Ghana 	

## 6. STHITYANTARE - I

1st Type ( Jerky or Smooth Transitions ) : These are the transitions of the entire body from one steady position to another steady position with a slow or fast movement or jerk.

A	B	C	D
Bajrang Pakad to Bandri	Bandri to Bajrang Pakad	'Straddle L' to Handsatand (Tuck , straddle or Pike)	
	'Straddle L' to Bandri	Both hands Mayurasan to Hanstand	

A	B	C	D
Bagli Balance to Ghoda Balance 	Handstand to 'Straddle L' (Tuck , straddle and Pike)	'Straddle L' to Handstand plank and reverse	Handstand Plank to Handstand and viceversa
'Straddle L' to Bajrang Pakad 	'Straddle L' to Mutthyacha balance 	One Hand 'Straddle L' to One hand Mayurasan	One hand Mayurasan to One hand Handstand
'Straddle L' to Both hand Mayurasan	Mayurasan to Mutthyacha Fara or viceversa	Bagli Balance to Patheecha Tajwa or viceversa	

A	B	C	D
Angsaafa Farara to Aadva Angsaafa Farara	Mutthyacha fara to One hand Mayurasan or viceversa	Pathicha Tajwa to Bagli Balance or viceversa	
Potacha Tajwa to Khandi Fara	Mutthyacha Fara to Bagli Balance	Chakorasan to Durvasasan	
Payacha Fara to Hatacha Fara	'Straddle L' to one hand straddle and Reverse	Durvasasan to Veerbhadrasan	

A	B	C	D
Bajrang Pakad to Hatacha farara	Tittibhasan to 'Straddle L'		
Ekapdshirasan to Chakorasan	Bagli Balance to Potacha Tajwa		
	Patheecha Tajwa to Angasafa farara		

A	B	C	D
	Khandi Fara to Potacha Tajwa		Hanstand to Mayurasan
	Potacha Tajwa to Bagli balance		Hanstand to One hand Mayurasan
	Mutthyacha fara to Hatacha fara		Hanstand to Muthyacha Balance

## 7. STHITYANTARE - II

2nd type (JERKY TRANSITIONS): These are the transitions of the entire body from one steady position to another steady position with a slow or fast movement or jerk.

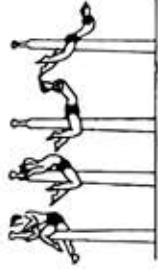
A	B	C	D
Shidi minimum 3 steps	Shidi minimum 5 steps		
	Bandri to Khandi Plank	Khandi Plank to Bandri	

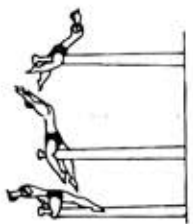
A	B	C	D
		Mayurasan to Bandri	
		Hatacha farara to Bandri	
		One hand Mayurasan to Bajrang	

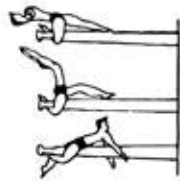
A	B	C	D
		Chakorasan to Bajrang pakad	
		Bajrang to Bajrang	Handstand to Bandiri
			Veerbhadrasan to Veerbhadrasan

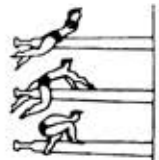
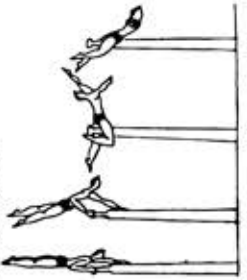
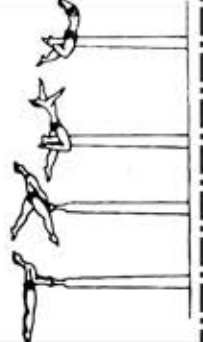
### 8. ZAPA - Catches


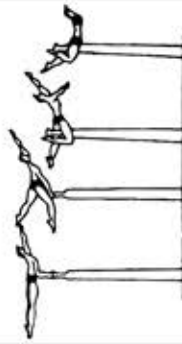
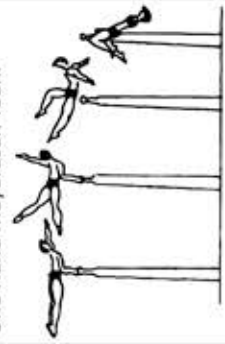
(RELEASE AND REGRASP): An element where the pole is released explosively from a steady position and regripped in the legs in ADHI or TEDHI pose.

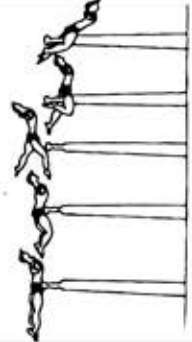
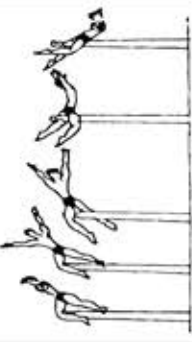
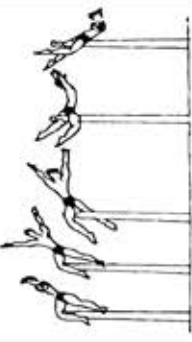
A	B	C	D
Phirki Catch 			
Hand Hold Catch			





A	B	C	D
Sitting Catch			
Straddle side catch	Straddle Front catch		
	Bajrang Catch 		Bajrang turbo Catch

A	B	C	D
	Gurupakad Catch		
	Adhi to Bajrang 		
	Adhi to Bandri		One hand Handstand Catch

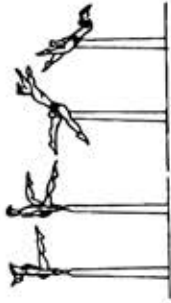
A	B	C	D
	<p>Bandar Catch</p> 		Adhi to Binhati Adhi
	<p>Short Arm Catch</p> 	Short Arm 1/2 Catch	Bajrang full twist catch in the neck of the pole
	<p>Mayurasan Catch</p> 	Mayurasan 1/2 Catch	

A	B	C	D
	<p>Mayurasan Tedhi</p> 	<p>One hand Mayurasan Catch</p> 	
<p>Squat/ Sliding Catch from standing on Top</p>		<p>One Hand Mayurasan Tedhi</p> 	

A	B	C	D
	Abdominal Balance Catch 		Abdominal Balance 1/2 Catch
	Short Arm catch 		Short Arm 1/2 catch
	Hanuman Dhwaj Catch 	'V' hold to catch	Hanuman Dhwaj reverse Catch

A	B	C	D
	Adhi to Gurupakad 	HandStand Catch	
Khadi Zap 	1/2 turn Khadi Zap 	1/1 turn Khadi Zap 	

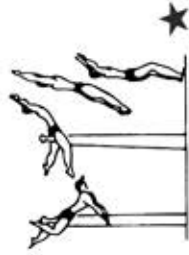
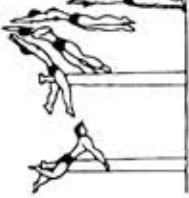

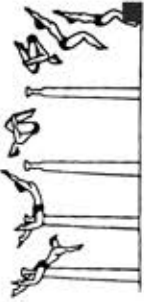
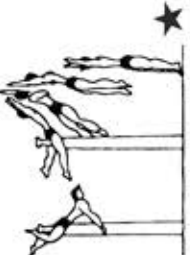






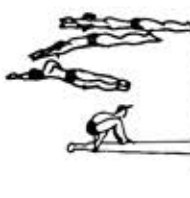


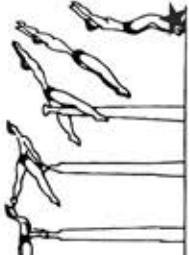
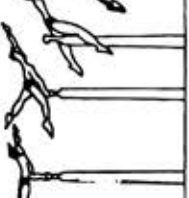




A	B	C	D
		<p>Chakorasan Catch</p>  <p>The diagram shows a batsman in a batting stance, ready to catch a ball. The ball is shown in mid-air, about to be caught by the batsman's hands.</p>	
		<p>Veerbhadrasan catch</p>	
		<p>Veerbhadrasan to ½ turn adhi</p>	

A	B	C	D
		<p>Veerbhadrasan to ½ turn tedhi</p>	
		<p>One hand 'straddle L' catch</p>	
		<p>One Hand 'straddle L' front catch</p>	

## 9. DISMOUNTS




The element performed for ENDING the SET. It is a Landing away from the pole and clearly on both feet.

A	B	C	D
<p>Binhati Udi</p> 	<p>Binhati udi 1/2 turn,</p> 	<p>Binhati 1/1 turn</p> 	<p>Binhati Gainer</p> 
<p>Mayurpakhi Throw - Phek</p> 	<p>Mayurpanki 1/2 turn</p> 	<p>Mayurpanki 1/1 turn</p> 	<p>Mayurpankhi 540° turn</p> 



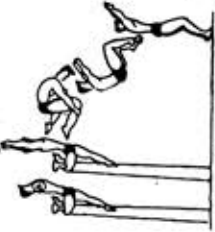
A	B	C	D
<p>Bandri Udi</p> 	<p>Bandri 1/2 turn</p> 	<p>Bandri 1/1turn</p> 	<p>Bandri 540° turn</p> 
<p>Mayurasan Cut</p> 	<p>One Hand Mayurasan Cut</p> 	<p>One Hand Mayurasan 1/2 turn Cut</p> 	<p>One Hand Mayurasan 1/1turn Cut</p> 
<p>Short Arm Cut</p> 	<p>Abdominal Balance Cut</p> 		





A	B	C	D
Hatacha fara Cut	Mutthyacha fara cut		
	Payacha fara Back solto		
	Payacha fara Front solto		

A	B	C	D
Bajrang Jump	Bajrang 1/2 turn Jump	Bajrang 1/1 turn Jump	Bajrang 540° turn Jump
	Gurupakad 1/2 turn Jump		
	Handstand cut		

A	B	C	D
Back Salto 	Hollow Back salto	Hollow back 1/2 turn	Hollow back 1/1 turn
	Gainer Back 		
Front Salto 	Hollow front salto	Hollow front 1/2 turn salto	Hollow front 1/1 turn salto

A	B	C	D
	Inner front Salto/Gainer Front		
	Veerbhadrasan Front salto	Veerbhadrasan Front 1/2 turn salto	Veerbhadrasan 1/2 turn to Front 1/2 turn salto
Dronasan jump ★	Dronasan 1/2 turn / Dronasan 1 turn ★	Dronasan inner	

A	B	C	D
		Bandri to Gainer Back 	
		Bajrang Pakad - Front Salto 	
		Bajrang Pakad - Back salto 	

A	B	C	D
		Khandi to Back salto 	
		Hanuman Dhwaj Back salto 	
		Mayurasan Vault 	Mayurasan Back Salto 

A	B	C	D
			Mayurasan Vault Front Salto
		Gurupakad 1/1 turn	Handstand Push Back salto
		Veerbhadrasan back salto	

A	B	C	D
		Veerbhadrasan Gainer Back salto	
		Veerbhadrasan Inner Front salto	
		Inner pike salto	Inner pike salto 180 turn

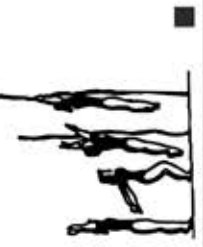
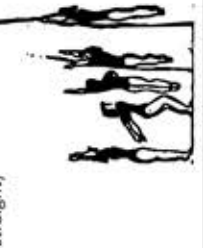
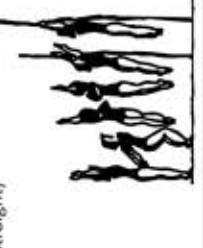
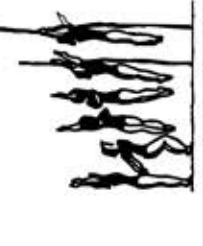
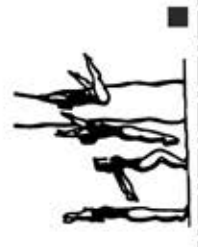
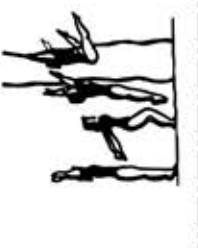

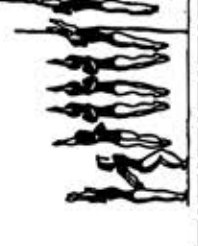
A		
B		
C	Gainer back pike	
D	Gainer back pike 1/2 turn	


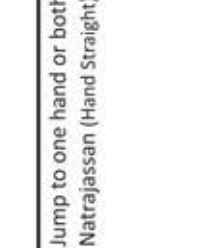



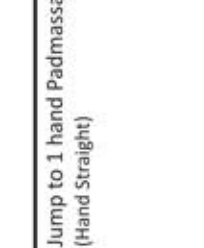

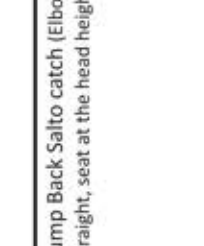


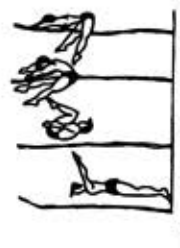

**Classification of  
Rope Mallakhamb**

Value of elements  
 A - 0.30 each  
 B - 0.40 each  
 C - 0.50 each  
 D - 0.60 each

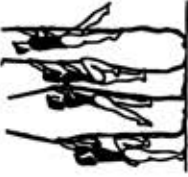

## 1. MOUNTS

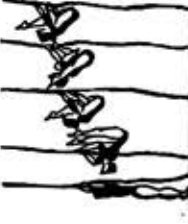

Mount is the element performed at the START of the SET. Mount should begin with leaving the ground (mat) either by hands or feet. Mount should start within the 3 meters' periphery of the apparatus. No additional equipment, e. g. trampoline, spring board etc. can be used for the start.

A	B	C	D
<p>Jump &amp; Catch with both hands (Both the elbows should be straight)</p> 	<p>Jump to 1/2 Turn &amp; catch with both hands (Both the elbows should be straight)</p> 	<p>Jump 1/1 Turn &amp; Catch with both hands (Both elbows should be straight)</p> 	<p>Jump 1/1 Turn &amp; catch with one hand (Both elbows should be straight)</p> 
<p>Jump to tuck, L, straddle L (Both the elbows should be straight)</p> 	<p>Jump to 1 hand tuck, L, straddle L (Both elbows should be straight)</p> 	<p>Jump to Bandar Pakad</p> 	<p>Jump to Double full turn catch (Both elbows should be straight)</p> 

A	B	C	D
<p>Jump to Rajakapotassan (Both elbows should be straight)</p> 	<p>Jump to 1 hand Rajakapotassan (Hand Straight)</p> 	<p>Jump to 1/2 turn one hand Rajakapotassan</p> 	<p>Jump to 1/1 turn one hand Rajakapotassan</p> 
<p>Jump to Bird's Nest (both leg bend) (Dhanurasan) Bird's Nest one leg straight (Ardhadhanurasan)</p> 	<p>Jump to one hand or both hands Natrajassan (Hand Straight)</p> 	<p>Jump to Vrishchikasan (Both the elbows should be straight)</p> 	<p>Jump to one hand Vrishchikasan (Hands Straight)</p> 
<p>Jump to Padmasan (Both elbows straight)</p> 	<p>Jump to 1 hand Padmassan (Hand Straight)</p> 	<p>Front Salto Catch (Elbows straight, seat at the head height)</p> 	<p>Jump Back Salto catch (Elbows straight, seat at the head height)</p> 



A	B	C	D
Both hands Chadhata Vel - (minimum 4 steps) ★	One hand Chadhata Vel - (minimum 4 steps) ★	Back Inverted Climb (minimum 4 steps) ★	
Climbing (Min 4 steps) using toe grip ★ 	Free Climb without leg support (Minimum 4 Steps) L form, Straddle L, Padmasan ★ 	Pull & Catch Climb (minimum 4 steps) ★	One hand pull & Climb (same hand catch) (minimum 4 steps) ★
front inverted climb (minimum 4 steps) ★			

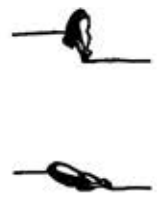






A	B	C	D
Back Inverted Hang	Shidi (Minimum 4 steps as mount) ★ 	Jump to Back Inverted Hang	Salto to Front/back Inverted Hang
Sadhi Udi (Using the lower leg first) ★ 	Pull on both hands to Sadhi Adhi (Without using the lower leg first) ★	Pull On One Hand To Sadhi Adhi (without Using The Lower Leg First)	Jump To Sadhi Adhi Of Upper Leg without Hand Support





A	B	C	D
Simple Cross	Kati Pakad ( Dwipad Pawanmuktasan)	Jump to Sadhi Udi using lower leg (without hand support)	
Nishani Adhi (Uti Adhi)	Pull on both hands to Nishani Adhi of upper leg (Without jump)	Back Plank, Front Plank (Without jump)	Jump To Nishani Adhi Of Upper Leg Without Hand Support

## 2. AASAN




As per universal definition of Aasan (Sthiram api Sukham ), any steady position which can be held with ease for some time is termed as AASAN. Here, well defined body Postures (mainly given below), held for 3 - 4 seconds will be called as 'Aasan'.



A	B	C	D
Sadhi udi	Padmasan, Inverted Parvatasan	Rajakapotasan	
Lower cross / Upper cross	Ekpadshirasan, Dwipadshirasan	Kandapeedasan	




A	B	C	D
Padhastasan / Paschimottanasan (Touch head to knee & hold heel) 	Natarajasan (From rikeb) 	Needle Scale (From Rikeb) 	
Vrukshasan / Shirshasan 	Ekpadsirasan 		
Straddle L / Tuck, L hold 	Y lever 		

A	B	C	D
Kati pakad 	Suptatrvikramasan 		
Hanumanasan 	Front lever 		

A	B	C	D
	Aakarnadhanurasan		
	Shavasan		
	Viparit Shavasan		





A	B	C	D
Nidrasan from Wadi			
	Shayanasan		
	Dhanurasan		



A	B	C	D
Bird's Nest both legs bend	Bird's Nest one leg straight		
	Veerasan ( Bajrang Pakad)		
			
	Vipritasan ( Rikeb)		
			

A	B	C	D
	Wadi / Nishani	Ruth Hold - (Vadi with both legs)	
			
	Vajrasana (Gurupakad)		
			
	Bhadrasana (Waghul Udi)		
			

### 3. FARARE

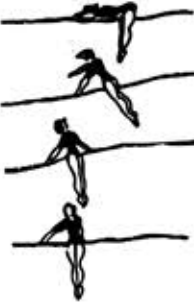
Biomechanically when a position is held in such a way that line of centre of gravity falls outside the body it is called Plank Position or Farara. A position in which Rope Mallakhamb is gripped by hand/s, keeping body stretched out away from the apparatus is Farara. Generally it is horizontal or near horizontal position. But considering the peculiar characteristic of Rope even vertical or folded body positions are counted in Farare. These positions must be held for 2-3sec.to count as difficulty.



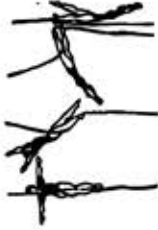


A	B	C	D
Angasafa	Side Plank (adva farara) 	Angasafa Ubha to Padahaastasan	Pudhcha farara (Front plank) 
	Ubha Farara (vertical plank) 	Back Plank (Magacha Farara) 	

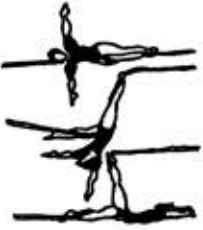
A	B	C	D
	Inverted Hang to madhya tajwa (plank facing to the sky, rope at center of the body) 	Angsafa Aadva Farara using both hands	Angsafa Aadva Farara using one hand 

#### 4. CHAKRAKAR HALACHALI (Cyclic Movements)

They are continuous movements where body, travels in or rotates around, vertical or transverse axis, within the same starting & finishing position.

A	B	C	D
Simple Vel both sides	Simple Vel with one hand	Lower Cross/Shayanasan/Lower Padahastasan, Sadhiudi to Wadi	Front Salto Catch from hanging position
	Side plank to dislocation L 	Cross Nidrasan	

A	B	C	D
	Side plank to drop L 	Opposite side Padahastasan to Upper cross	Back salto catch from hanging position
Same side Padahastasan to Upper Cross		Lower Cross to Rikeb 	Angsa dislocation to L (Grand Circle) 
Upper Cross to Sadhi Udi 	Padahastasan / Upper Cross/ Paschimotanasan/padmasan/ Lower Cross Turn to Rikeb/bajrang		

A	B	C	D
	Sadhi to Lower Cross 		

### 5. STHITYANTARE— ( JERKY TRANSITIONS)

These are the transitions of the entire body from one steady position to another steady position with a quick jerk

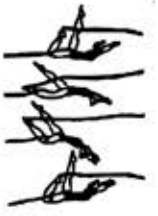
A	B	C	D
Fall from Upper Cross/ Paschimottanasan/Padahastasan/ Padmasan/etc. any Asan/fall back to Sadhi Udi	Sadhi Udi to Lower Cross	Upper Cross/Padahastasan to Lower Cross/ Padahastasan	
Side Plank to Straddle L (without grip change)	Lower Cross to Sadhi Udi	Upper Cross to Wadi	

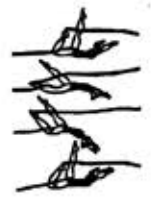
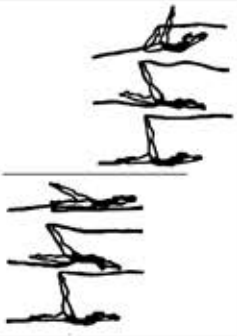

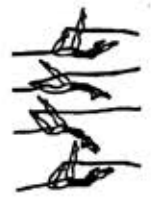
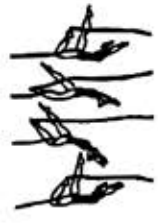
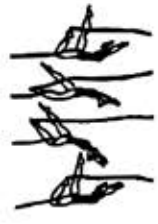
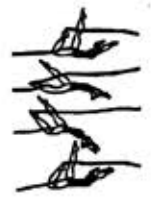
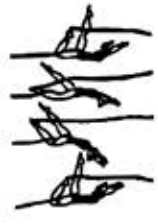





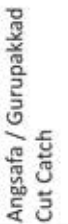
A	B	C	D
	LowerCross/Sadhi Udi/ Nidrasan/Shayanasan/ Padhastasan/etc. to Wadi	Angsafo Padhastasan Dislocation (with out grip change) to hang	

### 6. ZAPA ( RELEASE AND REGRASP )

An element where the rope is released explosively from a steady position and regripped in the leg/s in hanging position. This is different than Jerky Transitions. Here major part of the body goes in aerial phase momentarily.

A	B	C	D
Upper Cross/ Padahastasan/ Paschimotanasan forward fall to Sadhi Udi	Side Plank leaving upper hand - drop to hang	Back Plank leaving upper hand - drop to hang	Angsafo/Gurupakad Cut one hand Catch
	Lower Cross to Bajrang	Lower Cross to Both Leg / One Leg Rikeb	Bajrang turn Wadi 


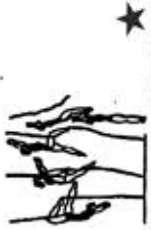



A	B	C	D
	<p>Wadi to Bajrang Pakad</p> 	<p>Sadhi Udi to Bajrang/Rikeb</p> 	<p>Clear Free Turn to Rikeb</p> 
	<p>Wadi to Rikeb</p> 	<p>Wadi Turn Bajrang</p> 	<p>Nishani to Rikeb</p> 
	<p>Bajrang Cut Catch</p> 	<p>Upper or Lower Cross/ Sadhi/ Shayanasan to Wadi/ Nidrasan</p> 	

A	B	C	D
	<p>Same side Padahastasan to Cross</p> 	<p>Nidrsan to Rikeb / Bajrang</p> 	
	<p>Bajrang Cut One Hand Catch</p> 	<p>Angsafa / Gurupakkad Cut Catch</p> 	

A	B	C	D
		Upper Cross to Bajrang	
		Opposite Side Padahastasan to Cross	

### 7. DISMOUNTS

The element performed as the ENDING of the SET. It is a Landing from the Rope, and clearly on both feet.

A	B	C	D
Sadhi Udi to Landing 			
Bajrang Pakad Simple Landing 	Gurupakkad Landing 	Bajrang Back Salto Landing 	Bajrang ¼ Turn Front Salto Landing 

A	B	C	D
Angsafo Back drop Landing	Angsafo Straddle Cut Landing		
Mayurpankhi Landing	Mayurpankhi 1/2 Turn Landing	Mayurpankhi 1/1 Turn Landing	Mayurpankhi Front Salto Landing
		Lower Cross Back Salto Landing	Mayurpankhi half turn Back Salto Landing

A	B	C	D
		Hang to Back Salto Landing	
		Cross to Arial Cartwheel Landing	Upper Cross to Bajrang Landing
		Gurupakad/Bajrang Pakad Full turn Dismount,	Nidrasan/Shayanasan/Lower Cross/ Bajrang Back (1/2 / 1/1 turn) Salto Landing

