



FISAF INTERNATIONAL SPORT AEROBICS & FITNESS

FISAF NATIONAL SPORT AEROBICS AND FITNESS MASTERS 2026

The rules and regulations contained in this document supersede all past technical regulations and are valid from 1st January 2026-31st December 2026. If amendments are made during this period, these will be communicated by email to country members through the official newsletter, or via the official FISAF International Facebook page.

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Introduction

The Sport Aerobics and [Fitness](#) Technical Regulations and its appendix contain all information which governs policies, rules of competition, and procedures for FISAF national competitions.

Objective

- To create common rules suitable for athletes who would love to continue to compete; Individual Women 30 years+ and Men 30 years+. This competition is only for national level.
- To allow athletes, of this age group, to compete against each other at any FISAF National Competition.
- To encourage participation rather than losing athletes once they have reached a certain stage in their competition career.

National Competition Structure

[This type of competition is only for national level.](#)

Appendix: Description and Execution Errors of Skill Elements and Families

CONTENT

2	Event requirements – sport aerobic	4
2.1	Competition Divisions, Age Categories & Requirements	4
2.2	FISAF Registration Form (FRF)	4
2.3	Rounds of Competition	5
2.4	Substitutions	6
3	Performance requirements	7
3.1	Performance Music and BPM	7
3.2	Performance Area	7
3.3	Sports Aerobics Attire	8
3.4	Entry/ Exit	9
3.5	False Start/Interruption	10
4	Judging	11
4.1	Judging Panel & Judging Criteria Breakdown	11
4.2	The ranking system	12
5	Routine Requirements	15
5.1	Performance Choreography	15
5.2	Compulsory movements	16
5.3	Skill Element Requirements	18
5.4	Families of Elements	19
6	Acceptable & Unacceptable Moves	21
6.1	Acceptable Moves	22
6.2	Unacceptable Moves	23
6.3	Own Moves	24
7	General requirements	25
7.1	Code of Conduct	25
7.2	Disqualification	25
7.3	FISAF International Anti-Doping	26
8	Event requirements - fitness	27
8.1	Competition Divisions, Age Categories & Requirements	27
8.2	FISAF Registration Form (FRF)	28
8.3	Substitutions	28
9	Performance requirements	28

9.1	Performance time and Length of Music.....	28
9.2	Performance Music and BPM.....	29
9.3	Performance Area.....	29
9.4	Fitness & Step Attire	29
9.5	Entry/ Exit	30
9.6	Step Equipment	30
10	Judging	31
10.1	Judging Panel	31
10.2	Judging Criteria Breakdown	31
10.2.1	Global Judge (Head judge) Criteria	31
10.2.2	Technical Judge Criteria.....	32
10.2.2.1	Technical Judge Criteria: Step.....	32
10.2.2.2	Technical Judge Criteria: Aerobic.....	34
10.2.3	Artistic Judge Criteria	36
10.2.3.1	Artistic Judge Criteria: Step	36
10.2.3.2	Artistic Judge Criteria: Aerobic.....	37
11	Routine Requirements.....	39
11.1	Step	39
11.2	Aerobic	41
11.3	Glossary of Terms of movement	41
12	Acceptable & Unacceptable moves	42
12.1	Acceptable and Unacceptable: Step	44
1.2	Acceptable and Unacceptable: Aerobic	45

1. EVENT REQUIREMENTS – SPORT AEROBIC

1.1 Competition Divisions, Age Categories & Requirements

Master Competition Divisions

Sections/Divisions	Number of Team Members
Master individuals women	1
Master individuals men	1
Mixed teams	2 - 4

Master Age Categories and Requirements (As at 31st December in year of competition)

SECTION NAME & AGE DIVISION	# OF MEMBERS	AGE	BORN IN	Exceptions (age requirements)
SPORT AEROBICS 2026				
Master - Individual	1	30 and more	1996 and earlier	
Master – mixed team	2 - 4	30 and more	1996 and earlier	Mixed Team of 2, both must be of the correct age Mixed Team of 3 - 4, one member can be Adult age stated age range (max. 5 years younger)

- An athlete can enter different competition divisions. Please consider the personal health and fitness of all athletes if entering into multiple categories/divisions
- A competitor aged 30 and over can choose to start in the adult or master category (individual or mixed team). A competitor aged 30 and over can choose to start in the adult or Master category (individual or mixed team). A competitor may not start in individual category in adult and Master category in the same time, but she/he can start as individual in adult category and mixed team in masters category in the same time.

1.2 FISAF Registration Form (FRF)

Registration, using the FRF, is to be done five weeks prior to commencement of each competition, and includes registration of any substitutes. The FRF is used to create the Skill Lists

for athletes and these are to be submitted no later than two weeks prior to the commencement of the competition. A definite date for the submission of the Skill List will be released prior to each competition by FISAF Head Office. Once submitted, a Skill List cannot be changed, prior to a competition, unless requested by the Technical Committee. No changes to the Skill List are allowed between rounds of competition.

The skill elements must be listed in the correct chronological order and divided into three even thirds, depending on the length of the music.

For example, music is 1:30 min, then the thirds will all be 30 seconds.

For access to this program please visit: www.polarcz.com/FRF

1.3 Rounds of Competition

All competitions will have at least two rounds depending upon the final number of registrations in the competition division: preliminary and/ or semi-final and a final round, see below;

Number of entries	Rounds of Competition
1 - 12	Semi-final + final
13 - 24	Preliminary + semi-final (6A + 6B grouping) + final
25 +	Preliminary + semi-final (8A + 7B grouping) + final

- 5 routines per country per section will continue to be allowed to enter
- Top 8 routines will be sent through to finals in every category

Preliminary Round:

The purpose of this round is to find the 12/15 highest ranked competitors to proceed to the semi-final round. This round will be used to check compliance with the technical regulations including attire. If the routine doesn't comply, the competitors will be informed, straight after the conclusion of this round, by the Head Judge. The preliminary round will be used to group the competitors for the semi-final round if necessary (refer Semi-Finals).

If there are 12 or less entries in the competition division, there will be no preliminary round and the routines will be checked for compliance to the Technical Regulations in the Semi-final round. The performance order of the preliminary round is randomly assigned by a drawing of numbers done by the computer system. The number assigned to each competitor/[mixed team](#) will be their specific number showing their order of performance for the preliminary round.

Semi-finals:

Following the preliminary round, a semi-final round will take place and the performance order will again be randomly drawn by the computer. The purpose of this round is to find the 8 top ranked competitors to proceed to the final round. A system of grouping will be used when there are 12 or more competitors in a competition division in the semi- final round.

Competitors will be placed in either group A or B according to their level of ability. Group B will be those ranked with less ability and will compete first in the semi-final round. Group A will be those ranked with most ability and will compete straight after group B. The computer will randomly draw the order of the competitors within each group and this will be the performance order for the semi-final round.

Any competitor can change their ranked position by their performance. They are not automatically locked into the group first given.

Finals:

Following the semi-final round, a final round will take place. The purpose of this round to is to find the order of the top 8 competitors. The performance order of competitors/[mixed team](#) will be again randomly drawn by the computer, immediately after the end of the semi-final round.

1.4 Substitutions

Before commencement of the competition

Registration, using the FISAF Registration Form, (FRF), is to be done approximately five weeks prior to commencement of each competition, and includes registration of any substitutes.

Substitution of one member in either a [mixed team](#) is allowed after registration and up to two weeks prior to the commencement of a competition. For extenuating circumstances, such as injury, illness, or compassionate reasons a request for a substitution can be made to the Sport Aerobics and Fitness Technical Committee, within the two-week period prior to a competition. If this is necessary, a medical certificate will be required in the case of injury to an athlete who needs to be replaced.

During the competition

[No substitute is allowed during the competition.](#)

2. PERFORMANCE REQUIREMENTS

2.1 Performance Music and BPM

Athletes must use suitable music with a discernible BPM. The tempo of the music must be within the range stated **150 – 158 BPM**.

The BPM will be submitted with the FRF skill list and it will be shown on that list for the Judges. The BPM will be checked when it is submitted electronically, prior to the competition. The same BPM must be used throughout the entire routine.

Music which contains language which is deemed not appropriate and/or offensive by the Head Judge in consultation with the judging panel will not be acceptable. Athletes are not able to request a replacement track once the competition has started. Music and songs belonging to a trademark can't be used as competition music.

If unacceptable music, length of music, BPM, offensive language, or trademarks are used during the first round of competition, the Head Judge will notify the coach. A reduction in score by the Artistic Judges of 0.5 points will be given which can risk a reduction in ranking.

There will be no replacement of any medium of music once competition has started unless requested by the Head Judge or if there is a fault with the sound equipment.

Competitors are required to send their performance music on the Cloud. Prior to the competition more information will be made available by the event organizers to upload competitor's music.

2.2 Performance Area

The performance area is a 7 meters by 7 meters square and is clearly marked by a line of contrasting colour that is between 5 cm and 10 cm in width. The outside edge of the line forms the boundary of the performance area, i.e. the line is inside the performance area.

It is highly recommended that all athletes/teams are to make full use of the square, but to remain inside the marked/taped competition area.

Please Note: Deductions may apply for stepping outside these areas during competition. Depending on the extent of the breach, the Head Judge may advise the Artistic Judge/s to deduct 0.5 – this will be at their discretion.

2.3 Sports Aerobics Attire

Whilst athletes are encouraged to display creativity in their attire, a competitor's appearance will reflect the appropriateness and unique qualities of Sport Aerobics and adequate coverage of the body to enhance a performance.

- Costumes should be age-appropriate
- Outfits should be styled so the judges can see 'form'
- The outfit should reflect the sporting/fitness nature of competitive aerobics rather than being too theatrical (e.g., skirts, too many sequins, dresses, feathers, tassels etc. are not allowed)
- Competitors can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the artistic score/rank will occur.

Competitors are required to wear appropriate attire for their performance that is suitable to their age division and gender such as;

- **For women:** Leotard, two pieces (sleeves do not have to be connected with the leotard, but neck section must be connected with the leotard) full length flesh coloured tights, supportive aerobic shoes
- **For men:** Unitard, shorts or short length bike pants and close-fitting tops which are connected with the pants, supportive aerobic shoes.
- Attire should be representative of the SPORT of Competitive Aerobics.
- Wristbands and strapping are allowed.
- A one sponsor logo measuring 5cm x 10cm maximum is allowed, but not company brands (Nike on the socks, product brand/music group - such as Coca cola/Beatles etc).

Unacceptable attire/props

The following are considered to be unsatisfactory attire:

- Costume which is too brief and not considered to be appropriately concealing
- Body oils, body paint, or excessive hair product that may jeopardize the safety of any competitor or changes the floor surface.
- No props will be accepted. This includes but is not limited to chairs, balls, chains, motor bikes, etc.
- G-string leotards are not permitted
- Theatrical attire including hair accessories, hats, gloves, sunglasses, etc.
- Medium length or long hair not held back or held securely, close to the head
- Dirty clothes, torn or damaged attire

- Footwear not suitable for Sports Aerobics
- Inadequate body support
- Items of clothing or accessories may not be discarded during the performance
- Jewellery except wedding rings and small stud earrings
- Any body piercing jewellery must be removed or properly covered with skin colour tape
- For women, leotards worn without tights
- Competition outfits can't represent or carry a trademark
- A sponsor logo measuring more than 5cm x 10cm maximum is NOT allowed
- Attire that distracts from the performance
- Parts of attire which fall off, or could potentially damage the floor surface, e.g. feathers or large and sharp decorative accessories. You may be asked to review your attire before the next round if it is deemed to be a risk to the floor surface or an athlete.

Footwear

- White crew or ankle socks **must** be worn with footwear.
- Shoes should be lace up, well fitted, supportive sports shoes, in white.
- Must be a supportive white jogger that is appropriate for active wear.

Costume Deductions Guidelines

Any costumes that breach any of the above set rules, will incur a reduction of 0,5 points by the artistic judge/s. Depending on the extent of any of the above breaches, the Global Judge (head) may also deduct 0,5 points – this will be at their own discretion.

2.4 Entry/ Exit

After the competitor/s are introduced they should enter the performance area and promptly assume their starting position. The competitor may briefly greet or acknowledge the audience prior to assuming their starting position.

For all rounds of competition, the competitor is to promptly exit from the performance area, following completion of their performance. The competitor may briefly thank or acknowledge the audience prior to their exit.

Excessive posing or choreographed movements will not be permitted prior to a competitor assuming their starting position or prior to their exit. Adhering to this rule shows respect and ensures the timetable is not compromised. Competitors who breach this rule will be penalized

by the Artistic judges and the competitor/s score will be reduced by 0.5 each time the rule is breached.

2.5 False Start/Interruption

A false start is defined as:

1. A technical problem preventing commencement of a performance after the competitor/s has entered the stage.
2. A technical or medical problem preventing continuation of a performance once it has started.

A false start/interruption is when the circumstances causing it are not within the competitor/s control. This would include, but is not limited to, damage to the facility, failure of equipment or foreign objects on the stage and an injury requiring medical attention.

The decision as to whether the false start/interruption will be acceptable will be at the sole discretion of the Head Judge. If it is deemed to be a false start/interruption, then the competitor will have the option of performing immediately or at the end of the category.

A routine that is not started or is interrupted, without completion, due to the fault of a competitor, is not considered as a false start/interruption. This would include but is not limited to, forgetting a routine, falling down. If not a false start/interruption, the competitor will be disqualified.

Injury or illness between rounds of competition

An Individual/[mixed team](#) must let the Head Judge know as soon as possible but within two hours (when possible) prior to the next round if they are going to withdraw from the competition.

In the case where an Individual or [Mixed team](#) withdraws during a competition the next qualifying athlete will have the option to compete. For example; 8 women qualified for the final round, one is injured prior to the finals and cannot compete therefore the 9th ranked woman has the option to compete in the finals. This 'next qualifying' athlete will be informed no later than two hours (when possible) prior to the next round.

Injury during a routine

- The competitor/s should stop the performance immediately.
- First aid should be administered.
- [A new start will not be allowed.](#)

3. JUDGING

Judges are obligated to adhere to the Technical Regulations in an unbiased and conscientious manner and according to the FISAF International Judges Position and Code of Ethics. It is the responsibility of a judge to assess each performance, in each round of competition, without prejudice and predetermination of the outcome. The judging system, used in the application of scores in FISAF sanctioned events, is a comparative process. This means a competitor's routine is evaluated and compared with the routines of the other competitors within that particular category. The competitor who is able to apply the Technical Regulations, in a manner superior to all other competitors, will win their competition division.

3.1 Judging Panel & Judging Criteria Breakdown

5 Panel of Judges*	
Judge	Criteria
1 x Execution	Execution, technical ability
2 x Artistic	Creativity, choreography, music selection, music interpretation, performance, musical synchronization
1x Aerobic	Intensity, quality
1 x Global (Head judge)	Global overview together with performance and entertainment

*Where available an additional judge can be added to panels. This judge will serve as a standalone non-ranking head judge. Their role will be to oversee the panel and take away the pressure from the Global judge to rank and run the panel.

Execution Judge

The Execution Judge Criteria includes the following but is dependent upon the actual category; ability of the competitor or Mixed Team to perform and display a variety of movements which are specific to the Sports Aerobics discipline. Also considered is the execution, placement and control of all movement and the complexity of those movements. The Execution Judge will apply a score for each routine, after considering the execution criteria and, in comparison to all other routines in that category. The ranking of a routine will be derived from a score out of 10.

Artistic Judge

The Artistic Judge criteria includes the following; the originality and creativity of the choreography and the use of the music. Synchronization is also considered, this being the ability

of the athlete/s to stay in time with the music and perform at the same level as each other. The Artistic Judge will consider the appearance, attire, presentation and interaction in the Mixed Teams category.

If the music is outside the approved range of BPM the Artistic Judges will reduce their score and this can affect a ranking. The Artistic Judge will apply a score for each routine after considering the artistic criteria and, in comparison to all other teams. The ranking of a routine will be derived from a score out of 10.

Aerobic judge

The aerobic judge considers intensity during the whole routine. Intensity includes quality of all movement; skill elements, aerobic sequences, transitions, lifts, and supports. A high level of cardiovascular endurance should be shown as should some complexity. The ranking of a routine will be derived from a score out of 10.

Global (Head judge)

The performance judge criteria include the overall performance of the routine looking at the ability of the athlete/s to 'dance' and connect with the audience, creating entertainment value of the choreography. The Performance Judge will consider the choreography, the use of the music, technique and synchronization, the intensity of the routine and the variety and complexity of aerobic choreography. The performance judge will apply a score for each team, after considering the performance criteria and, in comparison to all other teams. The ranking of a team will be derived from a score out of 10.

These rules outline the basis of the Master category. Unless otherwise stated, the current Sports Aerobics rules apply to the Master Category.

3.2 The ranking system

The goal of the ranking system is to determine the placing of the competitors, after each round, by finding the majority of places given by the judging panel, rather than an addition of scores. For example, first position is gained by the majority of the panel agreeing on which athlete they have awarded first place too, with the majority being 4 out of 7 judges.

The Global, Technical, Artistic and Aerobic judges will consider their specific criteria to determine a score, out of ten (10) points, which represents a competitor's performance. From this score a competitor's rank is derived.

Method of the Judge's rankings: (excluding the skill judge)

1. When four or more judges award a competitor with the same or better ranking, this is called 'Achievement of majority'.
2. If no competitor achieves a majority for a certain position, a new comparison will be made and will include all rankings from the next lowest position and above. (See green sections below).
3. If more than one competitor achieves majority, the following applies;
 - a. Those competitors achieving the majority, are put into a group.
 - b. The competitor with the greatest 'power of majority' is found, e.g. the one with the most rankings achieving majority. (See yellow section below).
 - c. If the competitors in the group have the same majority then the highest ranking from each judge is counted, e.g. how many times a competitor is better than another or the others, (who is better than who - see the purple section below).
4. If the parameter, "more times better" occurs in more than one case within the group, the competitors will be ranked according to the LEAD judge.

For example;

Ranking								
	Judges	J1	J2	J3	J4	J5	J6	J7
	Viktory	3	4	2	3	1	1	1
	Ella	1	3	5	4	2	3	3
	Luka	6	5	1	1	3	2	4
	Andrea	2	1	3	2	5	4	5
	Katherine	4	2	4	5	6	5	2

There is no majority for first place (Viktory only has 3 first positions) therefore first position is not found. In this case the ranking system will then find a majority of first and second positions.

First Place		J1	J2	J3	J4	J5	J6	J7	
	Viktory	3	4	2	3	1	1	1	Viktory has a majority of first and second positions (in green) therefore is ranked first.
	Ella	1	3	5	4	2	3	3	Ella only has 2 first and second positions.
	Luka	6	5	1	1	3	2	4	Luka only has 3 first and second positions.
	Andrea	2	1	3	2	5	4	5	Andrea only has 3 first and second positions.
	Katherine	4	2	4	5	6	5	2	Katherine only has 2 first and second positions.

Because the first and second rankings have been used, the ranking system will now find a majority of three or better (3,2,1) for 2nd place as shown in yellow below;

Second Place		J1	J2	J3	J4	J5	J6	J7	
	Ella	1	3	5	4	2	3	3	Ella has 5 which is the biggest majority of first, second and third positions .
	Luka	6	5	1	1	3	2	4	Luka has 4
	Andrea	2	1	3	2	5	4	5	Andrea has 4
	Katherine	4	2	4	5	6	5	2	Katherine has 2

Now the ranking system finds third place. Luka and Andrea both have 4 positions of first, second and third which are both majorities, so the ranking system finds 'who is better than who' between these two. This is shown in purple below;

Third place		J1	J2	J3	J4	J5	J6	J7	
	Luka	6	5	1	1	3	2	4	Judges 3,4,5,6 and 7 think that Luka is better than Andrea therefore is ranked 3 rd
Fourth place	Andrea	2	1	3	2	5	4	5	Judges 1 and 2 think that Andrea is better than Luka therefore is ranked 4 th

In the very rare case where two or more competitors have exactly the same rankings in a competition round, the ranking of the lead Technical judge will decide the outcome. For example;

	J1 Lead Judge	J2	J3	J4	J5	J6	J7
John	2	1	3	4	4	3	4
James	1	2	4	3	3	4	4

Both have exactly the same rankings without one being better than the other therefore the lead judges ranking decides the outcome, James is better than John.

Ranking sheet for judges

Point Scoring Guide	
Point	Reference
10.0	Perfect
9.0	Exceptional
8.0	Excellent
7.0	Very Good
6.0	Good
5.0	Above Average
4.0	Average
3.0	Below Average
2.0	Poor
1.0	Very Poor or Performed but missing a member on stage
0.0	Not attempted

4. ROUTINE REQUIREMENTS

4.1 Performance Choreography

A sports aerobics routine must demonstrate creativity and complexity with perfect integration of all movement with the music chosen. It develops many aspects of a healthy body, such as agility, strength, flexibility, coordination and aerobic endurance. Beyond these functions, it is also exciting and aesthetically pleasing to watch.

A routine must contain the three compulsory elements;

- 4 x consecutive jumping jacks (stride jumps)
- 4 x consecutive high leg kicks
- 4 x consecutive Push-ups

A routine must also contain skill elements and as many aerobic sequences (pure 8 counts of choreography) as possible. **Mixed team** should interact with each other and can use lifts and supports.

4.2 Compulsory movements

General Definitions

For a competitor to obtain a maximum possible score their performance must include the completion of four (4) consecutive, identical and stationary repetitions of each of the following three (3) Compulsory Exercise categories.

1. Jumping Jacks
2. Alternating High Leg Kicks
3. Push Ups

Target body part

The targeted body parts for Compulsory Exercises are:

Alternating High Leg Kicks	- Lower body, hips and torso
Jumping Jacks	- Lower body
Push ups	- Shoulders & arms & torso

Consecutive

Each of the four (4) repetitions of a Compulsory Exercise is performed without interruption. An interruption is defined as the primary muscle group resting or being involved in another exercise during, or in between, each repetition of a Compulsory Exercise.

Identical

Each of the four (4) repetitions of a Compulsory Exercise are performed with the same i.e. no discernible difference, starting and finishing position, rhythm, range and direction of motion, speed and use of the primary muscle group.

Each member of a [mixed team](#) must perform each of their repetitions of a Compulsory Exercise identically, simultaneously, in unison and facing the same direction with the other members of the [mixed team](#).

Stationary

Each of the four (4) repetitions of a Compulsory Exercise shall be performed in the same place without discernible travelling or turning.

Jumping Jacks

- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the front of the performance area is mandatory.
- Starting and finishing position for each repetition is with the feet (heels and toes) together. Heels must be in contact with the floor in both the stride and together positions.
- Minimum level of execution is:
 - The outside landing position of the feet must be at least as wide as the outside of the shoulders, i.e. at least shoulder width apart and heels in contact with the floor.
 - Feet may be in a turned out or parallel position but must be the same for each repetition.

Alternating High Leg Kicks

- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the side of the performance area is mandatory. Each member of a **mixed team** must face the same side.
- Starting and finishing position for each repetition is with both feet in contact with the floor.
- Lifting the leg to at least waist level is the minimum level of execution.
- Height of leg during the kicks must not be discernibly different.
- Alternate legs must be used, i.e. LRLR or RLRL.
- The direction of each kick must be straight forward (in the sagittal plane). Lateral kicks or kicks that are to the side (turned out) do not qualify as compulsory alternating high leg kicks.

Push ups

- The shoulders, arms and hands are the targeted body parts therefore each movement of the shoulders, arms and hands must be identical.
- Variations of leg movements for each repetition are allowable.
- Facing the side of the performance area is mandatory. Each member of a **mixed team** must face the same side.

- Start and finish positions for each repetition is with both hands in contact with the floor and the elbows in the extended position, but not locked.
- The minimum level of execution is where both arms are flexed at the elbow to a position of no less than 90 degrees flexion.
- The hands shall remain in the starting position throughout the completion of each repetition and must maintain contact with the floor throughout the completion of each repetition. Therefore, one arm push ups and travelling Push-ups do not qualify as compulsory Push-ups.
- One or both feet must remain in contact with the floor at all times. The position of the feet can move during the push up, but they must not move to a point higher than the hip position laterally during the muscular contraction (the actual movement of pushing up from the base of the push up).
- During the muscular contraction (pushing up) help with knees or hips is not allowed and alignment between shoulders hips and feet is required.

4.3 Skill Element Requirements

There must be three compulsory elements; Jumping Jacks, High leg kicks and Push-ups performed. There is a minimum of 5 additional skill elements and maximum of 10, to be included in the routine (see below).

A deduction of 0.5 (per skill element missing) will be used by all judges if the number of additional skill elements is less than 5.

If more than 10 additional skill elements are listed, the judges will only consider the first 10, as skill elements are evaluated in chronological order.

If less elements are performed than stated in the table below, all judges will deduct 0.5 points per skill element missing in all rounds.

If any skill elements performed that are not on the skill list, will not be considered.

The following table shows the number of skill elements from each group that are required in a routine;

Summary of compulsory and skill element requirements:	Min.	Max.
Compulsory elements	3	3
Number of skill elements from the push-up group	1	2
Number of skill elements from the static strength group	1	2
Number of skill elements from the flexibility group	1	2
Number of skill elements from the jump group	2	4

NB: Combinations are allowed in static strength and jumps group (extra point: 1pt).

Masters has the same skill element list as FISAF Sports Aerobics Technical Regulations. Please refer to the current Sports Aerobics Technical Regulations and the FRF skill list program for these elements.

Master category has the same acceptable and unacceptable moves as the FISAF Sports Aerobics Technical Regulations. Please refer to the [2026 Sports Aerobics Technical Regulations](#) for acceptable and unacceptable moves. If an unacceptable element is performed during the preliminary round of competition, the Head judge will notify the coach and no deduction will be given. If this element is included in final round, all judges will give a deduction up to 0.5 points.

4.4 Families of Elements

A good routine is one that has skill elements from different families as mentioned above in the Technical Index and variety of elements section. Please refer to Appendix 1, Description of skill elements and families for the full list of specific families.

Requirements for variety of elements for gaining a good technical variety index, aerobic and artistic score:

1. Push up group families;

- a. Two arms
- b. Pectoral
- c. Triceps
- d. Hinge
- e. Circular
- f. Triceps Hinge

- g. One arm right
- h. One arm left
- i. One arm and one leg right
- j. One arm and one leg left

Make sure each push-up is from a different family e.g., if performing two or more two arm push-ups, one should be a pectoral push up and the other a triceps push up. If performing two or three one arm push ups, one should be using the right arm and the other the left arm. If performing four one arm push ups, two should be using the right arm and two the left arm.

2. Static strength group families;

- a. Horizontal (straddle press, pike press etc.)
- b. Planche
- c. Unsupported planche
- d. V press

3. Jumps/Aerial group families;

- a. Air jack
- b. Tuck jump
- c. Front split jump
- d. Pirouette jump family (vertical turn)
- e. Barrel roll family (horizontal turn) to Push up landing
- f. Barrel roll (horizontal turn) taking off 1 leg to Push up Landing
- g. Barrel roll (horizontal turn) taking off 2 legs to Push up landing
- h. Pike jump
- i. Straddle jump
- j. Front jete
- k. Straddle jete

Jumps and leaps must show different air positions and a variety of take-off and landing positions, e.g.

- A. There should be a minimum of one jump and one jete (leap).
- B. Different air positions should be used with a minimum of;

- a. one jump showing front flexibility
 - b. one jump showing straddle flexibility
 - c. one jump with a turn
 - d. one jump showing a pike position (Cossack jump included)
- C. A minimum of one jump landing to;
- a. One/both foot/feet
 - b. sit/split landing
 - c. push up landing (where allowed, dependent on age group)
- 4. Flexibility group families;**

- a. Front split
- b. Straddle split
- c. Combination split
- d. Straddle sit

Flexibility at all major joints on both left and right sides, straddle and frontal flexibility should be exhibited with particular attention to the hip joint.

- A. If two or three elements are being performed, one should demonstrate front flexibility and the second one should demonstrate straddle flexibility. Adult category – flexibility group 1 – 2 elements – split rotation.
- B. Elements from each group can be performed on the floor or in a standing position.

5. ACCEPTABLE & UNACCEPTABLE MOVES

First priority is that lifts and transitions are completed safely and well executed to ensure all athletes are safe on stage. Any movements that are not executed well and risk the health of the athlete are deemed unacceptable. Giving athletes and coaches more flexibility and freedom in routines.

If an unacceptable element is performed during the first round of competition, the Head Judge will notify the coach and no deduction will be given. If this element is included in subsequent rounds, all judges will give a deduction of 0.5 per judge which can risk a reduction in ranking.

Athletes/coaches can send in lifts/transitions prior to competition to get approval from the Technical Committee.

NB: Lifts and supports can add to the interaction, visual image and creativity of a routine but should not risk reducing the aerobic sequences (8 counts of high impact aerobics) in a routine.

5.1 Acceptable Moves

Lifts

Definition: One or more [mixed teams'](#) member using one or both arms to take the weight of another member, thereby picking that member up and making their feet/body leave the floor.

In lifts stepping will be allowed by supporting team members max of 3 steps, pivoting is allowed. The lift should not limit the intensity of the routine and must be safe for all team members. Clean execution and safety must be shown otherwise penalty could be enforced at the Head Judges Discretion of 0.5 by the Technical & Global Judges.

Lifts can be done up to 3 times during a Sport Aerobics routine but always considering that it shouldn't take away from the intensity of the routine. No restrictions on where they are placed throughout the routine.

Acceptable Supports

Definition: In a support, the body weight of the supported athlete is not totally held with the hands or arms of the supporting athlete/s thereby the supporting person is not 'lifting' the athlete.

The supporting athlete/s are to act as the base for another athlete/s to elevate themselves from the ground. For example, a trio's member uses another member to elevate themselves off the floor by rolling over the back of another member

The supporting person can be in either a standing or floor (kneeling, sitting, lying etc.) position. The number of supports is unlimited during the routine.

Assisted Aerial somersault: A gymnastic move, beginning in a standing position, in which the body is propelled head over heels in either a forward, backward or sideways position before landing on the feet or into various floor positions. Must be in contact with other team members.

Handstand: A gymnastic move in which the body is supported entirely on the hands/hand or elbows, and the body is purposely held in a vertical position. The position of the body dictates the handstand, not the position of the legs, e.g. the legs can be bent or straight, or one bent with the other straight etc., but if the body is vertical then it is considered to be a handstand. N.B. Movements that involve going 'through' a handstand position, without a purposeful discernible hold, are considered a transition and are acceptable.

Unassisted Cartwheel: A gymnastic move, where the body travels sideways, as the legs go through a straddle handstand position. A cartwheel done on the forearms (elbows bent) or done using the body of another athlete as the base (as a support) is allowed. [It can be shown as a transition to the ground, coming up from the ground or from standing to standing position.](#)

Forward/ Backwards walkover variations: A gymnastics move where the athlete starts on one foot travels their body through an inverted position to land on the ground. Athletes must not land in standing position unless supported by teammates. The final position in a deep squat, kneeling, sitting, lying is allowed. At least one hand must be in contact with the floor when completely on your own. No flick.

5.2 Unacceptable Moves

If an unacceptable element is performed during the first round of competition, the Head Judge will notify the coach and no deduction will be given. If this element is included in subsequent rounds, all judges will give a deduction of 0.5 points.

General unacceptable moves are described and listed below;

Assisted propulsion: One or more team member/s propel another member/s.

Bridge: A gymnastic move in which the body is supine and pushed up into a hyperextended, arched position of the back. The weight of the body is on the hands with the feet either on or off the floor.

Static strength elements with a turn of more than 720 degrees: A move in which the body spins more than 720 degrees in the static strength elements in one motion.

Floor Turns on Knees: [A move in which the body spins more than one revolution with the weight supported entirely on the knees only.](#)

Handstand: A handstand with hold position.

Aerial somersault: A gymnastic move, beginning in a standing position, in which the body is propelled head over heels in either a forward, backward, or sideways position before landing on the feet or into various floor positions.

Unassisted Handspring variations: A gymnastic move in which a strong propulsion, off the front leg, propels the body through an inverted position. The hands then push off the floor so that the body moves through an aerial supine position to land upright. If the handspring (of any form) is done using the body of another athlete as the base, as in a support or lift, it is still considered to be a Handspring and is unacceptable.

Unassisted Back-flip variations: A gymnastic move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands/forearms are pushed off the floor as the legs flick down to land standing upright or in a floor position. If the backflip (of any form) is done using the body of another athlete as the base, as in a support or lift, it is still considered to be a backflip and is unacceptable.

Round-off: A gymnastic move in which a strong propulsion off the front leg propels the body as it turns and passes through a handstand. Then the hands push off the floor as the legs kick down to land with the body facing the opposite direction.

Mini and Cadet Categories

- Free falls landing on one hand
- Aerial free fall to push up position
- One arm push ups
- One arm press
- One arm planche

N.B. Transitional one hand position changing from planche to press or press to press is allowed.

Junior Category

- One arm/one leg push ups
- Only one jump to push up landing is allowed
- Jumps with turns to push up landings

Youth Category

- Free falls landing on one hand

5.3 Own Moves

To include an element that is not listed in the FRF, (an own move), an email request must be sent to the Sport Aerobics and Fitness Technical Committee (TC) at least five weeks before the competition. The request must include a video of the skill element, the proposed element name, value, and icon, and the family of the element. The TC will agree or modify the proposal and return a final outcome to the competitor. At this point the competitor can continue with the process or withdraw its own element. If the proposal is agreed, the element will then be included in the FRF skill list. Once this procedure is finalized the competitor may include the element in her/his performance.

6. GENERAL REQUIREMENTS

Protests

Where extraordinary circumstances occur, a protest must be lodged, to the Head judge, within one hour of the closure of the current category. The fee to lodge a protest is 100 EUR. Protests will be considered by any Technical Committee members present and the Head judge with the decision of this group being final. The decision of TC must be done before the final round of competition will be.

Protests lodged after the event will not be considered unless there are extenuating circumstances that are approved by the President and Technical Committee of FISAF.

6.1 Code of Conduct

Athletes and coaches are obligated to follow the good spirit and ethical values of the sport, the principles of Fair Play, National and International Anti-Doping Codes and other rules and regulations that are in force.

Fair Play is often referred to as “the spirit of sport”, it is the essence of Olympism; it is how we play true. The spirit of sport is the celebration of the human spirit, body and mind, and is characterized by the following values:

- Ethics, fair play and honesty
- Health
- Excellence in performance
- Character and education
- Fun and joy
- Team work
- Dedication and commitment
- Respect for rules and laws
- Respect for yourself and other participants
- Courage
- Community and solidarity

6.2 Disqualification

Reasons for disqualification

A competitor can be disqualified for breaching the following conducts; (see section [7.1](#), Code of Conduct).

- Ethics, fair play and honesty
- Respect for rules and laws
- Respect for yourself and other participants

Procedure

The Head Judge or a Technical Committee member issues a written warning, to an offending competitor; stating that they are in breach of the Code of Conduct (mentioned in above in section 7.1) and that pursuing this breach may lead to disqualification. This written warning must be signed by the Head Judge or a Technical Committee member and the original given to the competitor with a copy kept for official record.

Where a competitor has been issued a warning and continues to breach the Code of Conduct, the Head Judge is authorized to disqualify that competitor from a competition.

Where a competitor is disqualified, the Head Judge will give a written notice to the tabulator to remove the results for that competitor. The Head Judge will then notify the competitor of their disqualification.

6.3 FISAF International Anti-Doping

FISAF International condemns the use of performance enhancing drugs and doping practices because it is contrary to the ethics of sport and potentially harmful to the health of athletes. Those found to have engaged in a doping practice are liable to sanctions by FISAF International.

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by WADA as referred to on the WADA List of Doping Classes and Methods, or assisting, or being involved in a doping practice. The information of the prohibited substances and methods can be found on the WADA (World Anti-Doping Agency), www-pages: <http://www.wada-ama.org/en/index.ch2>

When drug testing is conducted at an FISAF International sanctioned event, all athletes must make themselves available for testing.

7. EVENT REQUIREMENTS - FITNESS

Only the specifics of the fitness categories are listed here. Unless otherwise stated, the rules of sports aerobics apply.

7.1 Competition Divisions, Age Categories & Requirements

Aerobic & step competition divisions for Master categories¹

SECTIONS/DIVISIONS	NUMBER OF TEAM MEMBERS
STEP	5-8 members
AEROBIC	5-8 members

- Athletes must be 30 + year old's.
- More than half of the athletes must be in the right age category.
- No more than 2 age categories per team.
- A competitor aged 30 and over can choose to start in the adult or Master category (aerobic or step team). A competitor may not start in aerobic category in adult and Master category in the same time, but she/he can start adult aerobic category and step masters team in the same time

Accepted examples (if unsure please send enquiries to FISAF international Technical committee chair)

- Example 1: A master step team can have 3x adult, 3x master
- Example 2: A master aerobic team could have 3x adult and 4x master

Not accepted

- Example: A master aerobic team may not have 1 junior, 3x adult and 3x master

¹ Unless otherwise stated for the Master category, the current wording of the rules applies.

7.2 FISAF Registration Form (FRF)

Registration, using the FRF, is to be done five weeks prior to commencement of each competition, and includes registration of any substitutes. The FRF is used to create the entry form for athletes.

For access to this program please visit: www.polarcz.com/FRF

7.3 Substitutions

Before commencement of the competition

Registration, using the FISAF Registration Form (FRF), is to be done approximately five weeks prior to commencement of each competition, and includes registration of any substitutes.

Registration, using the FRF, is to be done 5 weeks prior to the commencement of each competition, and includes registration of any substitutes. The substitution of two members for any team is allowed after registration and up to 2 weeks prior to the commencement of a competition. For extenuating circumstances, such as injury, illness or compassionate reasons, a request for a substitution can be made to the Sport Aerobics and Fitness Technical committee chair within the two-week period prior to a competition. If this is necessary, a medical certificate will be required in the case of injury to an athlete who needs to be replaced.

During a competition

A total of 2 members can be substituted from the preliminary round, the final round if necessary and if on the FRF as a substitute.

8. PERFORMANCE REQUIREMENTS

8.1 Performance time and Length of Music

Performance time for Master categories is 1:30 min. A tolerance of plus or minus 5 seconds will be accepted outside the performance length of 1:30 minutes. Those teams whose routine music falls outside the period of one minute forty seconds to one minute fifty seconds (1:25 to 1:35) will incur a reduction in score by the Artistic judges, which can risk a reduction in ranking.

The length of the music will be submitted with the FRF registration and is checked prior to the competition. If it is too long or short, then the team is notified and given the opportunity to fix the error.

8.2 Performance Music and BPM

Teams must use suitable music with a discernible BPM. The tempo of the music must be within the range stated for each age division, which is;

Master category Step 130 – 140 BPM

Master category Aerobic 145 – 155 BPM

8.3 Performance Area

The performance area is a 9 meter by 9-meter square and is clearly marked by a line of contrasting color that is between 5 cm and 10 cm in width. The outside edge of the line forms the boundary of the performance area, i.e. the line is inside the performance area.

8.4 Fitness & Step Attire

Whilst athletes are encouraged to display creativity in their attire, a competitor's appearance will reflect the appropriateness and unique qualities of sports aerobics and adequate coverage of the body to enhance a performance.

- Costumes should be age-appropriate.
- Outfits should be styled so the judges can see 'form'.
- The outfit should reflect the sporting/fitness nature of competitive aerobics rather than being too theatrical (e.g., skirts, too many sequins, dresses, feathers, tassels etc. are not allowed)
- Competitors can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the artistic score/rank will occur.

Competitors are required to wear appropriate attire such as:

- Leotard, two-piece, tights, bike pants, bootlegs, close fitting tops and pants (sleeves do not have to be connected with the leotard, but neck section must be connected with the leotard).
- A supportive aerobic or sport shoe must be worn
- Wristbands and strapping are allowed
- A one sponsor logo measuring 5cm x 10cm maximum is allowed, but not company brands (Nike on the socks, product brand/music group - such as Coca cola/Beatles etc).
- Adequate personal support.

8.5 Entry/ Exit

After the competitor/s are introduced they should enter the performance area and promptly assume their starting position. The competitor may briefly greet or acknowledge the audience prior to assuming their starting position.

For all rounds of competition, the competitor is to promptly exit from the performance area, following completion of their performance. The competitor may briefly thank or acknowledge the audience prior to their exit.

Excessive posing or choreographed movements will not be permitted prior to a competitor assuming their starting position or prior to their exit. Adhering to this rule shows respect and ensures the timetable is not compromised. Competitors who breach this rule will be penalized by the Artistic judges and the competitor/s score will be reduced by 0.5 each time the rule is breached.

8.6 Step Equipment

The event organizer will provide steps for the use in the step category. All athletes will be notified regarding the type of step provided (e.g. Reebok) no later than one month prior to the commencement of the event.

- For **master** competitions the minimum height of the steps will be 20 cm.
- The number of steps on the floor must be equal to the number of athletes on the floor
- Guidelines for step height should take into consideration the fitness level, current stepping skill and the degree of knee flexion when the knee is fully loaded while stepping up. All steps must be of the same height for all team members. At no time will the knee joint of the first leg to step up flex beyond a 90-degree angle. However current industry guidelines recommend no greater than 60 degrees.
- Please note that logos or trademarks are not allowed to be added to any surface of the step.

9. JUDGING

9.1 Judging Panel

The judging panel will consist of four classifications of scoring judges, Technical, Artistic X Factor & Global.

5 panel Master Aerobic & Step*
1x Global Judge (Head Judge)
2x Technical judge
2x Artistic judge (A1 Lead)

*Where available an additional judge can be added to panels. This judge will serve as a standalone non-ranking head judge. Their role will be to oversee the panel and take away the pressure from the Global judge to rank and run the panel.

9.2 Judging Criteria Breakdown

The aim of this chapter is to explain the characteristics of a FISAF Fitness & Step routine and how the judges evaluate it.

9.2.1 GLOBAL JUDGE (HEAD JUDGE) CRITERIA

Global Judge (Head Judge): The Global Judge will oversee the judging panel and is the highest technical authority at a FISAF Competition. The Head Judge is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel, overseeing the correct implementation of the judging systems and the tabulation of results. The Head Judge will give a global score for the routine, allowing the head judge to assist further with the panel of judges when making informed decisions about routines.

The Global judge will look at routines with this breakdown:

Technical: 45%

Artistic: 45%

Visual Image: 10% (The image that the athletes portray to the audience and judges when they are on stage to make the choreography visually (musical interpretation and choreography together; the feeling they portray and how attractive they make the choreography look through

movement and facial expression). Appealing, X Factor feeling, music, choreography, costume, team work, the full aerobics package).

Pull apart = Difficulty after execution. This is what the global judge will use to pull apart two routines that are very close and after they have applied all the judging criteria.

9.2.2 TECHNICAL JUDGE CRITERIA

The Technical Judge criteria includes the following but is dependent upon the actual category; ability of Teams to perform and display a variety of movements which are specific to the fitness discipline. Also considered is the execution, placement and control of all movements and the complexity and intensity of those movements and the choreography.

The Technical Judge will apply a score for each Team, after considering the technical criteria and, in comparison to all other teams. The ranking of a Team will be derived from a score out of 10. A Lead Technical Judge will be appointed to the panel of the Grande Aerobic and Step Teams. The ranking applied by this judge will decide any tied ranking which may occur between teams.

Pull apart = Difficulty after execution. This is what the technical judges use to pull apart two routines that are very close and after they have applied all the judging criteria.

9.2.2.1 Technical Judge Criteria: Step

All movement must be appropriate to and reflective of Step

Complexity (difficulty)	25%
Intensity	25%
Variety of stepping action and transitions	25%
Execution	25%

Please note that the percentages relate to the structure and choreography of a routine and the equal importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Complexity (difficulty) 25%

- Use of complex/difficult stepping patterns appropriate to Step

- Use of complex/difficult arm lines
- Use of complex transitions
- Use of arm lines in conjunction with stepping action
- Use of opposing planes
 - with arms
 - with legs
 - with team members
- Using many parts of the body and many muscles together at one time

Intensity 25%

- Movement should require high energy expenditure and effort
- Use of different vertical levels: 'squat or lunge' level, low impact step, power step
- Continual use and balance of the step movements, taps, flicks, curls, knee lifts and kicks etc.
- Use of long and short levers (arms and legs)
- Continual arm lines throughout the routine
- Speed of movement (not music)
- Display of high cardiovascular endurance and demonstrate perfect physical condition
- Use of power movements
- Use of all the different approaches to the step including 'lengthways'
- Maximum stepping action to enhance intensity

Variety of stepping action and transitions 25%

- Variety of step patterns using wide range of different steps
- Variety in the orientation and different approaches to the step including length ways
- Variety in transitions from one step to another
- Variety in step changes (formations), positioning of team members (swapping with each other often) without compromising stepping action
- Avoiding repetition of movements and sequences in the lower body
- Using a variety of taps, flicks, curls, knee lifts and kicks (leg levels)
- Avoiding repetition of movements and sequences in the upper body

Execution 25%

- High level of technique and quality of the stepping action
- Correct foot placement on and off the step
- Precise placement and control of all movements
- Speed and control of stepping action and transitions

- Postural control (joint and limb) and body alignment
- Ease of movements
- Display an overall high standard in delivery of the whole routine
- Adherence to the acceptable and unacceptable movement lists
- Adherence to universal step guidelines
- Proper body alignment is important in the prevention of sport-related injuries and athletes should be reminded to maintain appropriate posture during all Step movements.

The following are guidelines for proper stepping posture:

- Keep the shoulders back, chest up, buttocks tucked under, the hips and knees soft.
- Avoid locking the knee joint at the top or bottom of the stepping pattern.
- Avoid hyperextending the back.
- Avoid too much forward lean when stepping up and down on the platform.

9.2.2.2 Technical Judge Criteria: Aerobic

All movements must be appropriate to and reflective of High Impact Fitness Aerobics.

Complexity (difficulty)	25%
Intensity	25%
Variety of moves	25%
Execution	25%

Please note that the percentages relate to the structure and choreography of a routine and the equal importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Complexity (difficulty) 25%

- Use of complex/difficult leg and footwork reflective of high impact aerobics
- Use of complex/difficult arm lines

- Use of complex and fast transitions in conjunction with leg and footwork
- Use of opposing planes
 - with arms
 - with legs
 - with team members
- Using many parts of the body and many muscles together at one time.

Intensity 25%

- Movement should require high energy expenditure and effort
- Use of different vertical choreography levels (floor, 'squat' level, standing, high impact and aerial) and muscular contraction
- Use of long and short levers (arms and legs)
- Continual use of leg levels by differing the use of flicks, knee lifts and kicks
- Speed of movement (not music)
- Display of high cardiovascular endurance and demonstrate perfect physical condition
- Continual use of the floor space used throughout the routine
- Choreography should involve as much high impact content as possible.

Variety of moves 25%

- Avoiding repetition by choosing a wide range of high impact aerobics movements
- Variety in arm lines using combinations of short and long levers
- Variety in choreography levels: floor to standing, standing to floor etc.
- Variety in direction of travel, formations and orientation
- Variety of footwork and leg levels by using flicks, knee lifts and kicks
- Avoiding repetition of movements and sequences in the lower body and the upper body.

Execution 25%

- High level of technique and quality in all moves including execution of any chosen skill moves
- Precise placement and control of arm lines, leg and footwork
- Speed and control of high impact action and correct execution of the transitions
- Postural control (joint and limb) and body alignment
- Ease of movements
- Display an overall high standard in delivery of the whole routine
- Adherence to the acceptable and unacceptable movement lists.

9.2.3 ARTISTIC JUDGE CRITERIA

The Artistic Judge criteria includes the following but is dependent upon the actual category; the originality and creativity of the choreography and the use of the music. Synchronization is also considered, this being the ability of the Team to perform at the same level as each other and to stay in time with each other and the music. The Artistic Judge will consider the appearance and presentation and team interaction.

For Step and Aerobic Teams; if the music is outside the approved range of BPM the Artistic Judges will reduce their score and this can affect a ranking.

The Artistic Judge will apply a score for each team, after considering the artistic criteria and, in comparison to all other teams. The ranking of a team will be derived from a score out of 10.

A Lead Artistic Judge will be appointed to the panel of the Petite Aerobic Teams. The ranking applied by this judge will decide any tied ranking which may occur between teams.

Pull apart = creativity/different/impression (choreography)

9.2.3.1 Artistic Judge Criteria: Step

All movement must be appropriate to and reflective of Step

Appropriate Choreography	30%
Musical interpretation	25%
Synchronization	25%
Presentation	20%

Please note that the percentages relate to the structure and choreography of a routine and the importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Choreography 30%

- Movement should be appropriate to step and involve the stepping action with minimal "floor" choreography
- Originality
- Creativity in step patterns with different orientations/approaches
- Originality and creativity in formations and changes of step (without compromising the stepping action)

- Creativity in the swapping of positions of the team members
- Even and purposeful spacing between members
- Showing creativity within the step choreography in arms and legs
- Unpredictable sequencing and transitions
- Choreography with interactions
- Creativity in the different vertical choreography levels and space given

Music interpretation 25%

- Suitable choice and speed of music
- Music and movements should be inseparable
- Use of highs, lows, rhythms and vocals
- Movements should reflect a theme if chosen
- Ability to use the music/tempo by all team members

Synchronization 25%

- Display of an even level of ability between all members
- All members should perform movement in time with each other and with the same intensity
- Synchronized team showmanship
- Solo performances are not rewarded

Presentation 20%

- Dynamic physical and facial energy throughout performance
- Ability to generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience
- Variety and continuity of presentation skills
- Appropriate and animated expressions
- Interaction and acknowledgement that you are a team, rather than individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine with a group presentation
- Appropriate, customized, athletic attire suitable to the choreography (not theatrical attire).

9.2.3.2 Artistic Judge Criteria: Aerobic

All movements must be appropriate to and reflective of High Impact Fitness Aerobics

Choreography	30%
Musical interpretation	25%
Synchronization	25%
Presentation	20%

Please note that the percentages relate to the structure and choreography of a routine and the importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Choreography 30%

- Movement should be appropriate to fitness aerobic movement and not sports aerobics movement
- Originality and creativity in high impact aerobics movements
- Use of different travel directions and orientation
- Even and purposeful spacing between team members
- Unpredictable sequencing
- Choreography with interactions
- Use of different vertical choreography levels and space to show creativity
- Originality and creativity.

Music interpretation 25%

- Music appropriate to fitness aerobics
- Music and movements should be inseparable
- Use of highs, lows, rhythms and vocals
- Movements should reflect a theme if chosen
- Ability to use the music/tempo by all team members.

Synchronization 25%

- Same skill level of team members: all members should perform movements with the same precision and in time with each other
- All members should perform the routine with the same intensity
- Solo performances are not rewarded.

Presentation 20%

- Dynamic physical and facial energy throughout performance

- Ability to generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience
- Variety and continuity of presentation skills
- Appropriate and animated expressions
- Interaction and acknowledgement that you are a team, rather than individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine with a group presentation
- Vibrant, customized, athletic attire suitable with the choreography (not theatrical attire).

10. ROUTINE REQUIREMENTS

There are no compulsory elements for each of the 3 Fitness categories. Competitors should take care to avoid any movement that risks injury to a team member.

10.1 Step

Introduction and General Step Guidelines

Universal Step guidelines describe very clearly how to perform step training with correct stepping technique. Despite the physical condition of the athletes participating in competitions, the guidelines must be considered so as to not cause physical stress or injury during training and competition.

Stepping Action: This is defined as the transfer of TOTAL BODY WEIGHT from the floor to the step, followed immediately by a transfer of the body weight from the step to the floor.

Posture: The head should be up, shoulders down and back, chest up, abdominals slightly contracted, and buttocks gently tucked under the hips. Do not hyperextend the knees or back at any time. When stepping up, lean from the ankles and not the waist to avoid excessive stress on the lumbar spine.

Stepping up: Contact the platform with the entire sole of the foot. To avoid Achilles tendon injury, do not allow the heel to land over the edge of the platform. Step softly and quietly to avoid unnecessary high impacts. Watch the platform periodically to ensure proper foot placement.

Stepping down: Step close to the platform (no more than one shoe length away) and allow the heels to contact the floor to help absorb shock. Stepping too far back, while pressing the heel into the floor, could result in Achilles tendon injury. If a step platform requires stepping a

significant distance from the platform such as a lunge step or a repeater, do not push the heel into the floor. Keep the weight on the forefoot.

Leading foot: Change the leading foot (the foot that begins the step pattern) often. The leading leg experiences greater musculoskeletal stress than the non-leading leg.

Power Steps: All power steps should be performed up onto the platform and not down from the platform. It is therefore appropriate to run or jump up onto the platform, but not down. Propulsion steps result in higher vertical impact forces.

Intensity: Can be enhanced by use of power stepping, a higher platform, continual arm lines, and differing the approaches to the step.

Approaches to Basic Step movements

The following is a list of approaches to the Step and the basic step movements:

- From the Front (F) From the Side (S)
- From the Top (T) From Astride the step (A)

BASIC STEP MOVEMENTS			
Terminology	Leg Lead	Approach	Description
Basic Step	Single	F T E C	Up, Up, Down, Down or Down, Down, Up, Up
V-Step	Either	F	A wide Basic Step
Lift Step	Either	any	Up, Lift, Down, Down, or Down, Down, Up, Lift
Tap Up - Tap Down	Single	F S E C T	Up, Tap, Down, Tap or Down, Tap Up, Tap
Tap Up	Alternating	F E C	Up, Tap, Down, Down
Tap Down	Alternating	F E C	Up, Up, Down, Tap
Turn Step	Alternating	S F	Up, Up, Down, Tap facing side - approach depends on prior step skills

Straddle Down	Either	T	Down, Down, Up, Up or Down, Down, Up, Tap
Straddle Up	Either	A	Up, Up, Down, Down or Up, Up, Down, Tap
Over the Top	Alternating	S	Up, Up, Down, Tap
T-Step	Either	E	Up, Up, Straddle Down, Up, Up, Down off end also known as a mixed approach
Across the Top	Alternating	E	Up, Up, Down, Tap
Corner to Corner	Alternating	C	Up, Up, Down, Tap (travel diagonally & tap down to the side)
Lunges	Alternating	T	1-minute time limit
U-turn	Either	S E C	A small turn step "in Place" or a small turn step from side to side
A-Step	Either	F S	An "inverted V-step" or a "giant" over the top
L-step	Either	F to E E to S S to E	Up, Tap, Down, Tap or Up, Up, Down, Tap also known as a mixed approach
Repeater	Either	any	Variation of a lift step

10.2 Aerobic

Fitness Aerobics uses the basis of high impact aerobics together with music that has a very strong, clear, fast beat. It does not have any compulsory movements and does not encourage sports aerobics skill movements. There is a focus on non-stop high impact aerobics combinations which are enhanced by creative sequencing.

10.3 Glossary of Terms of movement

Formation: Changing places of the team members to create a different formation (pattern) from the one they are currently in.

Power move/Power step: A jump, hop or run up onto the step.

Swap: Changing of position of team members without changing the complete formation.

Stationary: Standing on one or two feet, without any discernible traveling, stepping or turning.

Self-Propulsion: One team member using the body of another member/s to propel themselves.

Assisted Propulsion: One or more team members propel another member/s.

11. ACCEPTABLE & UNACCEPTABLE MOVES

First priority is that lifts and transitions are completed safely and well executed to ensure all athletes are safe on stage. Any movements that are not executed well and risk the health of the athlete are deemed unacceptable. Giving athletes and coaches more flexibility and freedom in routines.

If an unacceptable element is performed during the first round of competition, the Head Judge will notify the coach and no deduction will be given. If this element is included in subsequent rounds, all judges will give a deduction of 0.5 per judge which can risk a reduction in ranking.

Athletes/coaches can send in lifts/transitions prior to competition to get approval from the Technical Committee.

NB: Lifts and supports can add to the interaction, visual image and creativity of a routine but should not risk reducing the aerobic sequences in a routine.

Lifts

Definition: One or more team member using one or both arms to take the weight of another member, thereby picking that member up and making their feet/body leave the floor.

In lifts stepping will be allowed by supporting team members max of 3 steps, pivoting is allowed. The lift should not limit the intensity of the routine and must be safe for all team members. Clean execution and safety must be shown otherwise penalty could be enforced by the judging panel 0.5.

Acceptable Supports

Definition: In a support, the body weight of the supported athlete is not totally held with the hands or arms of the supporting athlete/s thereby the supporting person is not 'lifting' the athlete.

The supporting athlete/s are to act as the base for another athlete/s to elevate themselves from the ground. For example, two members uses another member to elevate themselves off the floor by rolling over the back of another member.

The supporting person can be in either a standing or floor (kneeling, sitting, lying etc.) position. The number of supports is unlimited during the routine.

Assisted Aerial somersault: A gymnastic move, beginning in a standing position, in which the body is propelled head over heels in either a forward, backward or sideways position before landing on the feet or into various floor positions. Must be in contact with other team members.

Handstand: A gymnastic move in which the body is supported entirely on the hands/hand or elbows, and the body is purposely held in a vertical position. The position of the body dictates the handstand, not the position of the legs, e.g. the legs can be bent or straight, or one bent with the other straight etc., but if the body is vertical then it is considered to be a handstand. N.B. Movements that involve going 'through' a handstand position, without a purposeful discernible hold, are considered a transition and are acceptable.

Unassisted Cartwheel: A gymnastic move, where the body travels sideways, as the legs go through a straddle handstand position. A cartwheel done on the forearms (elbows bent) or done using the body of another athlete as the base (as a support) is allowed. [It can be shown as a transition to the ground, coming up from the ground or from standing to standing position.](#)

Forward/ Backwards walkover variations: A gymnastics move where the athlete starts on one foot travels their body through an inverted position to land on the ground. Athletes must not land in standing position unless supported by teammates. The final position in a deep squat, kneeling, sitting, lying is allowed. At least one hand must be in contact with the floor when completely on your own. No flick.

Unassisted Handspring variations: A gymnastic move in which a strong propulsion, off the front leg, propels the body through an inverted position. The hands then push off the floor so that the body moves through an aerial supine position to land upright. If the handspring (of any form) is done using the body of another athlete as the base, as in a support or lift, it is still considered to be a Handspring and is unacceptable.

Unassisted Back-flip variations: A gymnastic move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands/forearms are pushed off the floor as the legs flick down to land standing upright or in a floor position. If the backflip (of any form) is done using the body of another athlete as the base, as in a support or lift, it is still considered to be a backflip and is unacceptable.

Round-off: A gymnastic move in which a strong propulsion off the front leg propels the body as it turns and passes through a handstand. Then the hands push off the floor as the legs kick down to land with the body facing the opposite direction.

Assisted propulsion: One or more team member/s propel another member/s.

Bridge: A gymnastic move in which the body is supine and pushed up into a hyperextended, arched position of the back. The weight of the body is on the hands with the feet either on or off the floor.

Floor Turns on Knees: A move in which the body spins more than one revolution with the weight supported entirely on the knees only.

11.1 Acceptable and Unacceptable: Step

Acceptable moves

- ✓ Aerials landing on one or two feet (step and floor)
- ✓ Transitional (not held) flexibility moves
- ✓ Lifts allowed at the beginning and end of the routine (standing position or on the floor).
- ✓ Self-propulsion
- ✓ Floor roll, kip, and handstand as a transition only that is without a discernible hold
- ✓ Cartwheel assisted or unassisted
- ✓ Assisted backward walkover variations
- ✓ Assisted forward walkover variations
- ✓ Power moves from the step to the floor
- ✓ Power moves from one step to another

Unacceptable moves

- ✗ Two arm and one arm push-up
- ✗ Two arm and one arm presses
- ✗ Standing free fall to push-up
- ✗ Aerial to push up
- ✗ Aerial to sit or split landing
- ✗ Unassisted backward walkover variations

- × Unassisted forward walkover variations
- × Aerial somersault of any form
- × Round-off of any form
- × Assisted propulsion
- × **Floor Turns on Knees**
- × Unassisted Handspring variations
- × Unassisted Back-flip variations
- × Stepping forward off the step or stepping backward onto the step
- × Lifting or tilting a step with a team member on it
- × Lifts while on a step
- × Placing the steps on top of each other (stacking)

11.2 Acceptable and Unacceptable: Aerobic

Acceptable moves

- ✓ Aerials landing on one or two feet
- ✓ Transitional flexibility moves
- ✓ Two arms push up
- ✓ Two arm transitional presses (not turning)
- ✓ Standing free fall to push up
- ✓ Lifts and supports (with the lifting or supporting person/s in a standing position or on the floor)
- ✓ Self-propulsion (with the lifting or supporting person/s in a standing position or on the floor)
- ✓ Floor roll, kip, and handstand as a transition only that is without a discernible hold
- ✓ Unassisted or assisted Cartwheel of any form including executed on the forearms
- ✓ Assisted backward walkover variations
- ✓ Assisted forward walkover variations

Unacceptable moves

- × One arm push-up
- × One arm presses
- × Aerial to push up

- × Aerial to sit or split landing
- × Unassisted backward walkover variations
- × Unassisted forward walkover variations
- × Aerial somersault of any form
- × Round-off of any form
- × Assisted propulsion
- × **Floor Turns on Knees**
- × Unassisted Handspring variations
- × Unassisted Back-flip variations

Unless otherwise stated, the rules of sports aerobics apply.