



# **National Yogasana Sports Federation**

(Affiliated to International Yogasana Sports Federation)

(Recognised by Ministry of Youth Affairs and Sports, Govt of India)

Guru Gorakshnath Mandir Campus, Pocket-3, Phase-1, Sector-7, Dwarka,  
New Delhi -110075

## **Code of Points**

(For National Yogasana Sports Championship - 2021-22)

Drafted by

**Technical Committee NYSF**

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## **National Yogasana Sports Federation**

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## **Preface:**

The Technical Committee of National Yogasana Sports Federation is pleased to present Code of Points for National Yogasana Sports Championship 2021-22.

These code of points will be implemented in upcoming National Yogasana Sports Championship 2021-22.

The syllabus for all 5 events a) Traditional Yogasana Individual b) Artistic Yogasana Single c) Artistic Yogasana Pair d) Rhythmic Yogasana Pair e) Artistic Group, is finalised by technical committee for the upcoming National Championship. The said code of points will be used for conducting the championship with this syllabus.

After consultation with number of experts in the field of Yogasana Sports during online meetings of the Technical Committee headed by Sh. Umang Dawn as a Director, had finalised this code point. As the syllabus is designed by the same committee this code of points will enable players, coaches, parents, judges and referees to understand the systematic conduct of championship.

As the world is going through Corona Pandemic and organising onsite events is a challenge, we have given options of conducting online / onsite / hybrid mode championships so that the event becomes practically possible.

Based on the last years' experience the scoring system is modified and accordingly software for the same is also designed.

All the aspects of judging different events like traditional, artistic and rhythmic and to form the team for group performance are carefully reviewed and finalised. Method of judging is developed in such a way that it shall have maximum objectivity and minimal subjectivity emphasizing on transparency of judging mechanism. We are sure that with this system the athletes will be benefited and judging will be done in a scientific way.

## **Acknowledgement:**

After getting the recognition to NYSF by Ministry of Youth Affairs and Sports, Govt. of India NYSF had launched one event out of total 5 events i.e., Traditional Yogasana event in National Yogasana Sports Championship 2020-21 held from 24th to 27th March, 2021. Now the NYSF had launched its all 5 events from the year 2021-22 in its National Yogasana Sports Championship 2021-22 to be scheduled from 25th October 2021 to 12th November, 2021

To execute all 5 Events in more scientific manner, Technical Committee came up with a well defined and organized Code of Points (Rule Book) after deliberation.

The primary draft was presented by Dr.Sanjay Malpani, Vice President, NYSF and convener of Technical Committee with the help of Mr.Mangesh Khopkar. The four events were named as:

- 1) Artistic Yogasana Single
- 2) Artistic Yogasana Pair
- 3) Rhythmic Yogasana Pair
- 4) Artistic Yogasana Group.

The syllabus of Traditional Yogasana Event, which was used in the Nationals of 2020-21 was also revised and primary draft for the same was presented by Dr.Sanjay Malpani. We extend our special thanks to him for contribution.

The Technical Committee worked under the abled guidance of:

- 1) Dr. Anand Balayogi Bhavanani. (Sr. Vice President, NYSF)
- 2) Dr. Chandrsingh Jhala (Technical Director, IYSF)

We take this opportunity to thank them.

This syllabus was discussed in number of meetings and then finalised. Following Technical experts from all over the country gave their valuable contribution.

- Dr. Sanjay Malpani, VP/NYSF & Convener/ Technical Committee.
- Dr. M. Niranjana Murthy, VP/NYSF & Convener/Organizing Committee.
- Mr. Rakesh Shastri, VP/NYSF
- Dr. Acharya Rabindra Mohan, Joint Secretary/NYSF
- Mr. Chandra Prakash Purohit, Director/Organizing Committee.
- Dr. Chandrakant Mishra, Joint Director/Technical Committee & NS NIS, Patiala (Head Coach, Yoga)
- Mr. Neeraj Sondhi, Member/Technical Committee.

- Dr. Aarti Pal, Member/Technical Committee.
- Mr. Utpal Roy, Member/Technical Committee.
- Mr. Satish Mohagaokar, Maharashtra.
- Mr. Mangesh Khopkar, Maharashtra
- Dr. Loknath Nath, West Bengal.
- Mr. Sunil Sharma, Haryana.
- Mr. Rajesh Achari, Karnataka (NIS Coach)
- Mr. Chandrakanta Barik, Odisha (NIS Coach)
- Mr. Vikas Lather, Haryana
- Mr. Ashish Gahlawat, Haryana
- Mrs. Snehal Pendse, Maharashtra
- Mrs. Meghnaba Zala, Gujarat
- Dr. Neha Chaudhari, Uttar Pradesh.
- Dr. Balaji, Pondicherry.
- Mrs. Madhubanti Dey, West Bengal.
- Mr. Rohit, Chandigarh.
- Mr. Vipin Deep Thappar, Punjab (NS NIS Coach).
- Mr. Manjunath D D, Karnataka (NS NIS Coach).
- Mrs. Ishwari Kittur, Karnataka.
- Mr. Deepak Singh Sontiyal, Haryana (NS NIS Coach).
- Mr. Vijaya Sravanan, Tamil Nadu.
- Mrs. Ezhilari, Kerala.
- Mr. Shreyas Markandeya, Consultant (Sports) cum-Office Secretary (Additional Charge, Secretariat, NYSF, New Delhi).

Technical committee of NYSF is thankful to all these experts who selflessly offered their time and expertise for drafting the syllabus for National Championship. We are also thankful to President Mr. Udit Sheth and Secretary General Dr. Jaideep Arya for providing the responsibility of technical committee to us. We express our gratitude towards Pujya Yogarshi Swami Ramdev ji (President of WYSF) and Pujya Guruji Dr. H.R. Nagendra ji (Secretary General, WYSF) for their blessings and guidance.

- **Umang Dawn**  
Director,  
Technical Committee, NYSF

## **Introduction:**

- 1) The Code of Point (CoP) serves as the rule book for organising and participating in Yogasana Sports Championship organised by National Yogasana Sports Federation (NYSF), State Yogasana Sports Association & associates of NYSF. It serves as terms of contract between NYSF and athletes, coaches, judges, referees and organising units. Clarifications on the interpretation or amendments in CoP may be communicated to state units or will be published on official website of NYSF.
- 2) In case of any contradiction between code points the decision of Technical Committee of NYSF will be final. An appeal can be made to Executive Committee of NYSF.
- 3) In case the CoP is translated in any other language the interpretation of English text will be considered final.
- 4) National Yogasana Sports Federation through its Technical Committee holds the copyright of all technical publications including syllabus for championship and the CoP.
- 5) The tables of optional yogasana and the line artwork used in the CoP including the syllabus, rules, regulations etc. may not be used by any individual or institution including sports federations or associations other than affiliated bodies of NYSF. Including associated bodies of NYSF if they wish to use or reproduce the CoP or part of it, written permission of Secretary General of NYSF will be required. Any such incidence of publication without permission of NYSF will result in payment for copyright fees or/ and prosecution.
- 6) NYSF may adjust the rules mentioned in CoP for its internal events to meet the need of hour after consultation with technical committee.
- 7) All affiliated state and district units including associate units of NYSF must strictly follow all the rules mentioned in the CoP.
- 8) The CoP is to be applied without any discrimination amongst gender, faith or cultural background.
- 9) Events for athletes with disability are welcome and will be supported.
- 10) NYSF reserves the right to change, add or subtract, some or all the points mentioned in the CoP. Changes made by NYSF may be applicable with immediate or retrospective effect.

## **A) Purpose and Goals**

- A.1 The main purpose of CoP is to ensure, inspire, and encourage the Yogasana as Sports and its development and growth.
- A.2 The CoP and syllabus of championship with tables of optional yogasana works hand in hand to bring objectivity in judging different events of yogasana championship.
- A.3 The CoP is the document which helps and guides the organisers of Yogasana championship at different levels.
- A.4 Yogasana athletes and coaches will find this document helpful for preparation and training before participating in the championship.
- A.5 This Code of Points provides an idea for newcomers to Yogasana Sports to develop their skills. This will also help the athletes to upgrade and improve themselves and coaches to improve their knowledge of this sport.
- A.6 This document will help the judges and referees to understand their role clearly. CoP will work as ready reckoner for chief judges to take right decision if any appeal is raised by the players.
- A.7 Code of Points document will help all the concerned stake holders to improve their understanding in the discipline of Yogasana Sports. It will also give the applied knowledge of Yogasana as Sports.
- A.8 The Code of Point document will also provide easily understandable rules of Yogasana Championship so that the spectators can enjoy while watching the exciting Yogasana game.

## **B) Athlete Groups and Events**

With a future plan of having professional, veterans and para groups to be considered from year 2022-23 executive council of NYSF has decided to have following age groups for National Yogasana Sports Championship for upcoming event of 2021-22.

### **B.1 Age Groups**

- 1) Sub Junior Group (9+ to 14 years of age)
- 2) Junior Group (14+ to 18 years of age)
- 3) Senior Group (18+ years and above)

In all these age groups boys and girls will play in separate groups. In any case no mix groups will be participating in any of the event.

### **B.2 Events**

There will be 5 events as follows. An athlete can participate in all 4 events excluding Artistic Yogasana Group. First 2 events are considered as individual events. 3rd and 4th events are pair event in which partner can be selected by an athlete of his/ her own choice. 5th event that is Artistic Yogasana Group is a team event and selection of the team is based on the rules framed by NYSF.

- 1) Individual Yogasana Competition
- 2) Artistic Yogasana Single
- 3) Artistic Yogasana Pair
- 4) Rhythmic Yogasana Pair
- 5) Artistic Yogasana Group

### **B.3 Rounds and Selection for Merit**

- 1) Traditional Individual Yogasana -Quarter Final Round / Semi Final Round / Final Round
  - 20% Of total participants or 20 (whichever is bigger number) players to be selected from QF round for SF round.
  - 50% or 10 (Whichever is bigger number) players from SF round to be selected for FR.
  - Top 5 positions to be selected in final round. Top 3 will get medals with merit certificates and 2 will get merit certificate only.
- 2) Artistic Yogasana Single –  
Quarter Final Round / Semi Final Round / Final Round
  - 20% Of total participants or 20 (whichever is bigger number)



players to be selected from QF round for SF round.

- 50% or 10 (whichever is bigger number) players from SF round to be selected for FR.
- Top 5 positions to be selected in final round. Top 3 will get medals with merit certificates and 2 will get merit certificate only.

3) Artistic Yogasana Pair –

Semi Final Round / Final Round

- 20% or 20 (whichever is bigger number) players to be selected from SF round to final Round.
- Top 3 pairs to be selected in final round for medals with merit certificate.

4) Rhythmic Yogasana Pair

Semi Final Round / Final Round

- 20% or 20 (whichever is bigger number) players to be selected from SF round to final Round.
- Top 3 pairs to be selected in final round for medals with merit certificate.

5) Artistic Yogasana Group (5 athletes)

Final Round

Top 3 groups to be selected in final round for medals and merit certificates.

**B.4 Sizes of Arena –**

- Traditional Individual Yogasana – 4 meter x 4 meter
- Artistic Yogasana Single – 8 meter x 8 meter
- Artistic Yogasana Pair – 10 meter x 10 meter
- Rhythmic Yogasana Pair – 10 meter x 10 meter
- Artistic Yogasana Group – 12 meter x 12 meter

**B.5 Eligibility to National Yogasana Sports Championship –**

Affiliated state units and in case of absence of affiliated state units the associated state unit of NYSF will select the team to represent the concern state. The team list will be submitted to the Director of Organising Committee in prescribed format along with fees before the due date of submission.

**B.6 Cut-off Date for Age Calculation –**

Cut-off date for age calculation shall be as follows.

- If the National Championship is planned in first half of the year that is

from 1st January to 31st June, then cut of date shall be 1st January of that year.

- If the National Championship is planned in second half of the year that is from 1st June to 31st December, then cut of date shall be 31st December of that year.

#### **B.7 Registration of Athletes –**

- Registration of Athlete must be done through State Association as a team member.
- Checking the age criteria, address proof of all the players in the team is the responsibility of State Team Manager.
- Entry Fees, Medical Fitness Certificate, Age Proof Document, Address Proof Document, Risk Certificate, Player's Performance sheet must be attached with the prescribed registration form of NYSF.
- Registration form along with fees and all the verified documents to be submitted in time limit informed by NYSF.
- Entry can be cancelled in case the Registration is not completed in time with concern documents.

#### **B.8 Team Size and Selection –**

- 3 players from Traditional Yogasana Individual event, 3 Players from Artistic Yogasana Single event, 2 Pairs (4Players) from Artistic Yogasana Pair event and 2 Pairs (4 players) from Rhythmic Yogasana Pair event will be part of state team. Total 14 players will consist of state team. In no case size of state team should cross the limit of 14 players. If the same athletes are performing in 2 or more events then the team size will be less than 14 players.
- For Artistic Group event selection of team of 5 players will be done from Gold medal winner players of Artistic Yogasana Single, Artistic Yogasana Pair and Rhythmic Yogasana Pair. In case an athlete is common in any of the event then preference can be given to Traditional Yogasana Gold medallist / Silver medallist of Artistic Yogasana Pair/ Best performer of Artistic Yogasana Pair Silver and so on can be preferred by Selection Committee of State. The decision of State Selection Committee will be final in selection of the state team.
- The Selection Committee may consist of the following:
  1. State Secretary
  2. Joint Secretary (Technical)
  3. Director of competition / 2 to 3 Senior Judges

## B. 9 Medal Tally

### a) Medal Count

#### Traditional Yogasana Individual

Medals for each events			Medal Count			Total Medals
Gold	Silver	Broze	Gold	Silver	Broze	
1	1	1	6	6	6	18

#### Artistic Yogasana Single

Medals for each events			Medal Count			Total Medals
Gold	Silver	Broze	Gold	Silver	Broze	
1	1	1	6	6	6	18

#### Artistic Yogasana Pair

Medals for each events			Medal Count			Total Medals
Gold	Silver	Broze	Gold	Silver	Broze	
1	1	1	6	6	6	36

#### Rhythmic Yogasana Pair

Medals for each events			Medal Count			Total Medals
Gold	Silver	Broze	Gold	Silver	Broze	
1	1	1	6	6	6	36

#### Artistic Yogasana Group

Medals for each events			Medal Count			Total Medals
Gold	Silver	Broze	Gold	Silver	Broze	
1	1	1	6	6	6	90

### b) Medal Points for Overall Champion and Winner States

Gold Medal	Silver Medal	Bronze Medal
5 Points	3 Points	1 Point

On the basis of above medal points, Individual 3 overall champions ( 1st / 2nd / 3rd Overall Champion) will be awarded with Trophy.

3 States with highest medal points will be awarded (1st/ 2nd/ 3rd Position) Winner States' Trophies.

## **C) Organization Chart, Roles and Responsibilities -**

The organization chart mentioned below is the hierarchy to be maintained in the championship.

### **C-1) General Body of NYSF**

This is the supreme body for all the decisions and responsible to look over the federation and its activities in general. President of NYSF is the highest authority for decision making in General Body of NYSF.

### **C- 2) Executive Council and Secretariat of NYSF**

EC of NYSF is the council to take care of federation and its day to day activities. Secretary General is the Executive Officer EC to look after the smooth conduct of the federation. Executive Council works through secretariat of the NYSF head office who is responsible to assist in all technical and clerical work including maintaining records, correspondence, accounts of the championship.

### **C- 3) Technical Committee –**

Technical committee is the Standing Committee to frame rules and regulations for the championship & execute the same through competition director in NYSF Events & through observer in NYSF sanctioned events and take care of all technical issues including framing syllabus and appointing judges panel after training program / clinic of judges.

### **C- 4) Organising Committee –**

Organising Committee is Standing Committee to take care of organising championship. Director of Organising Committee is the person responsible for smooth conduct of the championship. All organising issues including venue selection, stay arrangements, food, travel and all other required arrangements excluding technical aspects of championship are taken care by this committee.

### **C-5) Director of Championship –**

Director of the championship is appointed by EC of NYSF after recommendation of the Technical Committee. This appointment is purely limited to the particular championship. Director of Championship is the person representing technical committee on ground. He/ She is expected to be present full time on venue of the championship. He/ She is expected to plan the event and take all the fair decisions on site.

### **C- 6) Chief Judge –**

Chief Judge is a person recruited by Technical Committee on the basis of seniority and experience to lead the judges panel. All the judges, referees, officials on the panel are bound to obey the orders given by the chief judge.

Chief Judge also supervises all the aspects of competition from preparation to the conclusion. Monitoring conduct of athletes, coaches, judges and officials throughout the competition also falls under scope of the chief judge. Chief Judge is responsible to handle objections and appeals raised by the athletes. With exception of disciplinary sanctions all the decisions of chief judge are considered final. These decisions of chief judge are evaluated immediately after the competition and serious errors in judgement are immediately rectified.

In Traditional Yogasana Event Chief Judge plays monitoring role and is not one of the marks giver.

### **C-7) Judges –**

Judges are of 2 categories.

#### **a) Difficulty (D) level Judges –**

D judges are experts of Yogasana postures and its difficulty level. They are well-versed with key judging points and base values of each yogasana posture. They are responsible to evaluate the Yogasana Part of performance.

#### **b) Artistry (A) Judges –** A judges are experts of artistry which includes dance steps, costume, theme, character, act, expression, rhythm, music, makeup etc. They are responsible for evaluating artistic part of artistic & rhythmic events.

### **C-8) Time Judge –**

Time judge's main role is to keep a keen watch and record timings of Yogasana holding time by athlete in all the events and the total time of the performance in artistic and rhythmic events.

### **C-9) Stage Manager –**

Whether the championship is online or onsite, event stage manager is the person responsible to keep the stage ready for performance. Check sizes, matting, sound system etc. necessary for the championship. Stage Manager is the person who coordinates with athletes and judges. He/ she ensures to minimise time gap between 2 performances so as to complete the championship in time. Stage manager is the person who looks after the needs of judges and athletes.

### **C-10) Coordinator –**

Coordinator is the person appointed to coordinate with different authorities, to ensure smooth conduct of the championship. Coordinator is the pool

between head office, organising committee, technical committee and the venue in charge. Coordinator is also responsible for arranging necessary things including stationery required to the jury panel. To collect final result sheets and submit it to the NYSF office is the prime responsibility of the coordinator. Filling and Verification of Athletes performance sheet.

### **C-11) Team Coach –**

Team coach is person accompanying the team of players representing states in National Championship. Team is considered of maximum 14 players of concern age group. 1 coach for a team is permitted to travel and stay with a team. He/ She is supposed to read all the rules and regulations of competition well in advance. Team coach is a person responsible to provide training to the team before participating in the championship. Team coach is the person responsible to take any technical decision related to his/ her team including replacement of player before or at the time of championship in case of illness or any other reason for absence of an athlete.

Team Coach: One Male, One Female.

### **C-12) Team Manager –**

Team manager must be a lady in case of girls' team and a male in case of boys' team. 1 team manager is expected to accompany a team of maximum 14 members. Team manager must not leave any of the player alone and is responsible for safety and security of the players and their belongings. Team manager also takes care of travel arrangement of the team. He/ She is responsible for ensuring timely food arrangements, safe and clean stay arrangement of all the players. In case of medical emergencies team manager is responsible to take care of athletes. He/ She is responsible to coordinate with schools / parents / state office bearers and organising committee of championship. Team manager ensures to stay with the team and look after the code of conduct of his / her team members.

### **C-13) Stewards –**

Stewards are the persons appointed by event organisers to take care of all the arrangements at the venue of the championship. Each stage must be assisted by at least one steward who supplies food, beverages, drinking water, stationery etc. to panel of judges. He/ She must be familiar to the venue of championship and organising team members. In case of emergency he / she is responsible to take athlete to doctor on duty. Stewards must be present near stage all the time while competition is in progress.

## **D – Rights and Obligations of Athletes -**

### **Rights –**

- D- 1) To compete in any of the permitted events as per age category.
- D- 2) To be provided with the safe training, travel, stay and food facilities.
- D- 3) To be informed by the team coach and team manager about training and competition schedule.
- D- 4) To get to know the venue well before the competition. To understand floor size, lighting, judges & audience positions at championship venue.
- D- 5) To understand the rules and regulations of the competition by team coach.
- D- 6) To have the travel schedule, stay and championship venue details, contact details of team coach, team manager, organising team member.
- D- 7) To get a place to dress-up and warm-up before the performance.
- D- 8) To get to know the total score given by the judges.
- D- 9) To get a chance to restart the performance in case of reasons beyond their control like electricity shut down during the performance.
- D- 10) To get a chance to file an appeal in case of technical reasons in permitted time limit.

### **Obligations –**

- D- 11) To act honestly in team and with team spirit in the best interest of Yogasana Sports.
- D- 12) To be responsible, respectful, gentle and polite with athletes, judges, officials, coaches and organisers.
- D- 13) To obey orders of team coach, team manager, judges, organisers and take special care of safety of their own and the accompanying players.
- D- 14) To adhere technical rules, anti-doping regulation, publicity policy, disciplinary norms, and code of points.
- D- 15) To be on time for training and competition.
- D- 16) To be in formal attire while in the competition area.
- D- 17) To make no negative comments on performance of other players.

- D 18) To be present in the inaugural and valedictory function in proper attire.
- D- 19) Not to have any communication on their own or by any other person to create any pressure directly or indirectly to any of the judge for enhancing the rank.
- D-20) All the photographs/ videos of the performer will be intellectual property of NYSF. NYSF may use it for any purpose related to Yogasana Sports without permission of the athlete.
- D-21) To avoid banned medicines/ drugs/ doping/ any substance banned by NADA or WADA .

Sanctions –

- D-22) A verbal warning or written notice or sanction can be imposed by chief judge on a player for not following any of the above obligations. A second offence by the same player can result in his/ her disqualification.
- D-23) For not attending the inaugural or the medal awarding ceremony sanction like giving away the medal to the next ranker can be imposed. (Exceptions to this rule is only done in case of illness of athlete or



considerable delay in closing meeting due to unavoidable reasons that too with a prior permission of chief judge the exception can be done.)

## **E) Rights and Obligations of Team Coaches –**

### **Rights –**

- E- 1) To get information of the syllabus well in time.
- E- 2) To get schedule and other details of championship well in time.
- E- 3) To get the schedule of training in advance.
- E- 4) To get access to observe the championship.
- E- 5) To get information of scores of all the participants.
- E-6) To get an invitation of all the meetings related to them regarding championship.

### **Obligations –**

- E- 7) To act honestly in team and with sportsperson spirit in the best interest of Yogasana Sports.
- E- 8) To be responsible, respectful, gentle and polite with athletes, judges, officials, coaches and organisers.
- E- 9) To obey orders of the state technical director, judges, organisers and take special care of safety of their own and accompanying players.
- E- 10) To adhere technical rules, anti-doping regulation, publicity policy, disciplinary norms, and code of points.
- E- 11) To be on time for training and competition.
- E- 12) To be in formal attire while in competition area.
- E- 13) To provide players' performance sheets of his/ her team to the execution judge well in time.
- E- 14) To provide the pen drive of music to be played for the artistic / rhythmic performance of the team well in time with all the details on the envelop.
- E- 15) To take care of players' costume to be as per the norms of NYSF.
- E- 16) To take care of discipline of the team. Safety and security of the team.
- E17) A coach can't work as judge while performing duty as a coach.

## Sanctions –

E- 18) Coaches who do not follow the above rules, try to influence the judges, use abusive language or behaviour, try to distract attention of judges while performance is on, will be banned by the chief judge and can be asked to leave the hall. A warning can be issued officially to the coach or state for same cause. Vacating the warning will be at discretion of the chief judge.

E- 19) A second offence will result in sanctions on coach or even the team.

E- 20) While in championship if the same coach receives two different warnings for two different reasons, the second warning will be treated as proposal to the disciplinary commission for sanctions.

E- 20) Coaches who are not in the formal attire or uniform may be asked to leave the arena. Return will be at the discretion of the chief judge.

E- 21) Sanctions are levied on coaches as per the norms prescribed in code of discipline. Any disputes related to sanctions can be taken and resolved through the arbitration between state association and NYSF only.

## F) Judges

### F- 1) Technical Committee -

Technical committee is the supreme authority in regards to appointment of judges for championship. Any dispute, objection, appeal, if unresolved at chief judge the matter can be brought forward to Championship Director of NYSF. If not resolved by Championship director, then the matter can be brought to Technical Committee.

The technical committee consists of –

- Director
- Convenor
- 3 Members

Director of technical committee can invite experienced D judges or / and A judges as and when required case to case or time to time or in absence of any of the member of technical committee.

Technical committee is the statutory body of NYSF authorised to levy sanctions on athlete, coaches, judges, state association or any concerned person related to championship.

### F-2) Director of Championship –

Director of Championship is the person appointed by the executive council of NYSF to work as the technical head for particular championship. He/ She represents the Technical Committee at the time of Championship and remains present till the end of the championship at venue. He/ She is the person responsible and authorised to take any important decision to be taken at site.

### F-3) Composition of Judges Panel –

Event	Traditional Individual	Artistic Single	Artistic Pair	Rhythmic Pair	Artistic Group
Chief Judge	1	1	1	1	1
D Judge	4	4	4	4	4
A Judge	0	2	2	2	2
T Judge	2	2	2	2	2
Scorer/Announcer	1	1	1	1	1
Stage manager	1	1	1	1	1
Coordinator	1	1	1	1	1
<b>Total</b>	<b>11</b>	<b>13</b>	<b>13</b>	<b>13</b>	<b>13</b>

#### **F-4) Procedure for appointment of judges –**

- Technical committee of NYSF shall organise a training program for judges to introduce the new syllabus designed for championship.
- All states shall send list of their selected judges for the National Judges' Training Program.
- From every state 30 judges shall be enrolled in the training program.
- After completion of training theory and practical examination of each 100 marks shall be conducted.
- Passing criteria must be 60%
- Judges those who pass the examination after attending the training program shall be considered eligible for judging the national championship.
- While selecting judges for national championship equal chance to be given to all the states.
- Judges with more experience and highest scores in the exam shall be given preference.
- Chief judge shall be selected strictly on the basis of experience and knowledge.
- Each panel must have judges from different states. No D and A judges shall be from the same state.
- Technical Committee of NYSF is the body for selecting panel of judges.

#### **F-5) Rights and Obligations of Judges –**

##### **Rights -**

- Judges must get the written order to work as judge with clear designation and panel from Technical Committee.
- Venue and time of the championship must be informed to judges by NYSF

secretariat well in advance.

- All judges have the right to be respected for their knowledge and expertise in the area of Yogasana Sports and responsibility adopted, provided they work according to CoP and ethics and other rules of NYSF.
- To get the technical and technological training from NYSF.
- To get the score sheets and other required material and stationary to evaluate the athletes' performances.
- To get the TA & DA as per norms decided by NYSF.
- To get the official uniform and experience certificate from NYSF.

### **Obligations –**

- To attend all the training programs, seminars, clinics, practicles and meetings called by Technical Committee, Organising Committee and NYSF.
- To provide all necessary documents as and when required by NYSF.
- To submit affidavit regarding Non Conflict of Interest.
- To appear exam conducted by Technical Committee and to receive certificate to work as judge by NYSF.
- To know the judges' oath and to support its values and to be present at its public declaration during the opening ceremony.
- o study Technical Regulations, Syllabus, Code of Points, Judges, Rules etc.
- To wear official uniform while in arena.
- To hold no other responsibility during the period of championship.
- To make no contact and communication either actual or virtual with athletes, coaches, parents or state body members before the championship.
- To be in place of judging all the time and not leaving their places, nor speak or signal in any way to other judges, spectators, coaches or competitors during the time of competition.
- To take permission of chief judge before leaving the place for any reason including bio-break.
- Not to use mobile phone for talking, messaging or for photography while judging.
- To follow directions of chief judge and director of championship.
- To be present at least half an hour before the time of competition near stage.
- To complete and sign the result sheet immediately after completion of the

competition.

- To maintain secrecy about appointment as judge till the championship is over. No social media posts regarding this to be made.
- To judge all the performances with utmost care and to be fair with all the athletes.
- Judges must not change the scores once recorded in the score sheets unless instructed by the chief judge. Permission of the chief judge must be obtained before changing score in case of any error made by the judges while recording.
- Judges can report the chief judge for any penalty to be applied to an athlete.
- To be present in the hall till the medal awarding function is over.
- If any of the player who is in to blood relation or student, performing in the same event where the judge is appointed, he/ she must inform it to the Director of Championship and get his/ her panel changed.

#### **F-6) Chief Judge –**

Technical Committee of NYSF appoints chief judge for every panel of judges. Generally, a separate panel for each event is to be appointed. The same panel can take care of all the age groups. In case of short time span allocated for championship and age group wise or gender wise events are carried out at same time then separate panels can be appointed as per requirement. In all these cases one chief judge is appointed for each panel. The appointment of Chief Judges is informed to Head office of NYSF by Technical committee.

#### **Rights and Obligations of Chief Judges**

- Chief Judge is the person responsible to guide the judges of his/ her panel.
- Chief Judge has the right to be respected for the position held and expertise in the area of responsibility.
- Chief Judge is the authority on ground for that particular event. He/ She has authority to do changes in order of performance as and if needed.
- Chief Judge is an authority to handle objections and appeals raised by the athletes. Decision of the chief judge is considered to be final in the championship. Appeal to the order of chief judge can be made only to Director of Championship within time limit of one hour of result declared.
- In absence of any of the judge in the panel for any reason chief judge takes over the responsibility of absent judge.
- He/ She can apply penalties to the final scores for performance which is not in accordance with CoP.

- In case of tie unresolved even after applying all the rules specified in CoP, decision can be made by the chief judge.
- Chief Judge is expected to follow directions of Director of Championship and the Technical Committee of NYSF.
- Chief Judge is expected to be present all time in chair while competition is in progress. In case he wishes to leave the chair even for few minutes for some unavoidable reason for the time being he shall appoint another senior judge in his place till he returns.
- Chief Judge must act ethically all the time and follow the CoP and norms of NYSF.
- Chief Judge must be well studied the CoP and syllabus of NYSF. He should be aware of penalties and sanctions in detail.
- Chief Judge is responsible to monitor, help and guide the panel of judges to get the best and fair result of the competition. He/ She should check range of marks of judges.
- Chief Judge needs to ensure that all the judges in the panel have received the marking sheets minimum 8 hours before the championship.
- Chief Judge must check the boundary lines of arena before starting the competition.
- Chief Judge is the pool between judges in the panel and director of championship / technical committee of NYSF.
- Chief Judge may allow to stop and restart the performance of the player without penalty in case of any technical or technological fault like error in sound system.
- Chief Judge must wear official uniform while in the competition area.
- Chief Judge must submit the final result sheet with signature of all the judges in panel to director of championship within 20 minutes after finishing all the performances.
- Chief Judge is responsible to fill-up the attendance sheet of judges' panel and submit it to the director of championship within an hour after the last performance.
- Chief Judge is expected to intervene If D judge is unable to understand the difficulty level of Yogasana as per chart. If T Judge has made an error in recording time / score chief judge is expected to intervene. He/ She can ask

justification of marks given by judges of the panel in case of an inquiry/ protest.

- Chief Judge has to keep watch on announcement and display of final score.
- In case an enquiry is asked by Director of Championship or Technical Committee the chief judge is expected to look in to it immediately.
- If any of the player who is in to blood relation or student, performing in the same event where chief judge is appointed, he/she must inform it to Director of Championship and get his/ her panel changed.

## **G) Difficulty Level Charts of Yogasana**

### **G-1) Structure of Charts –**

NYSF has finalised 10 charts of Yogasana for Championship - 2021-22.

These charts are of 5 categories and each category is further classified in to 2 sub categories as under –

- 1) Forward Bend Yogasana
  - A) Forward Bend Standing (FBS)
  - B) Forward Bend Floor (FBF)
- 2) Backward Bend Yogasana
  - A) Backbend Standing (BBS)
  - B) Backbend Floor (BBF)
- 3) Twisting Body Yogasana
  - A) Twisting Body Forward Bend (TBF)
  - B) Twisting Body Backbend (TBB)
- 4) Leg Balance Yogasana
  - A) Leg Balance Forward Bend (LBF)
  - B) Leg Balance Backward Bend (LBB)
- 5) Hand Balance Yogasana
  - A) Hand Balance Forward Bend (HBF)
  - B) Hand Balance Backbend (HBB)

### **G-2) Base Value of Yogasana –**

Technical committee of NYSF has worked tirelessly with experts in the field of Yogasana sports to finalise postures, nomenclatures and level of difficulty of Yogasana. After conducting many meetings with different experts in this field difficulty level of each prescribed yogasana has been fixed. All the postures of Yogasana are classified in 5 groups named A, B, C, D & E.

Yogasana in group A carries base value of 0.6 marks.



Yogasana in group B carries base value of 0.7 marks.

Yogasana in group C carries base value of 0.8 marks.

Yogasana in group D carries base value of 0.9 marks.

Yogasana in group E carries base value of 1 mark.

There are 5 yogasana prescribed in each group in each chart.

This is being done to enable new comer athletes in Yogasana Sports.

At State/ Zonal/ District level organisers have freedom to decide level of yogasana to be performed by the athletes.

Even at National level in 'Traditional Individual Yogasana' Event athletes are permitted to perform only A, B, C group Yogasanas which are comparatively easy to perform than D and E group Yogasana.

This system will encourage new athletes to join this sport and inspire to reach to next level with regular practice.

In Artistic & Rhythmic events players have choice to select the Yogasana as per their level of practice. This will enable judges to find out the players who are in regular practice and have achieved greater level of difficulty.

### **G-3) Selection of Optional Yogasana –**

It is expected that an athlete must be able to perform different categories of Yogasana. For that in all the events its compulsory that player must select their yogasana from different categories as explained in the syllabus. If an athlete performs more than expected yogasana from same category, then he/ she will be given 0 marks for that yogasana.

### **G-4) Yogasana Difficulty Level Charts -**

All the athletes, coaches and judges must study the Yogasana Difficulty Level Charts carefully and select Yogasana for their performance from these charts only. Performing some other Yogasana than these charts will result in getting 0 marks from the judges (except for Base Asana in Artistic Pair & Group).

Athletes are recommended to do only those Yogasana which are suitable to their body and practiced properly under the guidance of a certified Yogasana trainer. Before practicing these Yogasana a proper warmup is expected. NYSF or Organising Committee don't take any responsibility for any injury or accident happened due to wrong selection or faulty method followed by an athlete.



# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ FB-1 ▪

### Forward Bend Standings (FBS)

	FBS-A Mark - 0.6	FBS-B Mark - 0.7	FBS-C Mark - 0.8	FBS-D Mark - 0.9	FBS-E Mark - 1.0
1	 Uttanasana - II	 Padapasha-Parshvottanasana	 Adhomukh Tittibhasana	 Kardalikasana - I	 Urdhvamukha Tittibhasana
2	 Malayāsana	 Prasarit-pash padottanasana	 Skandha-Pada-Adhomukh-Shwanasana	 Kardalikasana - II	 Sheersha-Kurmasana
3	 Parshvottanasana	 Put-Pada-Shwanasana	 Paripurna-Tittibhasana	 Panavasana	 Adhomukh-Skandhapadasana
4	 Prasarit Padottanasana-1	 Prapada-Uttana-Prushthasana	 Suptakonasana	 Ardha Baddha Padmottanasana	 Utthit-Padamula Tittibhasana
5	 Prasarit Padottanasana-2	 Padahastottanasana	 Samatvasana	 Skandha-Pada-Dandasana	 Shatapadyasana

Syllabus © NYSF



# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ FB-2 ▪

### Forward Bend Floor (FBF)

FBF-A  
Mark - 0.6

FBF-B  
Mark - 0.7

FBF-C  
Mark - 0.8

FBF-D  
Mark - 0.9

FBF-E  
Mark - 1.0

1	 Paschimottasana	 Upavishta- Konasana	 Saralahasta- Pinda-Padmasana	 Urdhvamukha- Paschimottasana - 1	 Supta Tittibhasana
2	 Halasana	 Krounchasana	 Karna-Peetasana	 Timayasana	 Utthit-Ekpada- Hasta-Prushtasana
3	 Ardha-baddha-Padma- Paschimottasana	 Salamb- Sarvangasana-1	 Baddha-Viparit- Kurmasana	 Parshva-Pindasana- Yukta-Sarvangasana	 Yoga-Nidrasana
4	 Marichyasana - 1	 Marichyasana - 2	 Pindasanayukta- Sarvangasana	 Urdhva-Padapadma- Sarvangasana	 Saraghasana
5	 Skandasana - I	 Urdhvamukha- Paschimottasana - 2	 Bhrunasana	 Ramadootasana	 Pingalāsana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ BB-1 ▪

### Back Bend Standing (BBS)

BBS-A  
Mark - 0.6

BBS-B  
Mark - 0.7

BBS-C  
Mark - 0.8

BBS-D  
Mark - 0.9

BBS-E  
Mark - 1.0

1	 Ardha-Chandrasana	 Nandighoshasana	 Tryanga-Mukhotanasana	 Eka-Pada-Urdhva-Dand-Dhanurasana	 Urabhrasana
2	 Bheemasana	 Veernilasana	 Sooryanamaskarasana	 Mahakarnasana	 Mahanceelasana
3	 Chamatkarasana	 Darukasana	 Poorna-Chakrasana	 Konarkasana	 Dimbasana
4	 Chitroshtakasana	 Gajanasana	 Chakra-Garudasana	 Eka-Pada-Lambakona-Chakrasana	 Dhwaja Dwarasana
5	 Eka-Pada-Setubandha-chakrasana	 Girijasana	 Chakravavyuhasana	 Kambalāsana	 Kosha Krumikasana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ BB-2 ▪

### Back Bend Floor (BBF)

BBF-A  
Mark - 0.6

BBF-B  
Mark - 0.7

BBF-C  
Mark - 0.8

BBF-D  
Mark - 0.9

BBF-E  
Mark - 1.0

1	 Ushtrasana	 Laghu-Vajrasana	 Purna-Chakrabandhasana	 Shankhapalasana	 Chitrapatangasana
2	 Ekapada-Rajakapotanasana-3	 Govardhanasana	 Ardha-Kapota-Vamadevasana	 Ekapada-Viparita-Shalbasana	 Mriga-Mukhasana
3	 Sharangasana	 Mahaveerasana	 Vayuputrasana	 Sugreevasana	 Viparita-Valkhilyasana
4	 Ekapada-Viparita-Dandasana - 1	 Padmanabhasana	 Padangushtha-Dhanurasana	 Padma-Jhashasana	 Prajaktasana
5	 Shivadhanushyasana	 Poorna-Matsyasana	 Gandabherundasana	 Supta-Dimbasana	 Vibhakta-Viparita-Shalbasana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ TB-1 ▪

### Twisting Body Floor (TBF)

TBF-A  
Mark - 0.6

TBF-B  
Mark - 0.7

TBF-C  
Mark - 0.8

TBF-D  
Mark - 0.9

TBF-E  
Mark - 1.0

1	 Parivritta - Padmasana	 Parivritta-Janu-Shirshasana	 Ardha-Matsyendrasana - 1	 Parivritta-Ramadootasana	 Parivritta Upavishta-Konasana
2	 Ardha-Matsyendrasana - IV	 Shoolpashasana	 Kesarisutasana	 Parivritta-Ushtrasana	 Katipada-Matsyendrasana
3	 Parighasana	 Marichyasana-III	 Parivritta-Paschimottanasana	 Marichyasana - 4	 Parivritta-Eka-Pada-Shirasana
4	 Ranaveerasana	 Uddalakasana	 Trishoolpashasana	 Ardha-Padma-Shoolpashasana	 Pushpadantasana
5	 Baddhapada-Matsendrasana	 Amit-Vikramasana	 Padaputa-Parivritta-Janu-Shirasana	 Paripurna-Matsyendrasana	 Utthit-Pada-Parivritta-Janu-Shirasana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ TB-2 ▪

### Twisting Body Balance (TBB)






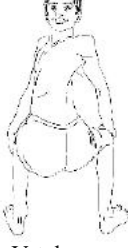
TBB-A  
Mark - 0.6

TBB-B  
Mark - 0.7

TBB-C  
Mark - 0.8

TBB-D  
Mark - 0.9

TBB-E  
Mark - 1.0

1	 Parivrutta-Namanasana	 Shrugalāsana	 Parivrutta-Uttanasana	 Maroodāsana-1	 Malayāsana
2	 Himavānasana	 Baddha-Parivrutta-Parshva-Konasana	 Mahendrasana	 Kanchangangāsana	 Kailāsana
3	 Parivrutta-Utkāsanā	 Baddhapada-Parivrutta-Upveshasana	 Angushta-Padottanasana	 Maheshwarāsana	 Parivrutta-Vishwamitrasana
4	 Parivrutta-Parshva-Konasana	 Parivrutta-Trikonasana	 Ardhapadma-Parivrutta-Parighasana	 Nishigandhasana	 Putpada-Vishwamitrasana
5	 Vindhyāsana	 Parivrutta-Padottanasana	 Parivrutta-Kallyāsana	 Parshva-Kallyāsana	 Vetalāsana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ LB-1 ▪

### Leg Balance Backward Bend (LBB)

	LBB-A Mark - 0.6	LBB-B Mark - 0.7	LBB-C Mark - 0.8	LBB-D Mark - 0.9	LBB-E Mark - 1.0
1	 Saral-Natrajasana	 Natarajasana	 Dwihastapada- Natarajasana	 Urdhvamukha- Veerabhadrasana	 Kunjarasana
2	 Hastapada-Lasyasana	 Muktahast- Marutsakhasana	 Anta-Gulfa-Hasta- Natarajasana	 Greevapada- Natarajasana	 Viparit-Dandayaman- Tripurasana
3	 Baddha-Natrajasana	 Lasya-Natrajasana	 Yoganandasana	 Sundara-Vimanasana	 Vamdeva- Tripurasana
4	 Hastanka-Lasyasana	 Raj-Vimanasana	 Shikhapada-Natrajasana	 Pratyanchyasana	 Ekapada-Tryanga- Mukhottanasana
5	 Pratiruddhasana	 Vayu-Rathasana	 Skandhapada- Natrajasana	 Tandavasana	 Mohini-Astrasana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ LB-2 ▪

### Single Leg balance Forward Bend (LBF)













LBF-A  
Mark - 0.6

LBF-B  
Mark - 0.7

LBF-C  
Mark - 0.8

LBF-D  
Mark - 0.9

LBF-E  
Mark - 1.0

1	 Urdhva-Prasarita- Lambakonasana	 Dandayamana- Janushirasana	 Dhwajadandasana	 Ruchikasana-2	 Muktahasta- Trivikramasana
2	 Swarga-Dwijasana	 Veebhandrasana-III	 Parivrutta-Baddha- Ardhachandrasana	 Vamanasana	 Urdhva-Prasarit- Eipadasana - II
3	 Pasha-Lamba- Konasana	 Parivrutta-Swarga- Dwijasana	 Uttkata-Dandayamana- Janushirasana	 Pakshikasana	 Kanishasana
4	 Garudasana	 Pashstrasana	 Vatayanasana	 Sankhyasana	 Trishoolasana
5	 Vrukshasana (Namaskara)	 Pushpakasana	 Garuda- Vimanasana	 Bhingyasana	 Sarasasana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ HB-1 ▪

### Hand Balance Forward Bend (HBF)

	HB-F-A Mark - 0.6	HB-F-B Mark - 0.7	HB-F-C Mark - 0.8	HB-F-D Mark - 0.9	HB-F-E Mark - 1.0
1	 Brahmacharyasana	 Urdhva-Kukkutasana	 Adhomukh-Vrukshasana	 Dand-Tolan-Paschimottanasana	 Urdhvamukha-Hasta-Padmasana
2	 Kukkutasana	 Mayoorasana	 Ekapada-Vaksha-Mayoorasana	 Chakorasana	 Adhomukha-Utthit-Koormasana
3	 Bakasana	 Ashtavakrasana	 Koundinyasana	 Parivrutta-Tittibhasana	 Bramhastrasana
4	 Dwipada-Koundinyasana	 Padma-Mayoorasana	 Tittibhasana	 Fanindrasana	 Ekahasta-Padma-Mayoorasana
5	 Bhallukasana	 Makshikasana	 Ekapada-Prushtha-Tittibhasana	 Utthit-Ekpada-Prushtha-Sheershasana	 Parashupashasana

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# NATIONAL YOGASANA SPORTS FEDERATION

(Regd.)

## Optional Yogasana Charts

▪ HB-2 ▪

### Hand Balance Backward Bend (HBB)

HBB-A  
Mark - 0.6

HBB-B  
Mark - 0.7

HBB-C  
Mark - 0.8

HBB-D  
Mark - 0.9

HBB-E  
Mark - 1.0

1	 Pinch-Mayurasana	 Padanka-Vrishikasana - II	 Ekpad-Vrushik-Shiva-Linkarasana	 Nagastrasana	 Parivrutta-Shiva-Lingakarasana
2	 Eka-Pada-Pinch-Mayoorasana	 Vruschikasana - II	 Karkotasana	 Padma-Vruschikasana	 Kakmukta-Hastasana
3	 Vruchikasana - 1	 Adhomukh-Vrikshasana	 Paripurnasana	 Ekpad-Kokilasana	 Dwipad-Kokilasana
4	 Jatukasana	 Padma-Pada-Vruschikasana - II	 Shiv-Lingakarasana	 Putpada-Kokilasana	 Hast-Samkonasana
5	 Ardha-Padma-Pincha-Mayoorasana	 Ekapada-Skandha-Shiva-Lingakarasana	 Ekpad-Kokila-Vruschiksana - 1	 Utthit-Lamb-Konasana	 Vibhakt-Pada-Shiva-Lingakarasana

Syllabus © NYSF

## **H) Syllabus –**

Syllabus is the selected Yogasana postures for the events and general rules to be followed by the athletes while performing in the events.

Players, coaches and judges are expected to read this syllabus carefully. Same syllabus is uploaded on website of NYSF.

### **H1 – Traditional Yogasana Individual**

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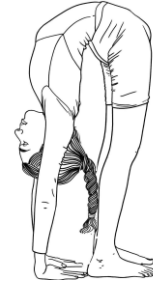
## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SUB JUNIOR GIRLS (Age 09+ to 14 Years) Quarter Final Round COMPULSORY YOGASANA CHART

#### 1. UPAVISHTA-KONASANA



#### 2. PURNA-CHAKRASANA



#### 3. PARIVRITA PARSHVA KONASANA



#### 4. UTTHITA-EKPADA-SKANDHASANA



#### 5. GARUDASANA



#### Quarter Final Round (First Round)

- Competitor has to perform 5 compulsory Yogasana and 2 optional Yogasana in 1st round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 2 optional Yogasana from different varieties. Only A/ B/ C category optional Yogasana can be performed in first round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to C)
- Holding time of Compulsory Yogasana is 45 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Always start and end your Yogasana performance with Namaste Mudra.

SYLLABUS © NYSF

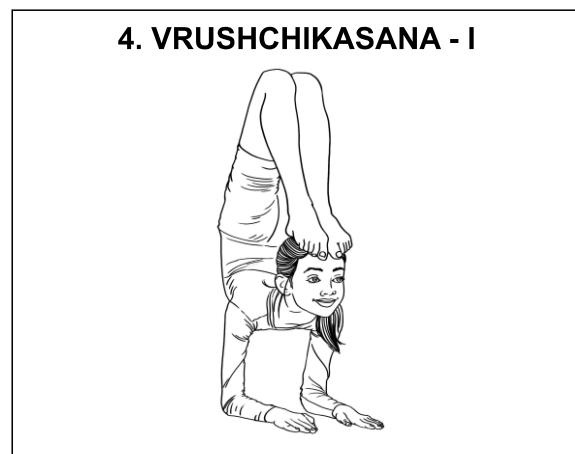
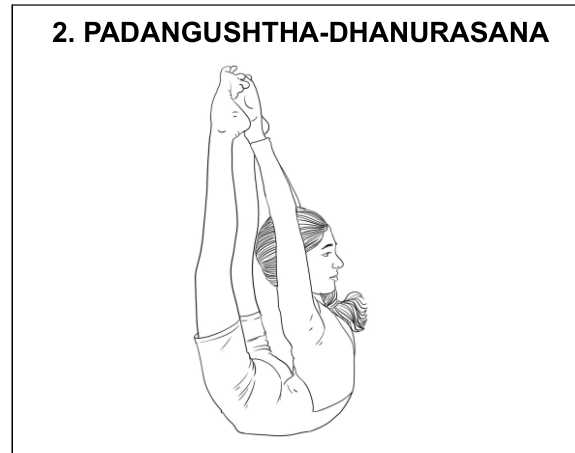
# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SUB JUNIOR GIRLS (Age 09+ to 14 Years)

#### Semi Final Round

#### COMPULSORY YOGASANA CHART



#### Semi Final Round (Second Round)

- Competitor has to perform 4 compulsory Yogasana and 3 optional Yogasana in 2nd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select 3 optional Yogasana from different varieties. Only A/ B/ C/ D category optional Yogasanas can be performed in second round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to D) mentioned in the charts.
- Holding time of Compulsory Yogasana is 30 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first round can't be repeated in second round.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SUB JUNIOR GIRLS (Age 09+ to 14 Years)

#### Final Round

#### COMPULSORY YOGASANA CHART

#### 1. SUPTA-TRIVIKRAMASANA



#### 2. EKA-PADA-VIPARITA-DANDASANA -II



#### Final Round (Third Round)

- Competitor has to perform 2 compulsory Yogasana and 5 optional Yogasana in 3rd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select these 5 optional Yogasana from different varieties. A/ B/ C / D / E category optional Yogasana can be performed in final round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to E) mentioned in the charts.
- Holding time of Compulsory Yogasana is 15 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first and second round can't be repeated in the third round.
- Always start and end your Yogasana performance with Namaste Mudra.



# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SUB JUNIOR BOYS (Age 9+ to 14 Years) Quarter Final Round COMPULSORY YOGASANA CHART

#### 1. EKA-PADA-SKANDHASANA



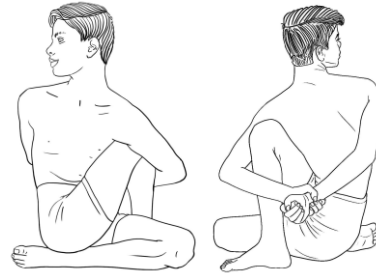
#### 2. PASCHIMOTTANASANA



#### 3. KAPOTASANA



#### 4. ARDHA-MATSYENDRASANA - I



#### 5. KUKKUTASANA



#### Quarter Final Round (First Round)

- Competitor has to perform 5 compulsory Yogasana and 2 optional Yogasana in 1st round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 2 optional Yogasana from different varieties. Only A/ B/ C category optional Yogasana can be performed in the first round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to C)
- Holding time of Compulsory Yogasana is 45 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SUB JUNIOR BOYS (Age 9+ to 14 Years)

#### Semi Final Round

#### COMPULSORY YOGASANA CHART

1. GARBHAPINDASANA



2. EKPADA-RAJKAPOTASANA-III



3. PARIVRUTTA-TRIKONASANA



4. PINCHA-MAYURASANA



#### Semi Final Round (Second Round)

- Competitor has to perform 4 compulsory Yogasana and 3 optional Yogasana in 2nd round
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select these 3 optional Yogasana from different varieties. Only A/ B/ C / D category optional Yogasana can be performed in the second round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to D) mentioned in the charts.
- Holding time of Compulsory Yogasana is 30 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first round can't be repeated in second round
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

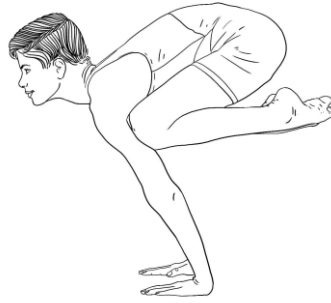
## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SUB JUNIOR BOYS (Age 9+ to 14 Years)

#### Final Round

#### COMPULSORY YOGASANA CHART

#### 1. BAKASANA



#### 2. GHERANDASANA-II



#### Final Round (Third Round)

- Competitor has to perform 2 compulsory Yogasana and 5 optional Yogasana in 3rd round
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select these 5 optional Yogasana from different varieties. Only A/ B/ C/ D/ E category optional Yogasana can be performed in the final round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to E) mentioned in the charts.
- Holding time of Compulsory Yogasana is 15 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first and second round can't be repeated in the third round.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### JUNIOR GIRLS (Age 14+ to 18 Years) Quarter Final Round COMPULSORY YOGASANA CHART

#### 1. UPAVISHTA-KONASANA



#### 2. POORNA-MATSYASANA



#### 3. PARIPURNA-MATSYENDRASANA



#### 4. KUKKUTASANA



#### 5. VATAYANASANA



#### Quarter Final Round (First Round)

- Competitor has to perform 5 compulsory Yogasana and 2 optional Yogasana in 1st round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 2 optional Yogasana from different varieties. Only A/ B/ C category optional Yogasana can be performed in the first round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to C)
- Holding time of Compulsory Yogasana is 60 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### JUNIOR GIRLS (Age 14+ to 18 Years) Semi Final Round COMPULSORY YOGASANA CHART

#### 1. VIRANCHYASANA - I



#### 2. RAJ-KAPOTASANA



#### 3. URDHVA-MUKH-PASCHIMOTTANASANA - I



#### 4. PADMA-SHIRSHASANA



#### Semi Final Round (Second Round)

- Competitor has to perform 4 compulsory Yogasana and 3 optional Yogasana in 2nd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select these 3 optional Yogasana from different varieties. Only A/ B/ C / D category optional Yogasana can be performed in the second round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to D) mentioned in the charts.
- Holding time of Compulsory Yogasana is 30 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first round can't be repeated in second round.
- Always start and end your Yogasana performance with Namaste Mudra.

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# NATIONAL YOGASANA SPORTS FEDERATION

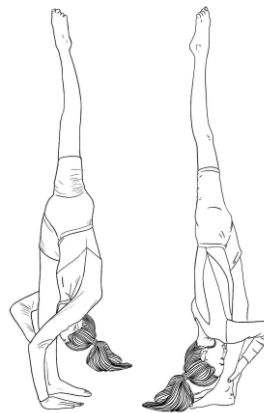
## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### JUNIOR GIRLS (Age 14+ to 18 Years) Final Round COMPULSORY YOGASANA CHART

#### 1. GANDA-BHERUNDASANA



#### 2. URDHVA-PRASARITA-EKPADASANA



#### Final Round (Third Round)

- Competitor has to perform 2 compulsory Yogasana and 5 optional Yogasana in 3rd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 5 optional Yogasana from different varieties. Only A/ B/ C / D / E category optional Yogasana can be performed in the final round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to E) mentioned in the charts.
- Holding time of Compulsory Yogasana is 15 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first and second round can't be repeated in the third round.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### JUNIOR BOYS (Age 14+ to 18 Years)

#### Quarter Final Round

#### COMPULSORY YOGASANA CHART

#### 1. VIRANCHYASANA - I



#### 2. UPAVISHTA-KONASANA



#### 3. POORNA-SHALABHASANA



#### 4. PARIPURNA-MATSYENDRASANA



#### 5. TITTIBHASANA



#### Quarter Final Round (First Round)

- Competitor has to perform 5 compulsory Yogasana and 2 optional Yogasana in 1st round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select these 2 optional Yogasana from different varieties. Only A/ B/ C category optional Yogasanas can be performed in the first round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to C)
- Holding time of Compulsory Yogasana is 60 seconds.
- Holding time of Optional Yogasanas is 15 seconds.
- Always start and end your Yogasana performance with Namaste Mudra.

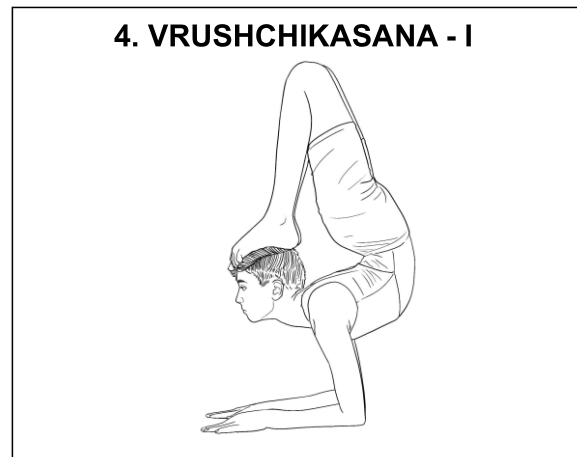
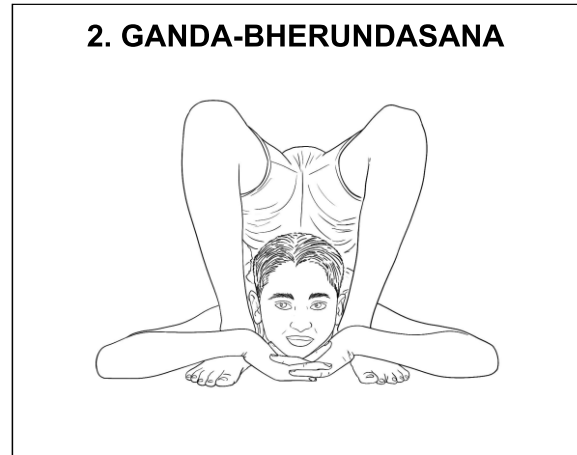
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# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### JUNIOR BOYS (Age 14+ to 18 Years) Semi Final Round COMPULSORY ASANA CHART



#### Semi Final Round (Second Round)

- Competitor has to perform 4 compulsory Yogasana and 3 optional Yogasana in 2nd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select these 3 optional Yogasana from different varieties. Only A / B / C / D category optional Yogasana can be performed in the second round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to D) mentioned in the charts.
- Holding time of Compulsory Yogasana is 30 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first round can't be repeated in second round.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### JUNIOR BOYS (Age 14+ to 18 Years) Final Round COMPULSORY YOGASANA CHART

#### 1. PURNA CHAKRABANDHASANA



#### 2. TRIVIKRAMASANA



#### Final Round (Third Round)

- Competitor has to perform 2 compulsory Yogasana and 5 optional Yogasana in 3rd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 5 optional Yogasana from different varieties. Only A/ B/ C / D / E category optional Yogasana can be performed in the final round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to E) mentioned in the charts.
- Holding time of Compulsory Yogasana is 15 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first and second round can't be repeated in the third round.
- Always start and end your Yogasana performance with Namaste Mudra.

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# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SENIOR GIRLS (Age 18+ and Above) Quarter Final Round COMPULSORY YOGASANA CHART

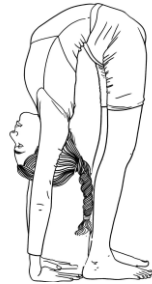
**1.KURMASANA**



**2.KROUNCHASANA**



**3. POORNA-CHAKRASANA**



**4. PARIVRITA PARSHVA KONASANA**



**5.SHIRSHASANA**



#### Quarter Final Round (First Round)

- Competitor has to perform 5 compulsory Yogasana and 2 optional Yogasana in 1st round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 2 optional Yogasana from different varieties. Only A/ B/ C category optional Yogasana can be performed in the first round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to C)
- Holding time of Compulsory Yogasana is 90 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Always start and end your Yogasana performance with Namaste Mudra.

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# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SENIOR GIRLS (Age 18+ and Above) Semi Final Round COMPULSORY YOGASANA CHART

#### 1. EK-PADA-SKANDHASANA



#### 2. PURNA CHAKRABANDHASANA



#### 3. DANDAYAMANA JANUSHIRASANA



#### 4. PINCHA MAYURASANA



#### Semi Final Round (Second Round)

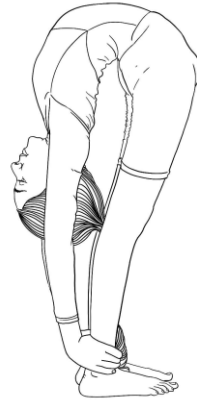
- Competitor has to perform 4 compulsory Yogasana and 3 optional Yogasana in 2nd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 3 optional Yogasana from different varieties. Only A/ B/ C / D category optional Yogasana can be performed in the second round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to D) mentioned in the charts.
- Holding time of Compulsory Yogasana is 30 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first round can't be repeated in second round.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SENIOR GIRLS (Age 18+ and Above) Final Round COMPULSORY YOGASANA CHART

#### 1. TIRIANGA MUKHOTTANASANA



#### 2. URDHVA-KUKKUTASANA



#### Final Round (Third Round)

- Competitor has to perform 2 compulsory Yogasana and 5 optional Yogasana in 3rd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 5 optional Yogasana from different varieties. Only A/ B/ C / D / E category optional Yogasana can be performed in the final round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to E) mentioned in the charts.
- Holding time of Compulsory Yogasana is 15 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first and second round can't be repeated in the third round.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SENIOR BOYS (Age 18+ and Above) Quarter Final Round COMPULSORY YOGASANA CHART

#### 1. BADDHA-PADMASANA



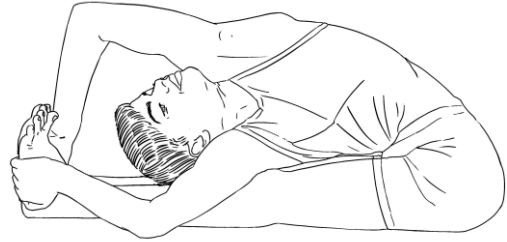
#### 2. URDHVA-MUKHA-PASCHIMOTTANASANA-I



#### 3. LAGHU-VAJRASANA



#### 4. PARIVRUTTA-PASCHIMOTTANASANA



#### 5. BAKASANA



#### Quarter Final Round (First Round)

- Competitor has to perform 5 compulsory Yogasana and 2 optional Yogasana in 1st round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 2 optional Yogasana from different varieties. Only A/ B/ C category optional Yogasana can be performed in the first round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to C)
- Holding time of Compulsory Yogasana is 90 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Always start and end your Yogasana performance with Namaste Mudra.

# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SENIOR BOYS (Age 18+ and Above) Semi Final Round COMPULSORY YOGASANA CHART

1. URDHVA-KUKKUTASANA



2. EKPADA-RAJKAPOTASANA-III



3. PARIPURNA-MATSYENDRASANA



4. PADMA-MAYURASANA



#### Semi Final Round (Second Round)

- Competitor has to perform 4 compulsory Yogasana and 3 optional Yogasana in 2nd round.
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
- Competitor shall select 3 optional Yogasana from different varieties. Only A/ B/ C / D category optional Yogasana can be performed in second round. Compulsory Yogasanas to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to D) mentioned in the charts.
- Holding time of Compulsory Yogasana is 30 second.
- Holding time of Optional Yogasana is 15 second.
- Optional Yogasana performed in the first round can't be repeated in second round.
- Always start and end your Yogasana performance with Namaste Mudra.

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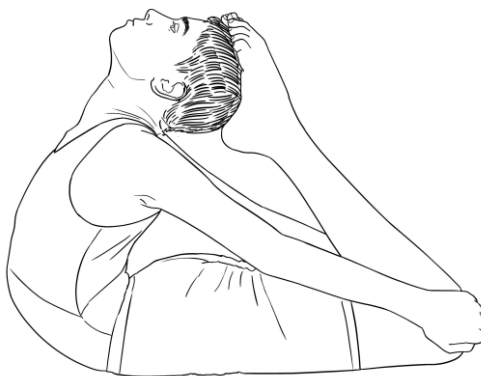


# NATIONAL YOGASANA SPORTS FEDERATION

## NATIONAL INDIVIDUAL YOGASANA SPORTS CHAMPIONSHIP SYLLABUS

### SENIOR BOYS (Age 18+ and Above) Final Round COMPULSORY YOGASANA CHART

#### 1. RAJ-KAPOTASANA



#### 2. VRUSHCHIKASANA - II



#### Final Round (Third Round)

- Competitor has to perform 2 compulsory Yogasana and 5 optional Yogasana in 3rd round
- Optional Yogasana charts are available on Website of NYSF. There are each 2 charts of 5 different varieties. That is forward Bend/ Backward Bend/ Twisting/ Hand Balance / Leg Balance.
- Competitor shall select these 5 optional Yogasana from different varieties. A/ B/ C / D / E category optional Yogasana can be performed in final round. Compulsory Yogasana to be avoided as optional Yogasana. Repetitions of any Yogasana or selecting Yogasana of same varieties will result in getting 0 marks for second Yogasana.
- Please refer the weightage of marks for each level of Yogasana (A to E) mentioned in the charts.
- Holding time of Compulsory Yogasana is 15 seconds.
- Holding time of Optional Yogasana is 15 seconds.
- Optional Yogasana performed in the first and second round can't be repeated in the third round.
- Always start and end your Yogasana performance with Namaste Mudra.

## **H2 - ARTISTIC YOGASANA (SINGLE)**

### **1. ABOUT THE COMPETITION**

- i. The vision behind making yogasana a competitive sport is to encourage the practice of yogasana and help promote the physical and mental wellbeing of people of all age groups.
- ii. These competitions endorse yogasana as a sport and help to develop an interest in yogasana among people around the globe.
- iii. Artistic yogasana involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Artistic Yogasana events will be separate for Men and Women. (No mix pair is allowed).
- iv. Artistic yogasana has the following categories:
  1. Artistic yogasana Single (Men/Women)
  2. Artistic yogasana Pair (Men/Women)
  3. Artistic yogasana Group (Men/Women)
- v. In Artistic yogasana Single the number of Yogasanas performed should be 10.
- vi. Yogasanas should be selected from the given chart.
- vii. Time duration for the presentation will be 150 to 180 seconds for Artistic Yogasana Single.
- viii. The Athlete will maintain each posture for 5 to 7 seconds during the performance.
- ix. The transition from one posture to the next posture should be Artistic and synchronized with music.
- x. Athletes will give a greeting gesture of “Namaste” (joining both the hands before starting performance).

### **2. COSTUME FOR ARTISTIC YOGASANA**

- i. The costume that the players use must be of a non-transparent material.
- ii. The neckline of the costume should be around the neck and should not have any cuts.
- iii. Costume may be according to the theme, tasteful and decorous.
- iv. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.

- v. It is allowed to wear long tights over or under the leotards or full length one-piece dresses.
- vi. The hair style must be neat and clean.
- vii. The make-up used should not hide the identity of the player.

Total marks for Costume is 5 Marks.

Deduction by 'A' Judge in multiple of 0.5/1.00 marks for not fulfilling of criteria by 'A' Judge.

### **3. THEME, CHARACTER & EXPRESSION**

- I. It is important to have a theme in the routine.
- ii. While performing the player must present a theme that matches with the song/music.
- iii. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
- iv. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
- v. Yogasanas should not only be series without connection to the character, theme & Expression.
- vi. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
- vii. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
- viii. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
- ix. Supple movements should convey the character.
- x. Exact response to the music with facial expressions.
- xi. The performance of athletes should be graceful.
- xii. No props are allowed. Use of any type of props will lead to disqualification of athlete.

Total marks allotted for Theme, Character & Expression is 10 marks.

Deduction by 'A' Judge:

- i. If theme is not matching song then 1 to 2 marks will be deducted in multiple of 0.50/1.00 marks.
- ii. Each time Character is lost then 1 marks will be deducted each time.
- iii. For losing character more than three times will lead to deduction of maximum up to 4 marks.

- iv. Deductions in multiple of 1 marks for missing the appropriate participation of any body segment/expression in the entire routine with maximum of 4 marks deduction.

#### 4. RHYTHM & MUSIC

- i. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.

For Example: -

- When movements are visibly emphasized before or after the accents
  - When a clear accent in the music is “passed through” and not emphasized by the movement
  - When movements are unintentionally after the musical phrase
  - When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
- ii. An indicative sound signal may be given before start of music
- iii. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song etc. is not allowed. The music should be decent.
- iv. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
- v. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
- a. Name of the players
  - b. Chest no:
  - c. District /State / country.
  - d. Category : Artistic Yogasana Single/Artistic Yogasana Pair/  
Artistic Yogasan Group/ Rhythmic Pair
- vi. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
- vii. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.

Total marks allotted for Rhythm & Music is 10 marks.

Deduction by 'A' Judge:

- i. If the rhythm is missed once then deduction of 1 marks.
- ii. If the rhythm is missed more than one time then deduction of 2 to 3 marks.

- iii. If the rhythm is missed more than 5 times then the deduction of maximum of 8 marks.
- iv. Deduction of 1 to 2 marks for violating the above points 4.iii to 4.vi.

## 5. USE OF FLOOR

- i. The official floor area for Artistic Yogasana Single = 8\*8 m (exterior of the line) is compulsory.
- ii. Competitor should use maximum floor area allotted while executing the routine.
- iii. Touching or crossing or trespassing the boundary line/demarcated area will be penalized. If the athlete crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.

Sr. No.	Event	Floor Area
1	Artistic Yogasana Single (Men/Women)	8*8 meter
2	Artistic Yogasana Pair (Men/Women)	10*10 meter
3	Artistic Yogasana Group (Men/Women)	12*12 meter

Total marks allotted for Use of Floor is 5 marks.

Deduction by 'A' Judge:

- i. If the athlete is not using the whole floor area then the deduction will be in multiple of 1 marks with maximum of 3 marks deduction.

Penalty:

- I. 1.00 marks will be penalised for touching or crossing or trespassing the boundary line each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

## 6. ARTISTIC STEPS

- i. Artistic steps are mandatory in the routine.
- ii. Artistic steps should be continuous and connected with smooth transitions.
- iii. Players can use any classical, folk or traditional steps.
- iv. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic elements.  
Eg: flips, summersaults, air jumps, etc.
- v. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll (maximum of each 2 can be used).

- vi. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.
- vii. The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
- viii. Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.

Total marks allotted for Artistic steps is 10 marks.

Deduction by 'A' Judge:

- i. For each lack of flow in the steps/no confidence in the movement/ lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks in multiple of 1 marks.
- ii. Deduction of marks for each invalid artistic step.

## **7. TIME**

- i. The time limit for Artistic Yogasana Single is 03:00 min (180 seconds).
- ii. An informative bell or ring at 2:30 min (150 seconds) will be provided.
- iii. The routine must finish in sync with the music getting over.
- iv. Time starts with music start and with music / closing gesture.
- v. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)  

$$TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$$
- vi. Two minutes thirty seconds (150 seconds) is the qualifying time for the performance.
- vii. If athlete completes his/her performance before 150 seconds then zero (0) marks will be allotted.
- viii. If the athlete completes his/her performance in between 150 to 180 seconds, then the athlete will get 5 marks.
- ix. After completing of 180 seconds (03:00 minutes), if the athletes continues his/her routine then penalty of -0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
- x. Athlete has to hold every asana for 5 to 7 seconds.
- xi. If athletes hold each asana for 5 to 7 seconds then for each asana, he will get 0.5 marks. i.e  $0.5 * 10 \text{ asanas} = 05 \text{ marks}$ .

xii. If asana is held less than 5 seconds then the marks will be as follows:

Holding Time of Asana	Marks
5 to 7 Seconds	0.5
4 seconds	0.3
3 seconds	0.2
2 seconds	0.1
1 second	0.0

xiii. If athlete start their routine before the music starts then penalty of -0.2 marks for each additional second with maximum of 2 marks will be levied.

xiv. If the music ends and athlete continues their routine then penalty of -0.2 marks with each additional seconds with maximum of 2 marks will be levied.

## 8. ASANA DIFFICULTY CHART

i. Players has to choose any Yogasanas form the given chart according their capacity but the combination of Yogasanas in the total routine must consist following categories.

1) Leg Balance - 2

2) Hand Balance -2

3) Back Bend - 2

4) Forward Bend -2

5) Body Twisting -2

ii. Athlete cannot exceed the number limit of Yogasanas which is in total 10.

iii. It is compulsory for athlete to choose asanas from the given charts at point no. 8.1 to 8.10. If the athletes not performing any one category then 5 marks will be penalised for each missing category, 10 marks penalty for missing two categories and 15 marks penalty for missing three categories. Missing more than three category will lead to disqualification.

iv. Athlete can sequence the asanas from the given tables from below asana chart mentioned at point no. 8.1 to 8.10, choosing one each from each tables of different categories.

v. Athlete will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.

vi. Athlete cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.

vii. If athlete changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.



- viii. If athlete performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks.
- ix. One special Referee will be allocated to perform duty to cross check the sequence of asana provided by the athletes and its base value.
- x. Sample score sheet to be submitted by the athlete is given in the same document at point no. 10.
- xi. The 10 asanas to be performed and selected by athlete from the below categories:
  - 1) Leg Balance
    - 8.1 Single leg balance Forwardbend(LBF)
    - 8.2 Single leg balance Backwardbend(LBB)
  - 2) Hand Balance
    - 8.3 Hand balance Forwardbend(HBF)
    - 8.4 Hand balance Backwardbend(HBB)
  - 3) Back Bend
    - 8.5 Backbend Standing(BBS)
    - 8.6 Backbend Floor(BBF)
  - 4) Forward Bend
    - 8.7 Forwardbend Standing(FBS)
    - 8.8 Forwardbend Floor(FBF)
  - 5) Body Twisting
    - 8.9 Twisting body Balance(TBB)
    - 8.10 Twisting body Floor(TBF)

## 9. JUDGE AND JUDGING SYSTEM

### 9.1 ASANA DIFFICULTY JUDGE

#### ASANA DIFFICULTY JUDGE (D Judge)



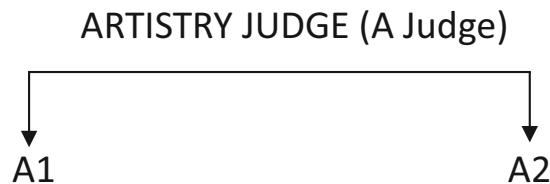
#### Work of D Judge (Asana Difficulty Judge)

- i. To observe the perfection of Yogasana as mentioned in the point no. 8 according to the rules and key judging points.
- ii. D Judge will provide marks to the asana out of 10 as per the micro marking system.
- iii. 10 marks for each asana \* 10 asanas = 100 marks
- iv. D' Judge deduct marks if the Yogasana is not fulfilling the listed criteria.

- v. To count that the number of Yogasana's performed do not exceed 10. This function will be delivered by special referee.
- vi. Highest and lowest marks will be deducted and only the mean of marks given by remaining 2 judges will be considered.
- vii. Penalties will be deducted from the total score given by 'D' Judge.

Code	Base Value of the asana	Execution Value (Out of 10 marks)	Score (Base Value * Execution Value)	Penalty for Change of Sequence	Penalty for not covering all Categories
TOTAL SCORE				Total Penalty	

## 9.2 ARTISTRY JUDGE

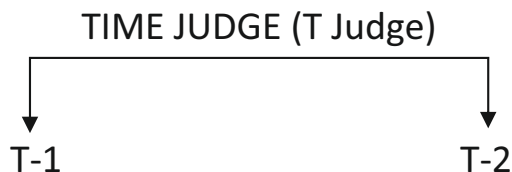


### WORK OF ARTISTRY and ASTHETIC JUDGE

- i. Artistry Judge (A Judge) has to check the parameters mentioned in point no. 2 to 6.
- ii. Following are the components of the Artistry and aesthetic judging which the judge A1 and A2 have to observe and deduct the marks accordingly.
- iii. Penalties will be deducted from total score given by 'A' Judge.

Sr. NO.	Component	Total Marks	Deduction	Penalty
1	Costume	5	In multiple of 0.5/1.00	NA
2	Theme, Character & Expressions	10	In multiple of 0.5/1.00	NA
3	Rhythm & Music	10	In multiple of 0.5/1.00	NA
4	Use of Floor	5	In multiple of 0.5/1.00	-1.00
5	Artistic Steps	10	In multiple of 0.5/1.00	-1.00
TOTAL		40		Total Penalty

### 9.3 TIME JUDGE



- i. Average of two Time Judge (T Judge will be taken).
- ii. T Judge will work as per the criteria's mentioned in point no. 9.
- iii. Penalty will be deducted from total score given by 'T' Judge.

Whole performance Time (TW)			Asana Time (TA)				
Time in Seconds	Time in minutes	Score	penalty		Sequence of Asana	Holding time of each asana	Marks for holding asana
					1		
					2		
					3		
					4		
					5		
					6		
					7		
					8		
					9		
					10		
TOTAL(TW)			Total Penalty		TOTAL(TA)		
TOTAL (TW+TA)							

### 10. ATHLETES PERFORMANCE SHEET: EXAMPLE

Players have to submit the performance sequence sheet before the performance. It should clearly mention the sequence of Asanas.

Example:

YOGASANA SEQUENCE	CODE	BASE VALUE
Yogasana -1 (Back Bend)	BBS – D1	0.9
Yogasana -2 (Back Bend)	BBF – C2	0.8
Yogasana -3 (Forward Bend)	FBS- A2	0.5
Yogasana -4 (Forward Bend)	FBF – B3	0.6
Yogasana - 5 (Hand Balance )	HBF – E3	1.00
Yogasana – 6 (Hand Balance)	HBB – E5	1.00
Yogasana -7 (Body Twist)	TBF – E1	1.00
Yogasana - 8 (Body Twist)	TBB – E3	1.00
Yogasana - 9 ( Leg Balance )	LBF- A1	0.5
Yogasana – 10 (Leg Balance)	LBB- C2	0.8

## 11. SAMPLE SCORE SHEET OF D JUDGE

Code	Base Value	Execution Value (Out of 10 marks)	Score (Base Value*Execution Value)	Penalty
BBS-D1	0.9	7	6.3	
BBF-C2	0.7	8	5.6	2
FBS-A2	0.6	7.5	4.5	
FBF-B3	0.5	8	4	
HBF-E3	1.00	6.5	6.5	
HBB-E5	1.00	5.5	5.5	
TBF-E1	1.00	6.5	6.5	
TBB-E3	1.00	7	7	
LBF-A1	0.6	7.5	4.5	
LBB-C2	0.7	8	5.6	
TOTAL SCORE			56	Total Penalty 2

### Score Tally Example D Judge

Judge	D1	D2	D3	D4
Score	56	<del>55.5</del>	<del>57.8</del>	56.6
D Judge Score	$56+56.6 = 112.6/2$			
	56.3- Penalty			
Total Score of D Judge	56.3-2			
	54.3			

## 12. SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Component	Base value	Execution Value	Penalty
1	Costume	5	1.5	NA
2	Theme, Character & Expression	10	7	NA
3	Rhythm & Music	10	7.5	NA
4	Use of Floor	5	4	1.00
5	Artistic Steps	10	7	1.00
TOTAL			27	2.00

### Score Tally Example A Judge

Judge	A1	A2
Score	27	27.6
A Judge Score	$27 + 27.6 = 54.6/2$	
	27.3- Penalty	
Total A Judge Score	27.3-2	
	25.3	

### 13. SAMPLE TIME JUDGE SCORE SHEET

Whole performance Time (TW)				Asana Time (TA)		
Time in Seconds	Time in minutes	Score	Penalty	Sequence of Asana	Holding time of each asana	Marks for holding asana
155	2.35	5	-	1	5	0.5
				2	6	0.5
				3	7	0.5
				4	5	0.5
				5	4	0.3
				6	3	0.2
				7	6	0.5
				8	7	0.5
				9	5	0.5
				10	5	0.5
TOTAL		5	-	TOTAL	4.5	
TOTAL (TW+TA)				9.5		

### Score Tally Example

T Judge

Judge	T1	T2
Score	9.5	9.6
T Judge Score	$9.5 + 9.6 = 19.1/2$	
	9.55- Penalty	
Total T Judge Score	9.55-0	
	9.55	

### 14. TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge
Score	54.3	25.3	9.55
TOTAL SCORE	D Judge + A Judge + T Judge		
	$54.3 + 25.3 + 9.55$		
	89.15		

### **H3 - ARTISTIC YOGASANA PAIR**

#### **1. ABOUT THE COMPETITION**

- i. Artistic yogasana involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Artistic Yogasana events will be separate for Men and Women. (No mix pair is allowed).
- ii. Artistic Yogasana Pair event consist of two (2) athletes.
- iii. In Artistic yogasana pair the number of Yogasanas/formations performed should be 10.
- iv. Yogasanas/formations of postures can be selected from the given chart.
- v. Artistic Yogasana Pair consist of presentation of various asanas as mentioned in point no. 8.
- vi. Both the athletes will perform two different postures/asanas at a time. Artistic Yogasana pair is the ability to execute all the movement as a unit.
- vii. Performing same postures by both athletes at same time is prohibited and will lead to penalty.
- viii. Pyramidal formation or postures/ asanas one above the other is allowed. But the formations/postures to be made from given asanas provided in charts at point no. 8.
- ix. Time duration for the presentation will be 150 to 180 seconds for Artistic Yogasana Pair.
- x. The Athlete/s will maintain each posture/ formation for 5 to 7 seconds during the performance.
- xi. The transition from one posture to the next posture should be Artistic and synchronized.
- xii. Athletes will give a greeting gesture of “Namaste” (joining both the hands before starting performance).

#### **2. COSTUME FOR ARTISTIC YOGASANA**

- i. The costume that the players use must be of a non-transparent material.
- ii. The neckline of the costume should be around the neck and should not have any cuts.
- iii. Costume may be according to the theme, tasteful and decorous.
- iv. Costume for both athletes in pair event should be same or same pattern or same theme decorous.
- v. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are

allowed according to the theme as long as it does not risk the safety of the players.

- vi. It is allowed to wear long tights over or under the leotards or full length one-piece dresses.
- vii. The hair style must be neat and clean.
- viii. The make-up used should not hide the identity of the player.

Total marks for Costume is 5 Marks.

Deduction by 'A' Judge in multiple of 0.5/1.00 marks for not fulfilling of criteria by 'A' Judge.

### **3. THEME, CHARACTER & EXPRESSION**

- i. It is important to have a theme in the routine.
- ii. While performing the player must present a theme that matches with the song/ music.
- iii. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
- iv. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
- v. Yogasanas should not only be series without connection to the character, theme & Expression.
- vi. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
- vii. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
- viii. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
- ix. Supple movements should convey the character.
- x. Exact response to the music with facial expressions.
- xi. The performance of athletes should be graceful.
- xii. No props are allowed. Use of any type of props will lead to disqualification of athlete.

Total marks allotted for Theme, Character & Expression is 10 marks. Deduction by 'A' Judge:

- i. If theme is not matching song then 1 to 2 marks will be deducted in multiple of 0.50/1.00 marks.



- ii. Each time Character is lost then 1 marks will be deducted each time.
- iii. For loosing character more than three times will lead to deduction of maximum up to 4 marks.

Deductions in multiple of 1 marks for missing the appropriate participation of anybody segment/expression in the entire routine with maximum of 4 marks deduction.

#### **4. RHYTHM & MUSIC**

- i. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.

For Example: -

- When movements are visibly emphasized before or after the accents
  - When a clear accent in the music is “passed through” and not emphasized by the movement
  - When movements are unintentionally after the musical phrase
  - When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
- ii. An indicative sound signal may be given before start of music
  - iii. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song, etc. is not allowed. The music should be decent.
  - iv. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
  - v. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
    - a. Name of the players
    - b. Chest no:
    - c. District /State / country.
    - d. Category : Artistic Yogasana Single/Artistic Yogasana Pair/ Artistic Yogasan Group/ Rhythmic Pair
  - vi. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
  - vii. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.

Total marks allotted for Rhythm & Music is 10 marks. Deduction by 'A' Judge:

- i. If the rhythm is missed once then deduction of 1 marks.
- ii. If the rhythm is missed more than one time then deduction of 2 to 3 marks.
- iii. If the rhythm is missed more than 5 times then the deduction of maximum of 8 marks.

Deduction of 1 to 2 marks for violating the above points 4.iii to 4.vi.

## **5. USE OF FLOOR**

- i. The official floor area for Artistic Yogasana Single = 10\*10 m (exterior of the line) is compulsory.
- ii. Athletes should use maximum floor area allotted while executing the routine.
- iii. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athlete in pair will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.

Total marks allotted for Use of Floor is 5 marks. Deduction by 'A' Judge:

- i. If the athlete is not using the whole floor area then the deduction will be in multiple of 1 marks with maximum of 3 marks deduction.

Penalty:

- i. 1.00 marks will be penalised for touching or crossing or trespassing the boundary line by either one athlete or both the athlete in a pair event for each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

## **6. ARTISTIC STEPS**

- i. Artistic steps are mandatory in the routine.
- ii. Artistic Yogasana pair is the ability to execute all the movement as a unit.
- iii. Artistic steps should be continuous and connected with smooth transitions.
- iv. Players can use any classical, folk or traditional steps.
- v. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic elements.

Eg: flips, summersaults, air jumps, etc.

- vi. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll (maximum of each 2 can be used).

- vii. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.

The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.

- viii. Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.

Total marks allotted for Artistic steps is 10 marks. Deduction by 'A' Judge:

- i. For each lack of flow in the steps/no confidence in the movement/ lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks in multiple of 1 marks.
- ii. Deduction of marks for each invalid artistic step.

## **7. TIME**

- i. The time limit for Artistic Yogasana Single is 03:00 min (180 seconds).
- ii. An informative bell or ring at 02:30 min (150 seconds) will be provided.
- iii. The routine must finish in sync with the music getting over.
- iv. Time starts with music start and with music / closing gesture.
- v. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)  
 $TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$
- vi. 02:30 minutes (150 seconds) is the qualifying time for the performance.
- vii. If athlete completes his/her performance before 150 seconds then zero (0) marks will be allotted.
- viii. If the athlete completes his/her performance in between 150 to 180 seconds, then the athlete will get 5 marks.
- ix. After completing of 180 seconds (03:00 minutes), if the athletes continues his/her routine then penalty of -0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
- x. Athlete has to hold every asana for 5 to 7 seconds.
- xi. If athletes hold each asana for 5 to 7 seconds then for each asana, he will get 0.5 marks. i.e  $0.5 * 10 \text{ asanas} = 05 \text{ marks}$ .

If asana is held less than 5 seconds then the marks will be as follows:

Holding Time of Asana	Marks
5 to 7 Seconds	0.5
4 seconds	0.3
3 seconds	0.2
2 seconds	0.1
1 second	0.0

If athlete start their routine before the music starts then penalty of -0.2 marks for each additional second with maximum of 2 marks will be levied.

- i. If the music ends and athlete continues their routine then penalty of -0.2 marks with each additional seconds with maximum of 2 marks will be levied.

## 8. ASANA DIFFICULTY CHART

- i. Athletes can choose either one or both asana from the given asana chart according to their capacity but the combination of Yogasanas in the total routine must consist following categories.
  - 1) Leg Balance - 2
  - 2) Hand Balance - 2
  - 3) Back Bend - 2
  - 4) Forward Bend - 2
  - 5) Body Twisting - 2
- ii. Players cannot exceed the number limit of Yogasanas /posture / formations which is in total 10.
- iii. Both athlete can sequence the asanas from the given tables from below asana chart mentioned at point no. 8.1 to 8.10, choosing one each from each tables of different categories. If the athletes not performing any one category then 5 marks will be penalised for each missing category, 10 marks penalty for missing two categories and 15 marks penalty for missing three categories. Missing more than three category will lead to disqualification.
- iv. Both athletes can perform two different asanas at different locations in the arena or at same place with body touch or in a pyramidal structure/formation (i.e one asana upon the other asana).
- v. Athletes has to perform asanas from the given asana chart. Athletes can perform different asanas at different location or at same location with or without body touch or in a pyramidal formation.
- vi. In pyramidal/structural formation at least one asana has to be performed

from the given chart, if one asana is supportive or base asana for the another asana.

- vii. One or both athletes in a pair can choose one or both asanas from the given asana chart for the pyramidal/ structural formation.
- viii. The athlete can also use base posture for the formation of pyramidal structure or formation. Value of base posture will be same as the asana combination along with it (but in a storied/layered formation). Base posture can be other than asana provided in the syllabus only for pyramidal formation.

- ix. For the pyramidal formation, the base value of asana will be same for both athletes in the pyramid/structure. And the base value will be counted which is highest for any asana in the pyramidal/structural formation.

Example: If one athlete is performing LBF-E1 on the top of FBF-B1 then the highest value among them will be considered for both the athletes. LBF-E1 base value is 1.00 and FBF-B1 base value is 0.6, then the base value of the pyramidal formation/structure will be 1.00 for both the athletes, as it is highest.

- x. Athletes has to select asanas from the given asana charts only.
- xi. Pair will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
- xii. Pair cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
- xiii. If Pair changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
- xiv. If Pair performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks.
- xv. One special Referee will be allocated to perform duty to cross check the sequence of asana provided by the Pair and its base value.
- xvi. Athletes will give a greeting gesture of "Namaste" (joining both the hands) depicting Indian culture, before starting performance.
- xvii. The 10 asanas to be performed and selected by athlete from the below categories:

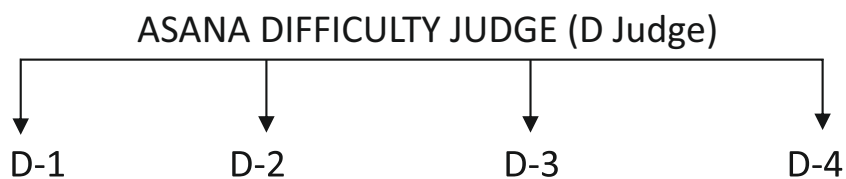
1) Leg Balance

8.1 Single leg balance Forwardbend(LBF)

- 8.2 Single leg balance Backwardbend(LBB)
- 2) Hand Balance
  - 8.3 Hand balance Forwardbend (HBF)
  - 8.4 Hand balance Backwardbend (HBB)
- 3) Back Bend
  - 8.5 Backbend Standing(BBS)
  - 8.6 Backbend Floor(BBF)
- 4) Forward Bend
  - 8.7 Forwardbend Standing(FBS)
  - 8.8 Forwardbend Floor(FBF)
- 5) Body Twisting
  - 8.9 Twisting body Balance(TBB)
  - 8.10 Twisting body Floor(TBF)

## 9. JUDGE AND JUDGING SYSTEM

### 9.1 ASANA DIFFICULTY JUDGE



#### Work of D Judge (Asana Difficulty Judge)

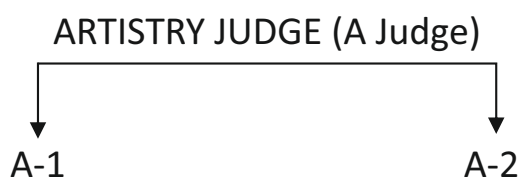
- i. To observe the perfection of Yogasana as mentioned in the point no.8 according to the rules and key points.
- ii. D Judge will provide marks to the asana out of 10 as per the micro marking system.
- iii. 10 marks for each asana \* 10 asanas = 100 marks
- iv. To deduct marks if the Yogasana is not fulfilling the listed criteria.
- v. To count that the number of Yogasanas performed do not exceed 10.
- vi. Highest and lowest marks will be deducted and only the mean of marks given by remaining 2 judges will be considered.

Posture/ Formation/ Asanas	P1			P2			Average Score of Player (SP) (Out of 10 marks))	Pyramidal Formation (PF)(Out of 10 marks)	Pair Score (GS) = (SP+PF)/2	Penalty for change of sequen ce	Penalty for not covering all categori es
	BV & Code	EP1	SP1	BV & Code	EP2	Sp2					
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											
TOTAL										Total Penalty	

Terminology:

BV= Base Value, EP1= Executive Value of Player 1, SP1= Score of Player 1 (BV\*EP1), P1= Player 1, SP= (SP1+SP2)/2, PF= Pyramidal/Structural formation, PS= Pair Score.

## 9.2 ARTISTRY JUDGE



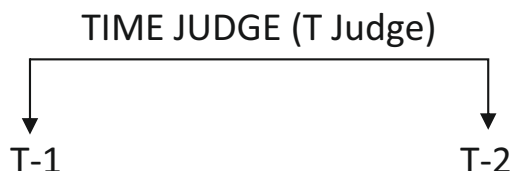
### WORK OF ARTISTRY and ASTHETIC JUDGE

- i. Artistry Judge (A Judge) has to check the parameters mentioned in point no. 2 to 6.
- ii. Following are the components of the Artistry and aesthetic judging which the judge A1 and A2 have to observe and deduct the marks accordingly.
- iii. Penalties will be deducted from total score given by 'A' Judge.

Sr.No.	Component	Total Marks	Deduction	Penalty
1	Costume	5	In multiple of 0.5/1.00	NA
2	Theme, Character & Expressions	10	In multiple of 0.5/1.00	NA
3	Rhythm & Music	10	In multiple of 0.5/1.00	NA
4	Use of Floor	5	In multiple of 0.5/1.00	1.00
5	Artistic Steps	10	In multiple of 0.5/1.00	1.00
TOTAL		40		Total Penalty



### 9.3 TIME JUDGE



- i. Average of two Time Judge (T Judge will be taken).
- ii. T Judge will work as per the criteria's mentioned in point no. 9.
- iii. Penalty will be deducted from total score given by 'T' Judge.

Whole performance Time (TW)			Asana Time (TA)				
Time in Seconds	Time in minutes	Score	Penalty		Sequence of Asana	Holding time of each asana	Marks for holding asana
					1		
					2		
					3		
					4		
					5		
					6		
					7		
					8		
					9		
					10		
TOTAL(TW)			Total Penalty		TOTAL(TA)		
TOTAL (TW+TA)							

### 10. ORDER OF PERFORMANCE SHEET: EXAMPLE

Players have to submit the performance sequence sheet before the performance. It should clearly mention the sequence of Asana and the sequence of the dance steps.

Example:

Sr. No.	FORMATION	CODE & BASE VALUE			
		P1		P2	
		Code	BV	Code	BV
1	Posture/ Formation 1				
2	Posture/ Formation 2				
3	Posture/ Formation 3				
4	Posture/ Formation 4				
5	Posture/ Formation 5				
6	Posture/ Formation 6				
7	Posture/ Formation 7				
8	Posture/ Formation 8				
9	Posture/ Formation 9				
10	Posture/ Formation 10				

## 11. SAMPLE SCORE SHEET OF D JUDGE

Posture/ Formation/ Asanas	P1			P2			Average Score of Player (SP) (Out of 10 marks))	Pyramidal Formation (PF) (Out of 10 marks)	Pair Score (GS) = (SP+PF)/2	Penalty	
	BV & Code	EP1	SP1	BV & Code	EP2	SP2					
1	0.6	8	4.8	0.6	8	4.8	4.8	7	5.9		
2	0.7	7	4.9	0.7	7	4.9	4.9	7.5	12.4		
3	0.8	7.5	6	0.8	7.5	6	6	8	7		
4	0.8	8	6.4	0.6	8	4.8	5.6	8	6.8		
5	0.9	8	7.2	0.9	8.5	7.65	7.425	7	7.2125		
6	0.8	8	6.4	0.8	8.5	6.8	6.6	8	14.6		
7	1.00	9	9	1.00	9	9	9	9	9		
8	0.9	8.5	7.65	0.9	8.5	7.65	7.65	9	8.325		
9	1.00	7	7	1.00	8	8	7.5	8	7.75		
10	0.8	7.5	6	0.8	8.5	6.8	6.4	8	7.2		
TOTAL									86.1875	Total Penalty	

### SCORE TALLY EXAMLE

Judge	D1	D2	D3	D4
Score	86.1875	85.55	87.10	86.1875
D Judge Score	$86.1875+86.1875 = 172.375/2$			
	86.1875- Penalty			
Total Score of D Judge	86.1875-0			
	86.1875			

## 12. SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Component	Base value	Execution Value	Penalty
1	Costume	5	1.5	NA
2	Theme, Character & Expression	10	7	NA
3	Rhythm & Music	10	7.5	NA
4	Use of Floor	5	4	1.00
5	Artistic Steps	10	7	1.00
TOTAL			27	2.00

### SCORE TALLY EXAMLE

#### A Judge

Judge	A1	A2
Score	27	27.6
A Judge Score	$27 + 27.6 = 54.6/2$	
	27.3- Penalty	
Total A Judge Score	27.3-2	
	25.3	

### 13. SAMPLE TIME JUDGE SCORE SHEET

Whole performance Time (TW)				Asana Time (TA)		
Time in Seconds	Time in minutes	Score	Penalty	Sequence of Asana	Holding time of each asana	Marks for holding asana
178	2.58	5	-	1	5	0.5
				2	6	0.5
				3	7	0.5
				4	5	0.5
				5	4	0.3
				6	3	0.2
				7	6	0.5
				8	7	0.5
				9	5	0.5
				10	5	0.5
TOTAL		5	-	TOTAL	4.5	
<i>TOTAL (TW+TA)</i>				9.5		

### SCORE TALLY EXAMPLE

T Judge

Judge	T1	T2
Score	9.5	9.6
T Judge Score	9.5 + 9.6 = 19.1/2	
	9.55- Penalty	
Total T Judge Score	9.55-0	
	9.55	

### 14. TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge
Score	86.1875	27	9.55
TOTAL SCORE	D Judge + A Judge + T Judge		
	86.1875 + 25.3 + 9.55		
	121.0375		

## **H4 - RHYTHMIC YOGASANA PAIR**

### **1. ABOUT THE COMPETITION**

- i. Rhythmic yogasana Pair involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Rhythmic Yogasana Pair events will be separate for Men and Women. (No mix pair is allowed).
- ii. Rhythmic Yogasana Pair has the following categories:
  - a. Rhythmic Yogasana Pair (Men/Women)
- iii. Rhythmic Yogasana Pair consist of two (2) athletes performing same asanas at a time just like a mirror image in a synchronized manner.
- iv. In Rhythmic Yogasana Pair the number of Yogasanas performed should be 10 as mentioned in point no. 9.
- v. Both the athlete/s will perform same asana in a synchronised manner like a mirror images.
- vi. Body touch to each other while performing is not allowed.
- vii. Body touch will lead to penalty and deduction of marks.
- viii. Yogasanas can be selected from the given chart at point no. 8.
- ix. Time duration for the presentation will be 150 to 180 seconds (2:30 to 3:00 minutes) for Rhythmic Yogasana Pair.
- x. Both Athlete/s will maintain each posture for 5 to 7 seconds during the performance.
- xi. The transition from one posture to the next posture should be Artistic and synchronized.
- xii. Athletes will give a greeting gesture of “Namaste” (joining both the hands) before starting performance.

### **2. COSTUME FOR RHYTHMIC YOGASANA**

- i. The costume that the players use must be of a non-transparent material.
- ii. The neckline of the costume should be around the neck and should not have any cuts.
- iii. Costume may be according to the theme, tasteful and decorous.
- iv. Costume for both athletes in pair event should be same or same pattern or same theme decorous.
- v. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.

- vi. It is allowed to wear long tights over or under the leotards or full length one-piece dresses.
- vii. The hair style must be neat and clean.
- viii. The make-up used should not hide the identity of the player.

Total marks for Costume is 2 Marks.

Deduction by 'A' Judge in multiple of 0.5/1.00 marks for not fulfilling of criteria by 'A' Judge.

### **3. THEME, CHARACTER & EXPRESSION**

- i. It is important to have a theme in the routine.
- ii. While performing the player must present a theme that matches with the song/ music.
- iii. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
- iv. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
- v. Yogasanas should not only be series without connection to the character, theme & Expression.
- vi. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
- vii. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
- viii. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
- ix. Supple movements should convey the character.
- x. Exact response to the music with facial expressions.
- xi. The performance of athletes should be graceful.
- xii. No props are allowed. Use of any type of props will lead to disqualification of athlete.

Total marks allotted for Theme, Character & Expression is 5 marks. Deduction by 'A' Judge:

- i. If theme is not matching song then 1 to 2 marks will be deducted in multiple of 0.50/1.00 marks.
- ii. Each time Character is lost then 0.5 marks will be deducted each time.
- iii. For losing character more than three times will lead to deduction of maximum up to 2 marks.

- iv. Deductions in multiple of 0.5 marks for missing the appropriate participation of any body segment/expression in the entire routine with maximum of 2 marks deduction.

#### **4. RHYTHM & MUSIC**

- i. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.

For Example: -

- When movements are visibly emphasized before or after the accents
  - When a clear accent in the music is “passed through” and not emphasized by the movement
  - When movements are unintentionally after the musical phrase
  - When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
- ii. An indicative sound signal may be given before start of music
- iii. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song, etc. is not allowed. The music should be decent.
- iv. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
- v. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
- a. Name of the players
  - b. Chest no:
  - c. District /State / country.
  - d. Category : Artistic Yogasana Single/Artistic Yogasana Pair/  
Artistic Yogasan Group/ Rhythmic Pair
- vi. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
- vii. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.

Total marks allotted for Rhythm & Music is 10 marks. Deduction by ‘A’ Judge:

- i. If the rhythm is missed once then deduction of 1 marks.
- ii. If the rhythm is missed more than one time then deduction of 2 to 3 marks.

- iii. If the rhythm is missed more than 5 times then the deduction of maximum of 8 marks.
- iv. Deduction of 1 to 2 marks for violating the above points 4.iii to 4.vi.

## **5. SYNCHRONIZATION**

- i. Synchronization for pair is the ability to execute all the movement as a unit.
- ii. Competitors have to perform all identical Yogasanas in pair.
- iii. There should be perfect synchronization and harmony between the athletes performing in pair.
- iv. Athletes are not allowed to communicate with each other during the routine.
- v. Body touch with each other during the routine is not allowed. Penalty will be levied for each time body touch with co-athlete in the pair performance.

Total Marks allotted for Synchronization is 8 marks.

Deduction by 'A' Judge:

- i. If the synchronization is missed once then deduction of 1 marks.
- ii. If the synchronization is missed more than one time then deduction of 2 to 3 marks.
- iii. If the synchronization is missed more than 5 times then the deduction of maximum of 8 marks.

Penalty by 'A' Judge:

- i. Penalty of 1 mark will be levied for each time body touch with co-athlete.

## **6. USE OF FLOOR**

- i. The official floor area for Artistic Yogasana Single = 10\*10 m (exterior of the line) is compulsory.
- ii. Athletes should use maximum floor area allotted while executing the routine.
- iii. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athlete in pair will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.

Total marks allotted for Use of Floor is 5 marks. Deduction by 'A' Judge:

- I. If the athlete/s is not using the whole floor area then the deduction will be in multiple of 1 marks with maximum of 3 marks deduction.



Penalty:

- I. 1.00 marks will be penalised for touching or crossing or trespassing the boundary line by either one athlete or both the athlete in a pair 02.each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

## **7. ARTISTIC STEPS**

- i. Artistic steps are mandatory in the routine.
- ii. Artistic steps should be continuous and connected with smooth transitions.
- iii. Players can use any classical, folk or traditional steps.
- iv. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic elements.  
Eg: flips, summersaults, air jumps, etc.
- v. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll (maximum of each 2 can be used).
- vi. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.
- vii. The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
- viii. Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.

Total marks allotted for Artistic steps is 10 marks. Deduction by 'A' Judge:

- i. For each lack of flow in the steps/no confidence in the movement/ lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks in multiple of 1 marks.
- ii. Deduction of marks for each invalid artistic step.

## **8. TIME**

- I. The time limit for Rhythmic Yogasana Pair is 03:00 min (180 seconds).
- ii. An informative bell or ring at 2:30 min (150 seconds) will be provided.
- iii. The routine must finish in sync with the music getting over.
- iv. Time starts with music start and with music / closing gesture.

- v. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)

$TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$

- vi. 02:30 minutes (150 seconds) is the qualifying time for the performance.
- vii. If athletes completes his/her performance before 150 seconds then zero (0) marks will be allotted.  
If the athletes completes his/her performance in between 150 to 180 seconds, then the athlete will get 5 marks.
- viii. After completing of 180 seconds (03.00 minutes), if the athletes continues his/her routine then penalty of -0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
- ix. Athletes has to hold every asana for 5 to 7 seconds.
- x. If athletes hold each asana for 5 to 7 seconds then for each asana, he will get 0.5 marks. i.e  $0.5 * 10 \text{ asanas} = 05 \text{ marks}$ .
- xi. If asana is held less than 5 seconds then the marks will be as follows:

Holding Time of Asana	Marks
5 to 7 Seconds	0.5
4 seconds	0.3
3 seconds	0.2
2 seconds	0.1
1 second	0.0

- xii. If athletes start their routine before the music starts then penalty of -0.2 marks for each additional second with maximum of 2 marks will be levied.
- xiii. If the music ends and athletes continues their routine then penalty of -0.2 marks with each additional seconds with maximum of 2 marks will be levied.

## 9. ASANA DIFFICULTY CHART

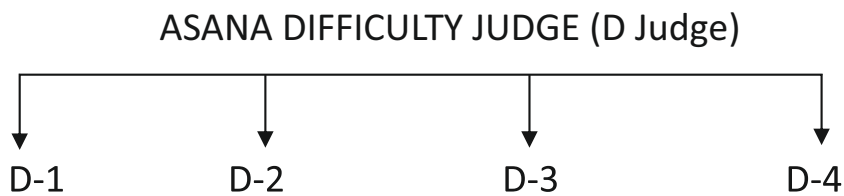
- i. Athletes may choose any Yogasanas form the given chart according their capacity but the combination of Yogasanas in the total routine must consist following categories.
  - 1) Leg Balance -2
  - 2) Hand Balance -2
  - 3) Back Bend -2
  - 4) Forward Bend -2
  - 5) Body Twisting -2
- ii. Athletes cannot exceed the number limit of Yogasanas which is in total 10.

- iii. Athletes can sequence the asanas from the given tables from below asana chart mentioned at point no. 8.1 to 8.10, choosing one each from each tables of different categories. If the athletes not performing any one category then 5 marks will be penalised for each missing category, 10 marks penalty for missing two categories and 15 marks penalty for missing three categories. Missing more than three category will lead to disqualification.
- iv. It is compulsory to perform asanas from given asana chart.
- v. In rhythmic performance, both the athletes has to perform same asanas with same side or same leg or same hand. For not performing same sided asana, 1 mark will penalised for each time.
- vi. Athletes will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
- vii. Athletes cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
- viii. If athletes changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
- ix. If athletes performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks.
- x. One special Referee will be allocated to perform duty to cross check the sequence of asana provided by the athletes and its base value.
- xi. Sample Performance sheet to be submitted by the athlete is given in the same document at point no. 11.
- xii. The 10 asanas to be performed and selected by athlete from the below categories:
  - 1) Leg Balance
    - 9.1 Single Leg balance Forwardbend(LBF)
    - 9.2 Single Leg balance Backwardbend(LBB)
  - 2) Hand Balance
    - 9.3 Hand balance Forwardbend(HBF)
    - 9.4 Hand balance Backwardbend(HBB)
  - 3) Back Bend
    - 9.5 Backbend Standing(BBS)
    - 9.6 Backbend Floor(BBF)

- 4) Forward Bend
  - 9.7 Forwardbend Standing(FBS)
  - 9.8 Forwardbend Floor(FBF)
- 5) Body Twisting
  - 9.9 Twisting body Balance(TBB)
  - 9.10 Twisting body Floor(TBF)

## 10. JUDGE AND JUDGING SYSTEM

### 10.1 ASANA DIFFICULTY JUDGE

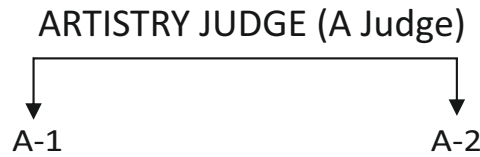


#### Work of D Judge (Asana Difficulty Judge)

- i. To observe the perfection of Yogasana as mentioned in the point no. 9 according to the rules and key judging points.
- ii. D Judge will provide marks to the asana out of 10 as per the micro marking system.
- iii. 10 marks for each asana \* 10 asanas = 100 marks
- iv. D Judge will deduct marks if the Yogasana is not fulfilling the listed criteria.
- v. To count that the number of Yogasanas performed do not exceed 10.
- vi. Highest and lowest marks will be deducted and only the mean of marks given by remaining 2 judges will be considered.
- vii. Penalties will be deducted from total marks given by D Judge.

Code	Base Value of the asana	Execution Value (Out of 10 marks) for each Athlete in a pair		Average Execution value of Athlete 1 & Athlete 2	Score (Base Value * Execution Value)	Penalty for Change of Sequence	Penalty for not covering all Categories
		Athlete 1	Athlete 2				
TOTAL SCORE						Total Penalty	

## 10.2 ARTISTRY JUDGE



### WORK OF ARTISTRY and ASTHETIC JUDGE

- i. Artistry Judge (A Judge) has to check the parameters mentioned in point no. 2 to 8.
- ii. Following are the components of the Artistry and aesthetic judging which the judge A1 and A2 have to observe and deduct the marks accordingly.
- iii. Penalties will be deducted from total score given by A Judge.

Sr. NO.	Component	Total Marks	Deduction	Penalty
1	Costume	2	In multiple of 0.5/1.00	NA
2	Theme, Character & Expression	5	In multiple of 0.5/1.00	NA
3	Rhythm & Music	10	In multiple of 0.5/1.00	NA
4	Synchronization	8	In multiple of 0.5/1.00	1.00
5	Use of Floor	5	In multiple of 0.5/1.00	1.00
6	Artistic Steps	10	In multiple of 0.5/1.00	1.00
TOTAL		40		Total Penalty

## 10.3 TIME JUDGE



- i. Average of two Time Judge (T Judge will be taken).
- ii. T Judge will work as per the criteria's mentioned in point no. 9.
- iii. Penalty will be deducted from total score of athlete.
- iv. Penalties will be deducted from total score given by T Judge.

Whole performance Time (TW)				Asana Time (TA)		
Time in Seconds	Time in minutes	Score	Penalty	Sequence of Asana	Holding time of each asana	Marks for holding asana
				1		
				2		
				3		
				4		
				5		
				6		
				7		
				8		
				9		
				10		
TOTAL (TW)			Total Penalty	TOTAL (TA)		
TOTAL (TW+TA)						

## 11. ATHLETE/S ORDER OF PERFORMANCE SHEET: EXAMPLE

Players have to submit the performance sequence sheet before the performance. It should clearly mention the sequence of Asana and the sequence of the dance steps.

Example:

YOGASANA SEQUENCE	CODE	BASE VALUE
Yogasana -1 (Back Bend)	BBS – D1	0.9
Yogasana -2 (Back Bend)	BBF – C2	0.8
Yogasana -3 (Forward Bend)	FBS- A2	0.5
Yogasana -4 (Forward Bend)	FBF – B3	0.6
Yogasana - 5 (Hand Balance )	HBF – E3	1.00
Yogasana – 6 (Hand Balance)	HBB – E5	1.00
Yogasana -7 (Body Twist)	TBF – E1	1.00
Yogasana - 8 (Body Twist)	TBB – E3	1.00
Yogasana - 9 ( Leg Balance )	LBF- A1	0.5
Yogasana – 10 (Leg Balance)	LBB- C2	0.8

## 12. SAMPLE SCORE SHEET OF D JUDGE

Code	Base Value	Execution Value (Out of 10 marks) of Athlete 1	Execution Value (Out of 10 marks) of Athlete 2	Average Execution value of Athlete 1 & 2	Score (Base Value* Average Execution Value)	Penalty	
BBS-D1	0.9	7	8	7.5	6.75		
BBF-C2	0.8	8	8	8	6.4		
FBS-A2	0.5	7.5	7.5	7.5	3.75		
FBF-B3	0.6	8	7	7.5	4.5		
HBF-E3	1.00	6.5	6.5	6.5	6.5	2	
HBB-E5	1.00	5.5	5.5	5.5	5.5		
TBF-E1	1.00	6.5	6.5	6.5	6.5		
TBB-E1	1.00	7	8	7.5	7.5		
LBF-A1	0.5	7.5	7.5	7.5	3.75		
LBB-C2	0.8	9	8	8.5	6.8		
TOTAL SCORE					57.95	Total Penalty	2

## SCORE TALLY EXAMLE

### D Judge

Judge	D1	D2	D3	D4
Score	56	55.5	57.95	56.6
D Judge Score	$56+56.6 = 112.6/2$			
	56.3- Penalty			
Total Score of D Judge	56.3-2			
	54.3			

## 13. SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Component	Base value	Execution Value	Penalty
1	Costume	2	1.5	NA
2	Theme, Character & Expression	5	3	NA
3	Rhythm & Music	10	6	NA
4	Synchronization	8	6.5	1.00
5	Use of Floor	5	4	1.00
6	Artistic Steps	10	7	1.00
TOTAL			28	Total Penalty 3.00

## SCORE TALLY EXAMPLE

### A Judge

Judge	A1	A2
Score	27	27.6
A Judge Score	$27 + 27.6 = 54.6/2$	
	27.3- Penalty	
Total A Judge Score	27.3-3	
	24.3	



## 14. SAMPLE TIME JUDGE SCORE SHEET

Whole performance Time (TW)				Asana Time (TA)		
Time in Seconds	Time in minutes	Score	Penalty	Sequence of Asana	Holding time of each asana	Marks for holding asana
178	2.58	5	-	1	5	0.5
				2	6	0.5
				3	7	0.5
				4	5	0.5
				5	4	0.3
				6	3	0.2
				7	6	0.5
				8	7	0.5
				9	5	0.5
				10	5	0.5
TOTAL		5	-	TOTAL	4.5	
TOTAL (TW+TA)				9.5		

## SCORE TALLY EXAMPLE

T Judge

Judge	T1	T2
Score	9.5	9.6
T Judge Score	$9.5 + 9.6 = 19.1/2$	
	9.55- Penalty	
Total T Judge Score	9.55-0	
	9.55	

## 15. TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge
Score	54.3	24.3	9.55
TOTAL SCORE	D Judge + A Judge + T Judge		
	$54.3 + 24.3 + 9.55$		
	88.15		

## **H5 - ARTISTIC YOGASANA GROUP**

### **1. ABOUT THE COMPETITION**

- i. Artistic yogasana involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Artistic Yogasana events will be separate for Men and Women. (No mix pair is allowed).
- ii. Artistic Yogasana Group event consist of five (5) athletes.
- iii. Artistic Yogasana Group is the ability to execute all the movement as a unit.
- iv. In Artistic yogasana Group the number of Yogasanas/formations performed should be 10.
- v. Among total 10 postures/formations, group has to perform 5 formations of rhythmic yogasana in nature means 5 same asanas should be performed by the group of 5 athletes.
- vi. Remaining 5 postures/formations can be performed in the form of pyramidal or any other formation with the help of asanas provided at point no. 8.
- vii. Yogasanas/formations of postures can be selected from the given chart.
- viii. Pyramidal formation or postures/ asanas one above the other is allowed upto 2 stories(layer) i.e one above the other.
- ix. Time duration for the presentation will be 210 to 240 seconds for Artistic Yogasana Group.
- x. The Athlete/s will maintain each posture/ formation for 5 to 7 seconds during the performance.
- xi. The transition from one posture to the next posture should be Artistic and synchronized with music.
- xii. Athletes will give a greeting gesture of “Namaste” (joining both the hands before starting performance).

### **2. COSTUME FOR ARTISTIC YOGASANA**

- i. The costume that the players use must be of a non-transparent material.
- ii. The neckline of the costume should be around the neck and should not have any cuts.
- iii. Costume may be according to the theme, tasteful and decorous.
- iv. Costume for all 5 athletes in group event can be in different colours but with same theme decorous.
- v. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.

- vi. It is allowed to wear long tights over or under the leotards or full length one-piece dresses.
- vii. The hair style must be neat and clean.
- viii. The make-up used should not hide the identity of the player.

Total marks for Costume is 5 Marks.

Deduction by 'A' Judge in multiple of 0.5/1.00 marks for not fulfilling of criteria by 'A' Judge.

### **3. THEME, CHARACTER & EXPRESSION**

- i. It is important to have a theme in the routine.
- ii. While performing the player must present a theme that matches with the song/music.
- iii. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
- iv. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
- v. Yogasanas should not only be series without connection to the character, theme & Expression.
- vi. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
- vii. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
- viii. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
- ix. Supple movements should convey the character.
- x. Exact response to the music with facial expressions.
- xi. The performance of athletes should be graceful.
- xii. No props are allowed. Use of any type of props will lead to disqualification of athlete.

Total marks allotted for Theme, Character & Expression is 10 marks. Deduction by 'A' Judge:

- i. If theme is not matching music/song then 1 to 2 marks will be deducted in multiple of 0.50/1.00 marks.
- ii. Deduction of 1 mark each time for losing character.
- iii. For losing character more than three times will lead to deduction of maximum up to 4 marks.

Deductions in multiple of 1 marks for missing the appropriate participation of anybody segment/expression in the entire routine with maximum of 4 marks deduction.

#### **4. RHYTHM & MUSIC**

i. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.

For Example: -

- When movements are visibly emphasized before or after the accents
  - When a clear accent in the music is “passed through” and not emphasized by the movement
  - When movements are unintentionally after the musical phrase
  - When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
- ii. An indicative sound signal may be given before start of music
- iii. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song etc. is not allowed. The music should be decent.
- iv. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
- v. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
- a. Name of the players
  - b. Chest no:
  - c. District /State / country.
  - d. Category : Artistic Yogasana Single/Artistic Yogasana Pair/ Artistic Yogasan Group/ Rhythmic Pair
- vi. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
- vii. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.

Total marks allotted for Rhythm & Music is 10 marks. Deduction by ‘A’ Judge:

- i. If the rhythm is missed once then deduction of 1 marks.
- ii. If the rhythm is missed more than one time then deduction of 2 to 3 marks.

- iii. If the rhythm is missed more than 5 times then the deduction of maximum of 8 marks.

Deduction of 1 to 2 marks for violating the above points 4.iii to 4.vi.

## **5. USE OF FLOOR**

- i. The official floor area for Artistic Yogasana Single = 12\*12 m (exterior of the line) is compulsory.
- ii. Group should use maximum floor area allotted while executing the routine.
- iii. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or more athletes in group will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.

Total marks allotted for Use of Floor is 5 marks. Deduction by 'A' Judge:

- i. If the group is not using the maximum floor area then the deduction will be in multiple of 1 marks with maximum of 3 marks deduction.

Penalty:

- i. 1.00 marks will be penalised for touching or crossing or trespassing the boundary line by either one or more athlete in a group event for each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

## **6. ARTISTIC STEPS**

- i. Artistic steps are mandatory in the routine.
- ii. Artistic Yogasana Group is the ability to execute all the movement as a unit.
- iii. Artistic steps should be continuous and connected with smooth transitions.
- iv. Players can use any classical, folk or traditional steps.
- v. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic elements used by one or more athletes.  
Eg: flips, summersaults, air jumps, etc.
- vi. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll (maximum of each 2 can be used).

- vii. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.
- viii. The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.

Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.

Total marks allotted for Artistic steps is 10 marks. Deduction by 'A' Judge:

- i. For each lack of flow in the steps/no confidence in the movement/ lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks in multiple of 1 marks.
- ii. Deduction of marks for each invalid artistic step.

## **7. TIME**

- i. The time limit for Artistic Yogasana Single is 04:00 min (240 seconds).
- ii. An informative bell or ring at 03:30 min (210 seconds) will be provided.
- iii. The routine must finish in sync with the music getting over.
- iv. Time starts with music start and with music / closing gesture.
- v. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)  

$$TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$$
- vi. 3:30 minutes (210 seconds) is the qualifying time for the performance.
- vii. If athlete completes his/her performance before 210 seconds then zero (0) marks will be allotted.
- viii. If the athlete completes his/her performance in between 210 to 240 seconds, then the athlete will get 5 marks.
- ix. After completing of 240 seconds (04:00 minutes), if the athletes continues his/her routine then penalty of -0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
- x. Athlete has to hold every asana for 5 to 7 seconds.

- xi. If athletes hold each asana for 5 to 7 seconds then for each asana, he will get 0.5 marks. i.e  $0.5 \times 10$  asanas = 05 marks.
- xii. If asana is held less than 5 seconds then the marks will be as follows:

Holding Time of Asana	Marks
5 to 7 Seconds	0.5
4 seconds	0.3
3 seconds	0.2
2 seconds	0.1
1 second	0.0

- xiii. If athlete start their routine before the music starts then penalty of -0.2 marks for each additional second with maximum of 2 marks will be levied. If the music ends and athlete continues their routine then penalty of -0.2 marks with each additional seconds with maximum of 2 marks will be levied.

## 8. ASANA DIFFICULTY CHART

- i. Group cannot exceed the number limit of Yogasanas/posture/formations which is in total 10.
- ii. Group has to compulsorily choose 5 asana of rhythmic yogasana nature i.e same asana from the given asana chart according to their capacity but the combination of Yogasanas in the total routine must consist following categories.
  - 1) Leg Balance
  - 2) Hand Balance
  - 3) Back Bend
  - 4) Forward Bend
  - 5) Body Twisting
- iii. In rhythmic type formations, one from each category should be covered i.e leg balance, hand balance, back bend, forward bend, body twisting. If the athletes not performing any one category then 5 marks will be penalised for each missing category, 10 marks penalty for missing two categories and 15 marks penalty for missing three categories. Missing more than three category will lead to disqualification.
- iv. The declaration of disqualification of group will be announced after completion of performance.
- v. Athletes can sequence the asanas from the given tables from below asana chart mentioned at point no. 8.1 to 8.10, choosing one each from each table of different categories.

- vi. One or more athletes can choose one or more asana from the given asana chart for the pyramidal or any other formation of remaining 5 formations/postures.
- vii. The athlete can also use base posture for the formation of pyramidal or any formation. Value of base posture will be same as the asana combination along with it (but in a storied/layered formation). Base posture can be other than asana provided in the syllabus only for pyramidal formation.
- viii. For the pyramidal formation, the base value of asana will be same for all athletes in the structure. And the base value will be counted which is highest for any asana in the pyramidal formation.

Example: If one athlete is performing LBF-E1 on the top of FBF-B1 then the highest value among them will be considered for both the athletes. LBF-E1 base value is 1.00 and FBF-B1 base value is 0.6, then the base value of the pyramidal formation/structure will be 1.00 for both the athletes, as it is highest. The same mechanism will be applicable for 2 or more athletes performing pyramidal formation.

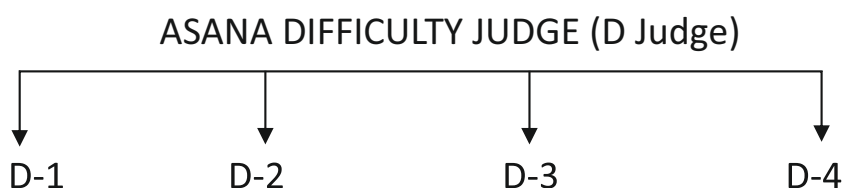
- xiv. If one or more athletes are lifted by another one or more athletes or one or more athletes are base of one or more athletes then one or more athletes will be getting same Base Value. In such case, if one or more athletes are just touching the pyramidal structure then that athletes will not getting the same Base Value of pyramid, rather they will be getting Base Value of their asana performed.
- xv. Athletes has to select asanas from the given asana charts only. But the base posture in the pyramidal formation can be other than asanas provided in charts.
- xvi. Group will have to write the sequence and the Yogasana base value on the 'Order of Performance sheet' to be submitted to judge's panel.
- xvii. Group cannot change the sequence of asana provided in 'Athletes Performance Sheet' on the spot on the stage while performance.
- xviii. If Group changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty and more than that it will lead to disqualification.
- xix. If Group performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks.
- xx. One special Referee will be allocated to perform duty to cross check the sequence of asana provided by the Group and its base value.



- xxi. Athletes will give a greeting gesture of “Namaste” (joining both the hands) depicting Indian culture, before starting performance.
- xxii. The 10 asanas to be performed and selected by athlete from the below categories:
  - 1) Leg Balance
    - 8.1 Single leg balance Forwardbend (LBF)
    - 8.2 Single leg balance Backwardbend (LBB)
  - 2) Hand Balance
    - 8.3 Hand balance Forwardbend (HBF)
    - 8.4 Hand balance Backwardbend (HBB)
  - 3) Back Bend
    - 8.5 Backbend Standing(BBS)
    - 8.6 Backbend Floor(BBF)
  - 4) Forward Bend
    - 8.7 Forwardbend Standing(FBS)
    - 8.8 Forwardbend Floor(FBF)
  - 5) Body Twisting
    - 8.9 Twisting body Balance(TBB)
    - 8.10 Twisting body Floor(TBF)

## 9. JUDGE AND JUDGING SYSTEM

### 9.1 ASANA DIFFICULTY JUDGE



#### Work of D Judge (Asana Difficulty Judge)

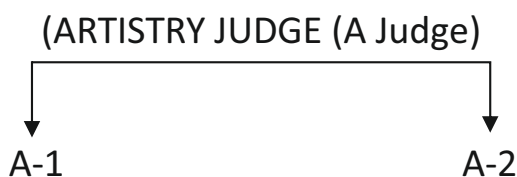
- i. To observe the perfection of Yogasana as mentioned in the point no. 8 according to the rules and key points.
- ii. D Judge will provide marks to the asana out of 10 as per the micro marking system.
- iii. 10 marks for each asana \* 10 asana = 100 marks
- iv. To deduct marks if the Yogasana is not fulfilling the listed criteria.
- v. To count that the number of Yogasanas performed do not exceed 10.
- vi. Highest and lowest marks will be deducted and only the mean of marks given by remaining 2 judges will be considered.

Posture/ Formation/ Asanas	P 1			P 2			P3			P4			P5			Average Score of Player (SP) (Out of 10 marks))	Pyramidal Formation (PF)(Out of 10 marks)	Group Score (GS) = (SP+PF)/2	
	BV & C o d e	E P 1	S P 1	BV & C o d e	E P 2	S P 2	BV & C o d e	E P 3	S P 3	BV & C o d e	E P 4	S P 4	BV & C o d e	E P 5	S P 5				
1			A			A			A			A			A				
2			U			U			U			U			U				
3			T			T			T			T			T				
4			O			O			O			O			O				
5			F			F			F			F			F				
6			I			I			I			I			I				
7			L			L			L			L			L				
8			L			L			L			L			L				
9																			
10																			
T O T A L																			
						Penalty for Change of Sequence						Penalty for Categories							
Marks																			

### Terminology:

BV= Base Value, EP1= Executive Value of Player 1, SP1= Score of Player 1 (BV\*EP1), P1= Player 1, SP= (SP1+SP2+SP3+SP4+SP5)/5, PF= Pyramidal/Structural/Rhythmic formation, GS= Group Score.

## 9.2 ARTISTRY JUDGE



### WORK OF ARTISTRY and ASTHETIC JUDGE

- i. Artistry Judge (A Judge) has to check the parameters mentioned in point no. 2 to 6.
- ii. Following are the components of the Artistry and aesthetic judging which the judge A1 and A2 have to observe and deduct the marks accordingly.
- iii. Penalties will be deducted from total score given by 'A' Judge.

Sr. No.	Component	Total Marks	Deduction	Penalty
1	Costume	5	In multiple of 0.5/1.00	NA
2	Theme, Character & Expressions	10	In multiple of 0.5/1.00	NA
3	Rhythm & Music	10	In multiple of 0.5/1.00	NA
4	Use of Floor	5	In multiple of 0.5/1.00	1.00
5	Artistic Steps	10	In multiple of 0.5/1.00	1.00
TOTAL		40		Total Penalty

### 9.3 TIME JUDGE



- i. Average of two Time Judge (T Judge will be taken).
- ii. T Judge will work as per the criteria's mentioned in point no. 9.
- iii. Penalty will be deducted from total score given by 'T' Judge.

Whole performance Time (TW)			Asana Time (TA)			
Time in Seconds	Time in Minutes	Score	Penalty	Sequence of Asana	Holding time of each Asana	Marks for holding Asana
				1		
				2		
				3		
				4		
				5		
				6		
				7		
				8		
				9		
				10		
TOTAL(TW)			Total Penalty	TOTAL(TA)		
TOTAL (TW+TA)						

## 10. ORDER OF PERFORMANCE SHEET: EXAMPLE

Players have to submit the performance sequence sheet before the performance. It should clearly mention the sequence of Asana and the sequence of the dance steps.

Example:

Sr. No.	FORMATION	CODE & BASE VALUE																		
		P1		P2		P3		P4		P5										
		Code	BV	Code	BV	Code	BV	Code	BV	Code	BV									
1	Posture/ Formation 1																			
2	Posture/ Formation 2																			
3	Posture/ Formation 3																			
4	Posture/ Formation 4																			
5	Posture/ Formation 5																			
6	Posture/ Formation 6																			
7	Posture/ Formation 7																			
8	Posture/ Formation 8																			
9	Posture/ Formation 9																			
10	Posture/ Formation 10																			

## 11. SAMPLE SCORE SHEET OF D JUDGE

Posture/ Formation/ Asanas	P1			P2			P3			P4			P5			Average Score of Player (SP) (Out of 10 marks))	Pyramidal Formation (PF)(Out of 10 marks)	Group Score (GS) = (SP+PF)/2
	BV	EP	SP	BV	EP	SP	BV	EP	SP	BV	EP	SP	BV	EP	SP			
1	0.6	8	4.8	0.6	8	4.8	0.6	8.5	5.1	0.6	9	5.4	0.6	8	4.8	4.98	7	5.99
2	0.7	7	4.9	0.7	7	4.9	1.0	8	8	1.0	9	9	1.0	8	8	6.96	7.5	7.23
3	0.8	7.5	6	0.8	7.5	6	0.8	7.5	6	0.8	8.5	6.8	0.8	8	6.4	6.24	8	7.12
4	0.8	8	6.4	0.6	8	4.8	0.8	8	6.4	0.8	8.5	6.8	0.9	9	8.1	6.5	8	7.25
5	0.9	8	7.2	0.9	8.5	7.6	0.9	8	7.2	0.9	9	8.1	0.9	8	7.2	7.47	7	7.235
6	0.8	8	6.4	0.8	8.5	6.8	1.0	8	8	0.8	9	7.2	0.8	8	6.4	6.96	8	7.48
7	1.0	9	9	1.0	9	9	1.0	9	9	1.0	9	9	1.0	8	8	8.8	9	8.9
8	0.9	8.5	7.6	0.9	8.5	7.6	1.0	8	8	1.0	8.5	8.5	1.0	9	9	8.16	9	8.58
9	1.0	7	7	1.0	8	8	1.0	8.5	8.5	1.0	8.5	8.5	1.0	8	8	8	8	8
10	0.8	7.5	6	0.8	8.5	6.8	0.6	8.5	5.1	0.9	9	8.1	1.0	8	8	6.8	8	7.4
TOTAL																		75.185

	Penalty for Change of Sequence	Penalty for Categories
Marks		

## CORE TALLY EXAMLE

### D Judge

Judge	D1	D2	D3	D4
Score	75.185	75	75.185	76.5
D Judge Score	$75.185+75.185 = 150.37/2$			
	75.185- Penalty			
Total Score of D Judge	75.185-0			
	75.185			

## 12. SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Component	Base value	Execution Value	Penalty
1	Costume	5	1.5	NA
2	Theme, Character & Expression	10	7	NA
3	Rhythm & Music	10	7.5	NA
4	Use of Floor	5	4	1.00
5	Artistic Steps	10	7	1.00
TOTAL			27	2.00

## SCORE TALLY EXAMPLE

### A Judge

Judge	A1	A2
Score	27	27.6
A Judge Score	$27 + 27.6 = 54.6/2$	
	27.3- Penalty	
Total A Judge Score	27.3-2	
	25.3	

### 13. SAMPLE TIME JUDGE SCORE SHEET

Whole performance Time (TW)				Asana Time (TA)		
Time in Seconds	Time in minutes	Score	Penalty	Sequence of Asana	Holding time of each asana	Marks for holding asana
195	3.15	5	-	1	5	0.5
				2	6	0.5
				3	7	0.5
				4	5	0.5
				5	4	0.3
				6	3	0.2
				7	6	0.5
				8	7	0.5
				9	5	0.5
				10	5	0.5
TOTAL		5	-	TOTAL	4.5	
TOTAL (TW+TA)				9.5		

### SCORE TALLY EXAMLE

T Judge

Judge	T1	T2
Score	9.5	9.6
T Judge Score	$9.5 + 9.6 = 19.1/2$	
	9.55- Penalty	
Total T Judge Score	9.55-0	
	9.55	


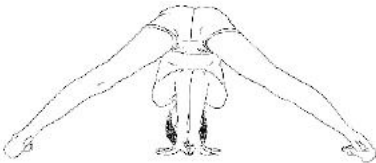

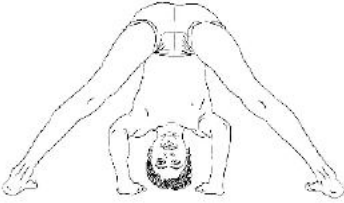
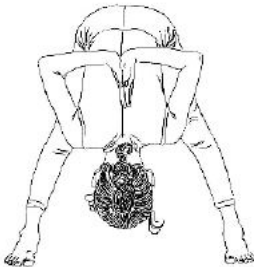
### 14. TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge
Score	75.185	25.3	9.55
TOTAL SCORE	D Judge + A Judge + T Judge		
	$75.185 + 25.3 + 9.55$		
	110.035		

## **I) Key Judging Points –**






It is very important for judges to know what exactly is to be seen in the final posture of Yogasana performed by the player. Athletes also should understand clearly that what exactly is seen by the judges so that they can prepare well for the performance. Key Judging Points helps them to understand the perfection of Yogasana. Key Judging Points of all the 250 Yogasanas prescribed in the Yogasana difficulty level Charts are explained. Players, Coaches and judges are expected to understand these points carefully.

## Key Judging Points FORWARD BEND STANDING





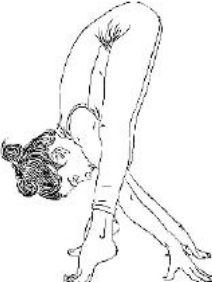
<p>FBS-A1, Marks-0.6</p> <p>Uttanasana - II</p>		<ul style="list-style-type: none"> <li>• Athlete must be in forward bend</li> <li>• Both legs must be joint</li> <li>• Knees straight</li> <li>• Spine straight</li> <li>• Firm grip on both legs with both hands</li> <li>• Stomach, chest and Forehead touching to legs.</li> </ul>
<p>FBS-A2, Marks-0.6</p> <p>Malayasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete forward bend</li> <li>• Foot firmly placed on ground and parallel to each other</li> <li>• Crown of head touching to ground</li> <li>• Backbone straight</li> <li>• Knees straight</li> <li>• Hands should be placed on ground in front of face</li> <li>• Wrist and elbows joint</li> <li>• Both legs and head should be in one line.</li> </ul>
<p>FBS-A3, Marks-0.6</p> <p>Parshvottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete forward bend</li> <li>• Foot should be placed firmly on ground in one line and in one direction</li> <li>• Knees straight</li> <li>• Stomach, Chest and Forehead touching to the front leg</li> <li>• Firm grip on front leg with same hand</li> <li>• Opposite hand should be parallel to ground and in contact with leg.</li> <li>• Hand in Dnyana mudra (chin mudra)</li> </ul>
<p>FBS-A4, Marks-0.6</p> <p>Prasarit Padottanasana-1</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete forward bend</li> <li>• Knees straight</li> <li>• Foot parallel to each other</li> <li>• Backbone straight</li> <li>• Hands in Namaskara mudra on the back</li> <li>• Face facing forward</li> </ul>
<p>FBS-A5, Marks-0.6</p> <p>Prasarit Padottanasana-2</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete forward bend</li> <li>• Crown of head touching to ground</li> <li>• Foot, hands, crown of head should be in one line</li> <li>• Foot should be parallel to each other</li> <li>• Knees straight</li> <li>• Shoulder distance in both elbows and in hands.</li> </ul>








## Key Judging Points FORWARD BEND STANDING

<p>FBS-B1, Marks-0.7</p> <p>Padapasha-Parshvottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete forward bend</li> <li>• Foot must be firmly placed on ground in one line and in one direction</li> <li>• Knees straight</li> <li>• Stomach, chest and forehead touching to front leg</li> <li>• Firm grip with both hand</li> <li>• Elbows straight</li> </ul>
<p>FBS-B2, Marks-0.7</p> <p>Prasarit-pash padottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete forward bend</li> <li>• Knees straight</li> <li>• Leg in between forearm and biceps</li> <li>• Fingers touching to ears</li> <li>• Thumb on chin</li> <li>• Hands parallel to ground</li> <li>• Face facing forward</li> </ul>
<p>FBS-B3, Marks-0.7</p> <p>Put-Pada-Shwanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance</li> <li>• One leg folded should be gripped with opposite hand</li> <li>• Knee in contact with extended leg</li> <li>• Hand placed firmly on ground</li> <li>• Elbow straight</li> <li>• Waist, chest and hand in one line</li> <li>• Hand in contact with ear</li> <li>• Face facing towards toe</li> </ul>
<p>FBS-B4, Marks-0.7</p> <p>Prapada-Uttana-Prushthasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance</li> <li>• Foot in one line</li> <li>• Any leg folded should be gripped with same hand</li> <li>• 90 – degree angle in knee</li> <li>• Elbow in contact with calf</li> <li>• Other hand parallel to ground in shoulder line, Other leg rest on toe</li> <li>• Whole body should be cross and straight (in plank position), Face facing forward</li> </ul>
<p>FBS-B5, Marks-0.7</p> <p>Padahastottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in forward bend</li> <li>• Foot firmly placed on ground</li> <li>• Firm grip on ankle</li> <li>• Legs in contact with side of armpits</li> <li>• Face facing forward</li> <li>• Shoulder, neck and head should project forward as much as possible</li> </ul>





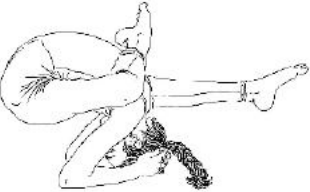
## Key Judging Points FORWARD BEND STANDING

<p>FBS-C1, Marks-0.8</p> <p>Adhomukh Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in forward bend</li> <li>• Knees straight</li> <li>• Hands in Namaskara sthihi</li> <li>• Legs in contact with back of shoulder</li> <li>• Back of thighs must be in contact with arm</li> <li>• Face facing forward</li> <li>• Elbows and wrist in one line</li> </ul>
<p>FBS-C2, Marks-0.8</p> <p>Skandha-Pada- Adhomukh- Shwanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in forward bend</li> <li>• One leg behind the shoulder is in line of shoulder blade</li> <li>• Other foot firmly placed on the ground</li> <li>• Athlete should do Jalandhar Bandha</li> <li>• Leg and hand straight</li> <li>• Should distance in hands</li> </ul>
<p>FBS-C3, Marks-0.8</p> <p>Paripurna- Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in forward bend</li> <li>• Hands interlock on the back</li> <li>• Heels touching each-other</li> <li>• 45-degree angle in toes</li> <li>• Hip muscles should be stretched upwards as much as possible</li> </ul>
<p>FBS-C4, Marks-0.8</p> <p>Suptakonasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in shoulder balance.</li> <li>• Split as much as possible</li> <li>• Backbone straight</li> <li>• Athlete should do Jalandhar Bandha</li> <li>• Heels should be gripped with hands</li> <li>• Toes pointed</li> </ul>
<p>FBS-C5, Marks-0.8</p> <p>Samatvasana</p>		<ul style="list-style-type: none"> <li>• Athlete should balance on toes</li> <li>• Knees straight</li> <li>• Only finger tips touching to ground</li> <li>• Hip muscle should be stretched upward</li> <li>• Backbone straight</li> <li>• Knees straight</li> <li>• Elbow straight</li> </ul>

**Key Judging Points**  
**FORWARD BEND STANDING**






<p>FBS-D1, Marks-0.9</p> <p>Kardalikasana - I</p>		<ul style="list-style-type: none"> <li>• Athlete should be leg balance</li> <li>• Upper leg blocked under the rib cage</li> <li>• 180-degree angle split</li> <li>• Stomach and chest touching to leg</li> <li>• Ear in contact with leg</li> <li>• Hands straight, in backward direction and parallel to each other</li> <li>• Shoulder distance in hands</li> <li>• Face facing forward</li> </ul>
<p>FBS-D2, Marks-0.9</p> <p>Kardalikasana - II</p>		<ul style="list-style-type: none"> <li>• Athlete should be leg balance</li> <li>• One leg blocked under the rib cage</li> <li>• 180-degree angle split</li> <li>• Stomach, chest and forehead touching to other leg</li> <li>• Lower leg in between both hands</li> <li>• Only fingers touching to ground</li> <li>• Shoulder distance in hands</li> <li>• Elbow straight</li> </ul>
<p>FBS-D3, Marks-0.9</p> <p>Panavasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete forward bend</li> <li>• One leg behind the shoulder in contact with shoulder blade</li> <li>• Stomach, chest and forehead in contact with extended leg</li> <li>• Hands should be firmly placed on the ground at the back of extended leg</li> <li>• Elbows straight</li> </ul>
<p>FBS-D4, Marks-0.9</p> <p>Ardha Baddha Padmottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance</li> <li>• One foot on the opposite hip joint</li> <li>• Firm grip of little finger with thumb of folded leg, Other hand firmly placed on ground</li> <li>• Knees straight, Both knees in one line</li> <li>• Stomach, chest and fore head in contact with extended leg</li> <li>• Folded arm in contact with body</li> </ul>
<p>FBS-D5, Marks-0.9</p> <p>Skandha-Pada-Dandasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in hand balance</li> <li>• One leg behind the shoulder in contact with shoulder blade Complete body in straight line (Plank position) Toe of extended leg should be pointed Hands perpendicular to ground with shoulder distance</li> <li>• Face facing forward</li> </ul>

**Key Judging Points**  
**FORWARD BEND STANDING**



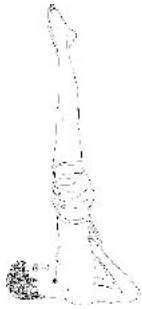


<p>FBS-E1, Marks-1.0</p> <p>Urdhvamukha Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in forward bend</li> <li>• Foot parallel to each-other</li> <li>• Interlock of fingers</li> <li>• Thighs fixed in armpits</li> <li>• Face facing upwards</li> <li>• Shoulder, neck and head should pop forth making maximum height</li> </ul>
<p>FBS-E2, Marks-1.0</p> <p>Sheersha- Kurmasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in head balance</li> <li>• Crown of the head on ground</li> <li>• Both legs locked behind the head</li> <li>• Toes should not touch the ground</li> <li>• Shoulder distance in elbows</li> <li>• Hip muscle should be stretched upward</li> <li>• Fingers interlocked</li> </ul>
<p>FBS-E3, Marks-1.0</p> <p>Adhomukh- Skandhapadasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in head balance</li> <li>• Crown of the head on ground</li> <li>• One leg locked behind the head</li> <li>• Toes should not touch the ground</li> <li>• Other leg extended upwards having 90-degree angle in knee</li> <li>• Shoulder distance in elbows</li> <li>• Both knees and thighs in one line</li> <li>• Fingers interlocked</li> </ul>
<p>FBS-E4, Marks-1.0</p> <p>Utthit-Padamula Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be on toes with complete forward bend</li> <li>• Knees straight</li> <li>• Legs in contact with triceps</li> <li>• Firm hand touch at the side of foot</li> <li>• Shoulder, elbows in one line</li> <li>• Shoulder, elbows and head should project forward making maximum</li> <li>• Face facing forward</li> </ul>
<p>FBS-E5, Marks-1.0</p> <p>Shatapadyasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be on toes with complete forward bend</li> <li>• One leg in Durwasana position (blocked on lateral side of body)</li> <li>• Heel of extended leg on ground</li> <li>• Toe having firm grip with hand</li> <li>• Other hand firmly placed on ground at the back of extended leg</li> <li>• Stomach, chest and forehead in contact with leg, Elbow in contact with extended leg.</li> </ul>

## Key Judging Points

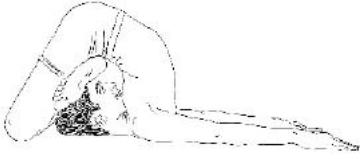




### FORWARD BEND FLOOR

<p>FBF-A1, Mark - 0.6</p> <p>Paschimottanasana</p>		<ul style="list-style-type: none"> <li>• Back maximum stretched with abdomen, chest, shoulders &amp; forehead touching legs</li> <li>• Both legs straight with knees on ground.</li> <li>• Toes pointing up together, aligned to other fingers, to be gripped with thumb and Index finger, other fingers folded inside.</li> <li>• Thumb should be on big toe.</li> <li>• Elbows on the ground, touching legs</li> </ul>
<p>FBF-A2, Mark - 0.6</p> <p>Halasana</p>		<ul style="list-style-type: none"> <li>• Head, shoulder, elbow and both toes resting on the ground</li> <li>• Toes pointing out with knees and legs straight</li> <li>• Back should be straight perpendicular to ground</li> <li>• Elbows should not out of shoulder line</li> <li>• Palm holding back near to spine</li> <li>• Spine should be lifting up at right angle with ground</li> <li>• Chin touching the chest.</li> </ul>
<p>FBF-A3, Mark - 0.6</p> <p>Ardha-baddha-Padma-Paschimottanasana</p>		<ul style="list-style-type: none"> <li>• Thigh of the folded knee in contact with ground.</li> <li>• Back maximum stretched with abdomen, chest, shoulder and forehead touching legs.</li> <li>• Both knees on the ground &amp; toe of straight leg pointing upward.</li> <li>• Heel of stretched leg should be gripped with alternate hand.</li> <li>• Other hand holding thigh over the back.</li> <li>• Face facing downward.</li> </ul>
<p>FBF-A4, Mark - 0.6</p> <p>Marichchhasana - 1</p>		<ul style="list-style-type: none"> <li>• One leg bent and foot near the thigh with leg perpendicular to the ground &amp; second leg stretched straight and toe stretched forward.</li> <li>• Both buttocks on ground, gripping of wrist with other hand from back with fingers folded to make a fist.</li> <li>• Chin on knee, making arch of chest &amp; abdomen.</li> </ul>
<p>FBF-A5, Mark - 0.6</p> <p>Skandasana - I</p>		<ul style="list-style-type: none"> <li>• One leg behind the shoulder.</li> <li>• Other leg should be stretched in forward direction</li> <li>• Stomach, chest and forehead touching the stretched leg.</li> <li>• Grip of fingers of both hands on toe of stretched leg. Backbone maximum straight.</li> <li>• Other hand firmly placed on ground at the back of extended leg.</li> <li>• Stomach, chest and forehead in contact with leg</li> <li>• Elbow in contact with extended leg.</li> </ul>

**Key Judging Points**  
**FORWARD BEND FLOOR**






<p>FBF-B1, Mark – 0.7</p> <p>Upavishta- Konasana</p>		<ul style="list-style-type: none"> <li>• Abdomen, Chest, shoulders and chin touching the ground.</li> <li>• Back maximum straight</li> <li>• Knees on the ground with toes pointing upward, gripped with thumb and Index finger, other fingers folded inside.</li> <li>• Arms in straight line</li> <li>• Both big toe, wrist, elbows, shoulders should be in on straight line</li> </ul>
<p>FBF-B2, Mark - 0.7</p> <p>Krounchasana</p>		<ul style="list-style-type: none"> <li>• Back maximum stretched with abdomen, chest, shoulders and forehead touching the stretched leg.</li> <li>• Toe of stretched leg should be pointing upward.</li> <li>• Firm hand catch on heel.</li> <li>• Other toe touching hip at the side.</li> </ul>
<p>FBF-B3, Mark - 0.7</p> <p>Salamb- Sarvangasana-1</p>		<ul style="list-style-type: none"> <li>• Spine, legs and hips up to shoulders in straight line.</li> <li>• Palms placed on back parallel to each other with elbows in straight line to shoulders and fingers together.</li> <li>• Chin touching the chest.</li> <li>• Toes pointing upward.</li> <li>• Body perpendicular to the ground.</li> </ul>
<p>FBF-B4, Mark - 0.7</p> <p>Marichyasana - 2</p>		<ul style="list-style-type: none"> <li>• One leg bent and foot near the thigh with leg perpendicular to the ground</li> <li>• Another leg in ardha padamasana(half lotus pose).</li> <li>• Gripping of wrist with other hand from back with fingers folded to make a fist.</li> <li>• Chin on knee, making arch of chest &amp; abdomen.</li> </ul>
<p>FBF-B5, Mark - 0.7</p> <p>Urdhavamukha- Paschimottanasana - 2</p>		<ul style="list-style-type: none"> <li>• Back maximum stretched with abdomen, chest, shoulders &amp; forehead touching legs</li> <li>• Both legs straight with knees, balance body on back.</li> <li>• Toes pointing up together, aligned to other fingers, to be gripped with thumb and Index finger, other fingers folded inside.</li> <li>• Thumb should be on big toe.</li> </ul>

**Key Judging Points**  
**FORWARD BEND FLOOR**

<p>FBF-C1, Mark – 0.8</p> <p>Saralahasta- Pinda-Padmasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in Padmasana.</li> <li>• Knees touching the ground behind head</li> <li>• Head and neck touching completely on ground</li> <li>• Shoulder distance in hands and parallel to each other</li> <li>• Hands, palms touching the ground.</li> <li>• Chin touching the chest.</li> </ul>
<p>FBF-C2, Mark - 0.8</p> <p>Karna-Peedasana</p>		<ul style="list-style-type: none"> <li>• Thigh &amp; knees touching abdomen, chest &amp; shoulder.</li> <li>• Knees touching to shoulders and ears.</li> <li>• Heels and toes together.</li> <li>• Arms and legs in a straight line</li> <li>• Hands placed on ground with shoulder distance.</li> <li>• Back and thighs maximum straight.</li> <li>• Thighs and spine should be stretched up.</li> <li>• Chin touching the chest.</li> </ul>
<p>FBF-C3, Mark - 0.8</p> <p>Baddha-Viparit- Kurmasana</p>		<ul style="list-style-type: none"> <li>• Thigh &amp; knees to touch abdomen, chest &amp; shoulder.</li> <li>• Knees touching to shoulders and ears.</li> <li>• Back and thighs maximum straight.</li> <li>• Thighs and spine should be stretched up</li> <li>• Hands gripping at the waist, interlocking fingers with each other.</li> <li>• Shoulder distance in feet.</li> </ul>
<p>FBF-C4, Mark - 0.8</p> <p>Pindasanayukta- Sarvangasana</p>		<ul style="list-style-type: none"> <li>• Spine up to shoulders in straight line.</li> <li>• Palm placed on back parallel to each other with elbows in straight line to shoulders and fingers together.</li> <li>• Chin to be locked.</li> <li>• Legs in padamasana(lotus pose).</li> <li>• Abdomen, chest touching the thigh.</li> <li>• Gaze upward.</li> </ul>
<p>FBF-C5, Mark - 0.8</p> <p>Bhrunasana</p>		<ul style="list-style-type: none"> <li>• Thigh &amp; knees to touch abdomen, chest &amp; shoulder.</li> <li>• Knees touching to shoulders and ears, legs bend at knees and toes pointing upward.</li> <li>• Back and thighs maximum straight.</li> <li>• Thighs and spine should be stretched up.</li> <li>• Holding the shin (tibia) bone near to ankle joint with lower arm parallel to ground.</li> </ul>



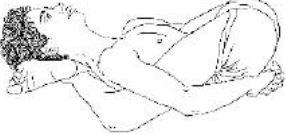
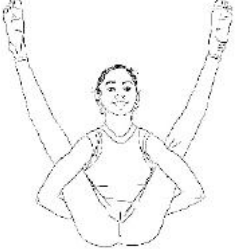



## Key Judging Points FORWARD BEND FLOOR

<p>FBF-D1, Mark – 0.9</p> <p>Urdhvamukha- Paschimottanasana - 1</p>		<ul style="list-style-type: none"> <li>• Both Legs straight with toes pointing upward.</li> <li>• Legs perpendicular to the ground.</li> <li>• Back maximum stretched with abdomen, chest, shoulders and forehead touching the legs</li> <li>• Palms holding the heels with balance on buttocks.</li> <li>• Biceps touching thigh.</li> </ul>
<p>FBF-D2, Mark - 0.9</p> <p>Timayasana</p>		<ul style="list-style-type: none"> <li>• One leg in side split, toe pointing out.</li> <li>• Another leg blocked on lateral side of back bone.(in durwasana)</li> <li>• Both hands on the ground in one line.</li> <li>• Back utmost straight.</li> <li>• Knee straight, toe pointing forwards.</li> <li>• Gaze forward.</li> </ul>
<p>FBF-D3, Mark - 0.9</p> <p>Parshva-Pindasana- Yukta-Sarvangasana</p>		<ul style="list-style-type: none"> <li>• Legs in padamasana.</li> <li>• Head, shoulders, upper arms and elbow in contact with ground.</li> <li>• Palms holding the back</li> <li>• Shoulder distance in elbows.</li> <li>• Both knees on the ground at the either side of head.</li> <li>• Gaze upward.</li> </ul>
<p>FBF-D4, Mark - 0.9</p> <p>Urdhva-Padapadma- Sarvangasana</p>		<ul style="list-style-type: none"> <li>• Body should be balancing on shoulders and head.</li> <li>• Spine stretched upward.</li> <li>• Legs in padamasana (lotus pose), parallel to the ground.</li> <li>• Palms holding the knees.</li> <li>• Gaze upward.</li> </ul>
<p>FBF-D5, Mark - 0.9</p> <p>Ramadootasana</p>		<ul style="list-style-type: none"> <li>• Both legs stretched straight &amp; toes pointing outside.</li> <li>• Back maximum stretched with abdomen, chest, shoulders &amp; forehead touching legs.</li> <li>• Front Toe pointing up, aligned to other fingers, to be gripped with thumbs and Index fingers, other fingers folded inside with both hands.</li> <li>• Thumbs should be on big toe.</li> <li>• Elbows on the ground, stretched forward.</li> </ul>


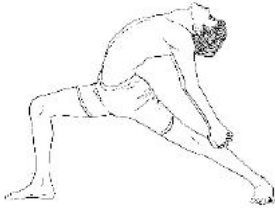
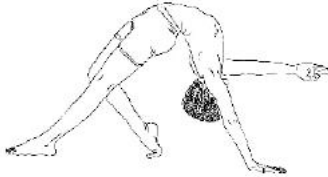




**Key Judging Points**  
**FORWARD BEND FLOOR**






<p>FBF-E1, Mark – 1.0</p> <p>Supta Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Both legs behind the shoulders.</li> <li>• Back on ground</li> <li>• Toes pointing forward with knees and legs straight</li> <li>• Gripping at the waist with fingers interlocking each other.</li> <li>• Lift the head as much as possible with face facing forward.</li> </ul>
<p>FBF-E2, Mark – 1.0</p> <p>Utthit-Ekpada- Hasta-Prushtasana</p>		<ul style="list-style-type: none"> <li>• Back maximum stretched with abdomen, chest, shoulders and forehead touching the stretched leg.</li> <li>• Grip the heel with both hands, one above the other.</li> <li>• Another leg in Durwasana position (blocked on side of the waist).</li> <li>• Biceps in contact with leg.</li> <li>• Stretch spine upward.</li> </ul>
<p>FBF-E3, Mark – 1.0</p> <p>Yoga-Nidrasana</p>		<ul style="list-style-type: none"> <li>• Shoulders to be taken out from the crossing of legs.</li> <li>• Knees on ground with weight to be placed on middle of back.</li> <li>• Gripping of buttock with fingers interlocking each other</li> <li>• Chest expansion.</li> <li>• Face upward.</li> </ul>
<p>FBF-E4, Mark – 1.0</p> <p>Saraghasana</p>		<ul style="list-style-type: none"> <li>• Legs stretched and straight at the back of shoulders.</li> <li>• Toes pointing upward.</li> <li>• Back maximum stretched.</li> <li>• Both buttocks on ground, gripping of wrist with other hand from back with fingers folded to make a fist.</li> </ul>
<p>FBF-E5, Mark – 1.0</p> <p>Pingalāsana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete head balance.</li> <li>• Head on ground with palms supporting to our body, parallel to each other.</li> <li>• Spine stretched upward.</li> <li>• Both Toes placed at armpit with knees moving out.</li> <li>• Face facing forwards.</li> </ul>

## Key Judging Points






### BACK BEND STANDING

<p>BBS-A,1 Mark - 0.6</p> <p>Ardha-Chandrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should bend backward while making 90 degree angle from lower back.</li> <li>• Arm (biceps muscle) touches the ear.</li> <li>• Palms and legs together.</li> <li>• Palms in Namaskara mudra.</li> <li>• Face facing upward.</li> </ul>
<p>BBS-A2, Mark - 0.6</p> <p>Bheemasana</p>		<ul style="list-style-type: none"> <li>• Front leg foot should be in front direction.</li> <li>• Other leg foot should be in perpendicular direction to front leg.</li> <li>• 90 degree angle in knee of front leg.</li> <li>• Chest should be in upward direction.</li> <li>• Hands interlocked and rested on calf.</li> <li>• Hands, back leg straight.</li> <li>• Face facing backward.</li> </ul>
<p>BBS-A3, Mark - 0.6</p> <p>Chamatkarasana</p>		<ul style="list-style-type: none"> <li>• Both knees should be in one line.</li> <li>• One leg straight and firmly placed on ground.</li> <li>• Other leg should be folded in 90 degree angle with only toe touching the ground.</li> <li>• One hand firmly placed on ground.</li> <li>• Other hand should be stretched forward, parallel to ground.</li> <li>• Stretched hand should be in Dnyana mudra.</li> <li>• Head in between both hands looking forward.</li> <li>• Hand and leg which are firmly rested on ground should be in one line.</li> </ul>
<p>BBS-A4, Mark - 0.6</p> <p>Chitroshtakasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend position.</li> <li>• Both palms and one leg firmly placed on ground.</li> <li>• Supporting leg should be in center on both palms with heel uplifted.</li> <li>• Head between both hands, looking forward.</li> <li>• Other leg should be stretched making 60° degree to the ground with toe pointed.</li> </ul>
<p>BBS-A5, Mark - 0.6</p> <p>Eka-Pada-Setubandha-chakrasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend position.</li> <li>• Supporting leg foot and both hands firmly placed on ground.</li> <li>• Supporting leg and same hand should be in one straight line.</li> <li>• Other leg should be folded, perpendicular to ground, knee facing up.</li> <li>• Head between both hands, looking forward.</li> </ul>

## Key Judging Points BACK BEND STANDING


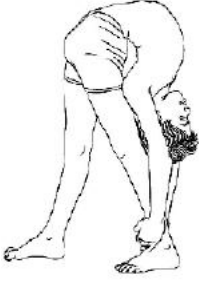

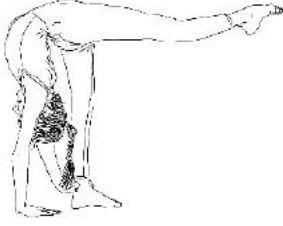

<p>BBS-B1, Mark - 0.7</p> <p>Nandighoshasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend position.</li> <li>• Supporting leg foot and same hands firmly placed on ground in one straight line.</li> <li>• Other leg's foot should be locked behind the neck.</li> <li>• Both knees together.</li> <li>• Other hand should be stretched forward parallel to ground.</li> <li>• Stretched hand in Dnyan mudra.</li> <li>• Both hands and supporting leg should be straight.</li> <li>• Head between both hands, looking forward.</li> </ul>
<p>BBS-B2, Mark - 0.7</p> <p>Veernilasana</p>		<ul style="list-style-type: none"> <li>• Front leg foot should be in front direction.</li> <li>• Other leg foot should be in perpendicular direction to front leg.</li> <li>• 90 degree angle in knee of front leg.</li> <li>• Chest should be in upward direction.</li> <li>• Hands in Namaskara mudra, in contact with ear.</li> <li>• Hands, back leg straight.</li> <li>• Face facing backward.</li> </ul>
<p>BBS-B3, Mark - 0.7</p> <p>Darukasana</p>		<ul style="list-style-type: none"> <li>• One leg and same hand firmly placed on the ground.</li> <li>• Up lift the other leg parallel to the ground, toe pointed.</li> <li>• Same hand should be placed on thigh of lifted leg.</li> <li>• Chin touching the chest.</li> </ul>
<p>BBS-B4, Mark - 0.7</p> <p>Gajanasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in back bend.</li> <li>• Both legs together.</li> <li>• Athlete should catch knees with respective hands.</li> <li>• Hands and legs straight.</li> <li>• Chest expansion, chin up and head drop</li> </ul>
<p>BBS-B5, Mark - 0.7</p> <p>Girijasana</p>		<ul style="list-style-type: none"> <li>• One leg firmly placed on ground with 45° degree angle.</li> <li>• Other leg feet in planter flexion with heel up</li> <li>• Same arm of front leg stretches back &amp; same arm of back leg stretch forward.</li> <li>• Both hand, chest head should be in one line.</li> <li>• Hands in Dnyan mudra.</li> <li>• Gazing upward.</li> </ul>

## Key Judging Points BACK BEND STANDING

<p>BBS-C1, Mark - 0.8</p> <p>Tryanga- Mukhotanasana</p>		<ul style="list-style-type: none"> <li>• Both legs firmly placed on ground with shoulder distance, parallel to each other.</li> <li>• Firm grip with both hands on ankle.</li> <li>• Both knees, legs, hands straight.</li> <li>• Head placed in between arms.</li> <li>• Whole body should stretch upwards.</li> <li>• Face facing forward.</li> </ul>
<p>BBS-C2, Mark - 0.8</p> <p>Sooryanamaskarasana</p>		<ul style="list-style-type: none"> <li>• Both legs together and firmly placed on ground with.</li> <li>• Backward bend from lower back.</li> <li>• Both hands should stretch backward and in Dnyana mudra.</li> <li>• Both knees, legs, hands straight.</li> <li>• Head placed in between arms, ear touching biceps.</li> <li>• Face facing forward.</li> </ul>
<p>BBS-C3, Mark - 0.8</p> <p>Poorna-Chakrasana</p>		<ul style="list-style-type: none"> <li>• Both legs and hands firmly placed on ground with shoulder distance.</li> <li>• Both knees, legs, hands straight.</li> <li>• Head placed in between arms, ear touching biceps.</li> <li>• Finger tips should not touch the heel.</li> <li>• Face facing forward.</li> <li>• Body should project upward making maximum height.</li> </ul>
<p>BBS-C4, Mark - 0.8</p> <p>Chakra-Garudasana</p>		<ul style="list-style-type: none"> <li>• One legs and both hands firmly placed on ground.</li> <li>• Shoulder distance in hands.</li> <li>• Other leg should cross the supporting leg and interlock of foot at calf.</li> <li>• Hands straight.</li> <li>• Head placed in between arms, ear touching biceps.</li> <li>• Supporting leg placed in between both hands.</li> <li>• Face facing forward.</li> <li>• Body should project upward making maximum height.</li> </ul>
<p>Chakravayuvhasana</p>		<ul style="list-style-type: none"> <li>• One legs and both hands firmly placed on ground.</li> <li>• Shoulder distance in hands.</li> <li>• Other leg should be locked in lateral part of stomach.</li> <li>• Hands straight.</li> <li>• Head placed in between arms, ear touching biceps.</li> <li>• Supporting leg and same hand in one line.</li> <li>• Face facing forward.</li> <li>• Body should project upward making maximum height.</li> </ul>






## Key Judging Points

### BACK BEND STANDING

<p>BBS-D1, Mark - 0.9</p> <p>Eka-Pada-Urdhva-Dand-Dhanurasana</p>		<ul style="list-style-type: none"> <li>• One legs and both hands firmly placed on ground.</li> <li>• Shoulder distance in hands.</li> <li>• Other leg stretched upwards (180 degree split).</li> <li>• Hands straight.</li> <li>• Head placed in between arms, ear touching biceps.</li> <li>• Supporting leg in between both hands.</li> <li>• Face facing forward.</li> <li>• Body should project upward making maximum height.</li> </ul>
<p>BBS-D2, Mark - 0.9</p> <p>Mahakarnasana</p>		<ul style="list-style-type: none"> <li>• Both legs firmly placed on ground.</li> <li>• One leg should be placed one step forward.</li> <li>• Firm grip with both hands on back leg's ankle.</li> <li>• Backbone should touch the back side of thigh of back leg.</li> <li>• Both knees, legs, hands straight.</li> <li>• Head placed in between arms.</li> <li>• Whole body should stretch upwards.</li> <li>• Face facing forward.</li> </ul>
<p>BBS-D3, Mark - 0.9</p> <p>Konarkasana</p>		<ul style="list-style-type: none"> <li>• One leg and opposite hand firmly placed on ground.</li> <li>• Firm grip of same hand on ankle of supporting leg.</li> <li>• Other leg's foot locked in same armpit.</li> <li>• Supporting leg and hands straight.</li> <li>• Head placed in between arms.</li> <li>• Whole body should stretch upwards.</li> <li>• Face facing downward.</li> </ul>
<p>BBS-D4, Mark - 0.9</p> <p>Eka-Pada-Lambakona-Chakrasana</p>		<ul style="list-style-type: none"> <li>• One leg and opposite hand firmly placed on ground.</li> <li>• Firm grip of same hand on ankle of supporting leg. Other leg should be lifted in 90 degree angle, parallel to ground.</li> <li>• Supporting leg and hands straight.</li> <li>• Head placed in between arms.</li> <li>• Whole body should stretch upwards.</li> <li>• Face facing forward.</li> </ul>
<p>BBS-D5, Mark - 0.9</p> <p>Kambalāsana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in backbend position.</li> <li>• One leg and both hand firmly placed on ground.</li> <li>• Other leg lifted up, perpendicular to ground.</li> <li>• Upper leg should be folded in knee having 90 degree angle.</li> <li>• Supporting leg should be placed in between the hands. Supporting legs knee should be straight as much as possible.</li> <li>• Foot of supporting leg in 45 degree angle</li> <li>• Head should be uplifted from front making maximum bend.</li> </ul>






## Key Judging Points

### BACK BEND STANDING

<p>BBS-E1, Mark – 1.0</p> <p>Urabhrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend.</li> <li>• Hands holding the thigh and elbow pointing downward.</li> <li>• Feet at 45° angle.</li> <li>• Shoulders in contact with thighs.</li> <li>• Head should be maximum uplifted between thighs.</li> <li>• Face need to facing forward.</li> </ul>
<p>BBS-E2, Mark – 1.0</p> <p>Mahaneelasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend with twisting position.</li> <li>• Feet firmly placed on ground having shoulder distance, parallel to each other.</li> <li>• One knee should be griped by opposite hand.</li> <li>• Other hand placed on ground, near the foot.</li> <li>• Both legs and supporting hand in one line.</li> <li>• Athlete should project head upwards making maximum back bending.</li> <li>• Face facing forward.</li> </ul>
<p>BBS-E3, Mark – 1.0</p> <p>Dimbasana</p>		<ul style="list-style-type: none"> <li>• Both legs together, firmly placed on ground.</li> <li>• Firm grip with both hands on ankle.</li> <li>• Back of shoulder in contact with glute muscle.</li> <li>• Both knees, legs, hands straight.</li> <li>• Head placed in between arms.</li> <li>• Ear in contact with biceps.</li> <li>• Whole body should stretch upwards.</li> <li>• Face facing forward.</li> </ul>
<p>BBS-E4, Mark – 1.0</p> <p>Dhwaja Dwarasana</p>		<ul style="list-style-type: none"> <li>• One legs and opposite hands firmly placed on ground.</li> <li>• Other leg stretched upwards (180 degree split). Other hand should catch the ankle of supporting leg. Hands, legs straight.</li> <li>• Head placed in between arms, ear touching biceps.</li> <li>• Face facing forward.</li> <li>• Body should project upward making maximum height.</li> </ul>
<p>BBS-E5, Mark – 1.0</p> <p>Kosha Krumikasana</p>		<ul style="list-style-type: none"> <li>• One leg should be placed at lateral part of back.</li> <li>• Both hands firmly placed on ground with shoulder distance.</li> <li>• Other leg in between both hands.</li> <li>• Same shoulder in contact with supporting leg. Athlete should project head upwards making maximum back bending.</li> <li>• Ear in contact with thigh of supporting leg.</li> <li>• Face facing forward.</li> </ul>

## Key Judging Points




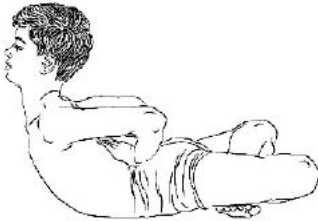

### BACK BEND FLOOR

<p>BBF-A1, Mark - 0.6</p> <p>Ushtrasna</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Thigh and arms should be perpendicular to ground and parallel to each other.</li> <li>• Palm placed on heels.</li> <li>• Knee, heels, toes should be together.</li> <li>• Head should be in downward direction.</li> </ul>
<p>BBF-A2, Mark - 0.6</p> <p>Ekapada- Rajakapotanasan-3</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• Foot of back leg in contact with crown of head.</li> <li>• Firm grip on toe with both hands.</li> <li>• Elbows facing upward should be together.</li> <li>• Both hands together.</li> <li>• Other leg should be Folded outward, Feet should be adjacent to hip and pointing outward.</li> </ul>
<p>BBF-A3, Mark - 0.6</p> <p>Sharangasana</p>		<ul style="list-style-type: none"> <li>• Balance on navel</li> <li>• Toes in contact with ear.</li> <li>• Firm grip with hand on toes.</li> <li>• Elbow should be facing downward perpendicular to ground.</li> <li>• Shoulder and knees should be in line, parallel to ground.</li> <li>• Face facing forwards</li> </ul>
<p>BBF-A4, Mark - 0.6</p> <p>Ekapada-Viparit- Dandasana - 1</p>		<ul style="list-style-type: none"> <li>• Athlete should balance on head and one leg.</li> <li>• Other leg should be straight in upward direction perpendicular to ground.</li> <li>• Knees should be straight Elbow, head and one feet should be on ground</li> <li>• Fingers should be interlocked.</li> <li>• Maximum back arch.</li> </ul>
<p>BBF-A5, Mark - 0.6</p> <p>Shivadhanushyasana</p>		<ul style="list-style-type: none"> <li>• Balance on navel</li> <li>• Both hands hold the feet firmly.</li> <li>• One feet should be parallel and up to ear.</li> <li>• One Hand should be straight and perpendicular to ground.</li> <li>• Other elbow should be facing forward and parallel to the ground.</li> <li>• Elbow and knees should be in line parallel to ground.</li> <li>• Face facing forwards</li> </ul>



## Key Judging Points






### BACK BEND FLOOR

<p>BBF-B1, Mark - 0.7</p> <p>Laghu-Vajrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Cranium placed on arc of feet</li> <li>• Both hands holding the knee..</li> <li>• Hands should be straight and parallel to each other</li> <li>• Knee, heels, toes should be together.</li> </ul>
<p>BBF-B2, Mark - 0.7</p> <p>Govardhanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• Cranium placed on calf of folded leg .</li> <li>• Both hands holding the knee of folded leg.</li> <li>• Extended leg should be straight.</li> </ul>
<p>BBF-B3, Mark - 0.7</p> <p>Konarkasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend.</li> <li>• One knee is in perpendicular to ground and another one on ground</li> <li>• Both hands gripping on heel of back leg,</li> <li>• Head should be between hand facing upward</li> </ul>
<p>BBF-B4, Mark - 0.7</p> <p>Padmanabhasana</p>		<ul style="list-style-type: none"> <li>• Maximum back arch</li> <li>• Hands should be in Namaste mudra on back.</li> <li>• Elbows should be parallel to ground</li> <li>• Chest and head should be above ground.</li> <li>• Face facing forward</li> </ul>
<p>BBF-B5, Mark - 0.7</p> <p>Poorna-Matsyasana</p>		<ul style="list-style-type: none"> <li>• The athlete must be in sitting position in backbend.</li> <li>• Both elbows on the ground</li> <li>• Both knees on the ground</li> <li>• Firm grip on the toe</li> <li>• Forehead in contact with ground</li> <li>• Maximum back arch</li> </ul>








## Key Judging Points

### BACK BEND FLOOR





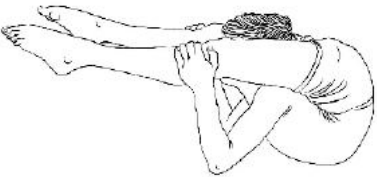
<p>BBF-C1, Mark - 0.8</p> <p>Purna-Chakrabandhasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend.</li> <li>• Hands holding the ankle and elbow parallel to the feet.</li> <li>• Head touching the hip.</li> <li>• Maximum backbend</li> <li>• Knees and elbow should have 90 degree angle.</li> <li>• Face facing forwards</li> </ul>
<p>BBF-C2, Mark - 0.8</p> <p>Ardha-Kapota-Vamadevasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• One leg should be Folded inward .</li> <li>• One feet blocked on the side of waist .</li> <li>• Head in contact with knee of blocked leg .</li> <li>• Both hands holding the knee of blocked leg.</li> </ul>
<p>BBF-C3, Mark - 0.8</p> <p>Vayuputrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Extended leg parallel to the floor.</li> <li>• Knee straight.</li> <li>• One feet blocked on the side of waist</li> <li>• Hands should be straight.</li> <li>• Palm should be on ground.</li> </ul>
<p>BBF-C4, Mark - 0.8</p> <p>Padangushtha-Dhanurasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Balance on navel</li> <li>• Legs and hands should be straight in upward direction</li> <li>• Both hands gripping on ankle from inside</li> <li>• Face should be between hands</li> <li>• Face facing forwards</li> </ul>
<p>BBF-C5, Mark - 0.8</p> <p>Gandabherundasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend.</li> <li>• Feet covered by hands with Fingers interlocked.</li> <li>• Head should be between the legs above ground.</li> <li>• Face facing forwards</li> </ul>

## Key Judging Points BACK BEND FLOOR



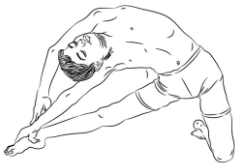


<p>BBF-D1, Mark - 0.9</p> <p>Shankhapalāsana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• Both hands holding the knee.</li> <li>• Knee straight</li> <li>• Head between the legs facing forwards.</li> <li>• Maximum backbend</li> <li>• Foot pointing upwards.</li> <li>• Elbow should be parallel to each other</li> </ul>
<p>BBF-D2, Mark - 0.9</p> <p>Ekapada-Viparīta- Shalbasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• One leg is in upward position perpendicular to ground</li> <li>• One leg is in extended downward position whose feet touches the ground.</li> <li>• Head should touch the thigh of extended leg.</li> <li>• Both hands gripping on ankle of extended leg .</li> </ul>
<p>BBF-D3, Mark - 0.9</p> <p>Sugreevasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Leg must be in splits of 180 degree in sitting position</li> <li>• Knees straight.</li> <li>• Toes pointed.</li> <li>• Both hands gripping on shin of back leg.</li> <li>• Head touches the calf of back leg</li> </ul>
<p>BBF-D4, Mark - 0.9</p> <p>Padma-Jhashasana</p>		<ul style="list-style-type: none"> <li>• The athlete must be in sitting position in backbend.</li> <li>• Both hands should be straight.</li> <li>• Both knees on the ground</li> <li>• Hand should be placed on knee.</li> <li>• Forehead in contact with ground</li> <li>• Maximum back arch</li> </ul>
<p>BBF-D5, Mark - 0.9</p> <p>Supta-Dimbasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend.</li> <li>• Both hands gripping on shin from outside</li> <li>• Face facing upward</li> <li>• Head should be</li> <li>• head in contact with thigh</li> <li>• legs should be together</li> </ul>

## Key Judging Points



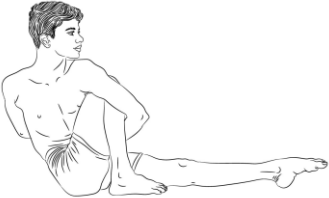


### BACK BEND FLOOR

<p>BBF-E1,Mark - 1.0</p> <p>Chitrapatargasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• toes blocked on the side of waist</li> <li>• Both hands holding the knee</li> <li>• Face facing forwards.</li> <li>• Maximum backbend.</li> <li>• Elbow should be parallel to each other and also to the ground.</li> </ul>
<p>BBF-E2,Mark - 1.0</p> <p>Mriga-Mukhasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in backbend.</li> <li>• Both the Knees, chin, shoulder, and feet should be touches the ground.</li> <li>• Head should be between the both of the knees with maximum backbend.</li> <li>• Hands should be straight in upward direction perpendicular to ground.</li> <li>• Hands in Ddnyan mudra</li> </ul>
<p>BBF-E3,Mark - 1.0</p> <p>Viparita-Valkhilyasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Both feet should touch the ground in split</li> <li>• Both hands gripping on shin of forward leg</li> <li>• Head remains above the ground.</li> <li>• Face facing forward.</li> </ul>
<p>BBF-E4,Mark - 1.0</p> <p>Prajaktasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend</li> <li>• Crossed legs over the neck.</li> <li>• Both hands gripping on ankle.</li> <li>• Elbow and feet should be on ground.</li> <li>• Face facing forward.</li> </ul>
<p>BBF-E5,Mark - 1.0</p> <p>Vibhakta-Viparita-Shalabhasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete backbend.</li> <li>• Balance on ribs</li> <li>• Elbow in contact with ground on Shoulder distance</li> <li>• Both hands gripping on knee Legs should be straight</li> <li>• Face facing forwards between the legs</li> <li>• Thigh touches the shoulder</li> <li>• Feet pointed forward</li> </ul>




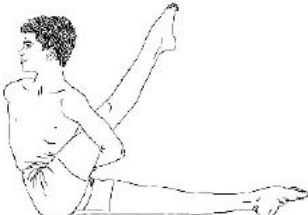

## Key Judging Points TWISTING BODY FLOOR

<p>TBF-A1, Mark - 0.6</p> <p>Parivritta Padmasana</p>		<ul style="list-style-type: none"> <li>• The Athlete should twist the spine.</li> <li>• Both knee touch on the floor.</li> <li>• One hand catches the same toes.</li> <li>• Other hand placed under the other knee.</li> <li>• Face facing backward.</li> </ul>
<p>TBF-A2, Mark - 0.6</p> <p>Ardha- Matsyendrasana - IV</p>		<ul style="list-style-type: none"> <li>• Body in complete twist.</li> <li>• One foot crossed over the other thigh.</li> <li>• Knee under the arm pit.</li> <li>• Same hand should catch the crossed leg toes.</li> <li>• Other hand should catch the straight leg's inner thigh.</li> <li>• Neck perpendicular to the shoulder</li> <li>• Both shoulders are in a straight line</li> </ul>
<p>TBF-A3, Mark - 0.6</p> <p>Parighasana</p>		<ul style="list-style-type: none"> <li>• One leg bend at knee &amp; knee on the floor</li> <li>• Another leg straight sideways</li> <li>• Both hand catching ankle of another leg</li> <li>• Body laterally stretched towards to side</li> </ul>
<p>TBF-A4, Mark - 0.6</p> <p>Ranaveerasana</p>		<ul style="list-style-type: none"> <li>• One knee flexed &amp; placed near the perineum</li> <li>• Other leg stretched lateral side (both knees must be in a straight line)</li> <li>• Body should be in complete twisted. opposite hands griped to flexed knee and another hand should be taken from inner side to grip the extended knee.</li> <li>• Opposite hand should place on opposite knee.</li> <li>• Face facing with upward.</li> </ul>
<p>TBF-A5, Mark - 0.6</p> <p>Baddhapada- Matsendrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in half spine twist</li> <li>• One foot folded and touching to perineum.</li> <li>• Other foot firmly placed on ground near folded knee</li> <li>• Upper leg's knee under the opposite armpit</li> <li>• Hand catch at the lumbar region</li> <li>• Shoulders in one line</li> <li>• Face facing backward</li> </ul>






## Key Judging Points TWISTING BODY FLOOR

<p>TBF-B1,Mark - 0.7</p> <p>Parivritta-Janu-Shirshasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in twist the trunk completely.</li> <li>• One knee bent and another knee extended.</li> <li>• Toes dorsiflexion</li> <li>• Head resting on the shin bone.</li> <li>• Elbow touching to the floor.</li> <li>• Firm grip on extended leg.</li> <li>• Another hand catching the toe of extended leg.</li> <li>• Face facing upward.</li> </ul>
<p>TBF-B2,Mark - 0.7</p> <p>Shoolpashasana</p>		<ul style="list-style-type: none"> <li>• Body in complete twist.</li> <li>• Knee extended with toe pointed upward.</li> <li>• Folded knee perpendicular to the ground.</li> <li>• Arm locked around the folded knee.</li> <li>• Face facing upward perpendicular to the shoulders</li> </ul>
<p>TBF-B3,Mark - 0.7</p> <p>Maricchyasana-III</p>		<ul style="list-style-type: none"> <li>• One leg bend at knee &amp; foot on the ground</li> <li>• Another leg straight, toe point</li> <li>• Body in twisted position</li> <li>• Hands gripped behind back</li> <li>• Face facing forward</li> </ul>
<p>TBF-B4,Mark - 0.7</p> <p>Uddalakasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in twisted sitting position</li> <li>• Knee extended with firm grip and elbow straight.</li> <li>• Folded knee in ardha padmasana should touch the floor.</li> <li>• Toe should be gripped behind the back</li> <li>• Shoulders are in a straight line with extended arm.</li> <li>• Face facing backward</li> </ul>
<p>TBF-B5,Mark - 0.7</p> <p>Amit-Vikramasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in 180degree front split.</li> <li>• Front toe in dorsiflexion &amp; rear toe in inversion with grounded Knee in extension.</li> <li>• Trunk twisted on the side of front leg.</li> <li>• Both hands placed on the opposite knees reverse manner.</li> <li>• Face facing sides with chin straight</li> </ul>

## Key Judging Points TWISTING BODY FLOOR






<p>TBF-C1, Mark - 0.8</p> <p>Ardha-Matsyendrasana - 1</p>		<ul style="list-style-type: none"> <li>• Both legs bend at knee</li> <li>• one leg behind the thigh &amp; knee in contact with opposite armpit</li> <li>• Another leg on floor, foot touching the perineum</li> <li>• Hands gripped on back</li> <li>• Face facing backward</li> </ul>
<p>TBF-C2, Mark - 0.8</p> <p>Kesarisutasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in 180 degree side split.</li> <li>• Toes Pointing opposite side in Dorsiflexion</li> <li>• Knee extension.</li> <li>• Trunk twisted completely on back.</li> <li>• Both hands placed on the opposite knees.</li> <li>• Face facing backward with chin straight</li> </ul>
<p>TBF-C3, Mark - 0.8</p> <p>Parivritta-Paschimottasana</p>		<ul style="list-style-type: none"> <li>• Both leg straight</li> <li>• One hand elbow touching to the ground</li> <li>• Body in twisted position</li> <li>• Hands catching opposite foot</li> <li>• Face facing forward.</li> </ul>
<p>TBF-C4, Mark - 0.8</p> <p>Trishoolpashasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in seated twisting position.</li> <li>• Knee extended upward on dorsal side with toe pointing upward.</li> <li>• Another knee extended forward.</li> <li>• Lifted knee under the opposite arm pit.</li> <li>• Holding the wrist at the back.</li> <li>• Face facing backward.</li> </ul>
<p>TBF-C5, Mark - 0.8</p> <p>Padaputa-Parivritta-Janu-Shirasana</p>		<ul style="list-style-type: none"> <li>• One leg extended</li> <li>• Bend the other leg with heel closer to the hip.</li> <li>• Completely trunk twisted on the extended leg.</li> <li>• Both hands holding the toes.</li> <li>• Face facing upward and back head placed on the leg.</li> </ul>

**Key Judging Points**  
**TWISTING BODY FLOOR**

<p>TBF-D1,Mark - 0.9</p> <p>Parivritta-Ramadootasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in splits with 1800.</li> <li>• Opposite elbow touching the floor next to shin bone of the front leg.</li> <li>• Both the hands holding toe and heel simultaneously.</li> <li>• Back leg knee extension.</li> <li>• Face facing upward.</li> </ul>
<p>TBF-D2,Mark - 0.9</p> <p>Parivritta-Ushtrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in twisted kneeling position.</li> <li>• Shoulder distance between the knees and toes.</li> <li>• Maximum trunk twisted with shoulders in straight line.</li> <li>• Palm placed on opposite heel.</li> <li>• Face facing backward</li> </ul>
<p>TBF-D3,Mark - 0.9</p> <p>Marichyasana - 4</p>		<ul style="list-style-type: none"> <li>• One leg in Padamasana position</li> <li>• Another leg bend at knee</li> <li>• Knee in contact with opposite armpit</li> <li>• Folded leg's knee on the ground</li> <li>• Body maximum twist</li> <li>• Wrist caught on back</li> </ul>
<p>TBF-D4,Mark - 0.9</p> <p>Ardha-Padma-Shoolpashasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in seated twisting position.</li> <li>• Knee extended upward on dorsal side with toe pointing upward.</li> <li>• Any foot on another hip joint.</li> <li>• Folded knee touch the floor.</li> <li>• Lifted knee under the opposite arm pit.</li> <li>• Holding the wrist at the back.</li> <li>• Face facing backward.</li> </ul>
<p>TBF-D5,Mark - 0.9</p> <p>Paripurna-Matsyendrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete twist.</li> <li>• One foot on another hip joint.</li> <li>• Any foot over the another thigh, sole touching the floor.</li> <li>• Knee under the armpit.</li> <li>• Hand should catch the toes.</li> <li>• Foot behind folded knee.</li> <li>• Gluteus muscles and folded knee in contact with the floor.</li> <li>• Another hand catches the shinbone on the leg.</li> <li>• Chin over the shoulder.</li> </ul>








## Key Judging Points TWISTING BODY FLOOR






<p>TBF-E1,Mark – 1.0</p> <p>Parivritta Upavishta-Konasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in twisted sitting position.</li> <li>• Gluteus muscles in contact with floor.</li> <li>• Maximum twisting of the trunk with shoulder in a straight line.</li> <li>• Foot facing upward.</li> <li>• Hands catching toes making fist.</li> <li>• Face facing backward.</li> <li>• Knees straight</li> </ul>
<p>TBF-E2,Mark – 1.0</p> <p>Katipada-Matsyendrasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete twist.</li> <li>• Any foot at the back hip joint.</li> <li>• Any foot over the another thigh, sole touching the floor.</li> <li>• Knee under the armpit.</li> <li>• Hand should catch the toe behind folded knee.</li> <li>• Another hand should catch the tibia of folded leg.</li> <li>• Glute muscles and Folded knee in contact with the floor.</li> <li>• Chin over the shoulder.</li> </ul>
<p>TBF-E3,Mark – 1.0</p> <p>Parivritta-Eka-Pada-Shirasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in sitting position.</li> <li>• Folded leg should be behind the head.</li> <li>• Head and neck should be erect.</li> <li>• Leg extended on the opposite side.</li> <li>• Arm pit locked around the knee.</li> <li>• Grip of hand at back.</li> </ul>
<p>TBF-E4,Mark – 1.0</p> <p>Pushpadantasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete twist.</li> <li>• Both legs locked under the rib cage.</li> <li>• Firm grip on the both knees by twisting the body on one side.</li> <li>• Chin facing backward.</li> <li>• Elbows parallel to each other</li> </ul>
<p>TBF-E5,Mark – 1.0</p> <p>Utthit-Pada-Parivritta-Janu-Shirasana</p>		<ul style="list-style-type: none"> <li>• Athlete extend one leg</li> <li>• Both hands holding the toe and heel simultaneously.</li> <li>• Face facing upward and back head placed on the leg.</li> <li>• Other leg should be lifted 90 Degree with toe pointing upward.</li> <li>• Lateral side of body in contact with supporting leg.</li> </ul>




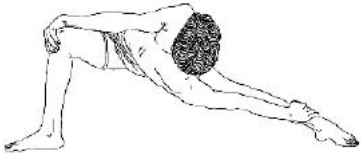



## Key Judging Points TWISTING BODY BALANCE

<p>TBB-A, Mark - 0.6</p> <p>Parivrutta-Namanasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in side bend position</li> <li>• Lateral part of the body in contact with same side leg</li> <li>• Hands in Namaskar Mudra over the thigh</li> </ul>
<p>TBB-A, Mark - 0.6</p> <p>Himavanasana</p>		<ul style="list-style-type: none"> <li>• Shoulders should be in one line.</li> <li>• Elbow of the hand placed on the floor.</li> <li>• Soles are placed fully on the floor.</li> <li>• Chin mudra should be on the upper hand.</li> <li>• Eyes looking up.</li> <li>• Leg placing in 90 Degree to each other</li> </ul>
<p>TBB-A, Mark - 0.6</p> <p>Parivritta-Utkatasan</p>		<ul style="list-style-type: none"> <li>• Shoulders wide into a straight line.</li> <li>• Hooking of elbow outside of the opposite thigh.</li> <li>• Thigh, hips and knees even.</li> <li>• Head gazes straight.</li> <li>• Maximum twist of the truck.</li> </ul>
<p>TBB-A, Mark - 0.6</p> <p>Parivritta-Parshva-Konasana</p>		<ul style="list-style-type: none"> <li>• Body incomplete twist and torso completely rest on the thigh.</li> <li>• Arm, waist and leg in straight line with heels in alignment.</li> <li>• Sole of back leg completely placed on the ground.</li> <li>• Front thigh parallel to ground.</li> <li>• Palm on the ground in contact with foot.</li> <li>• Back knee extension.</li> </ul>
<p>TBB-A, Mark - 0.6</p> <p>Vindhyasana</p>		<ul style="list-style-type: none"> <li>• Body in complete twist.</li> <li>• Standing knee perpendicular to the ground.</li> <li>• Opposite elbow completely rest on the ground and fingers touching the heel</li> <li>• Knee extension in stretched leg.</li> <li>• Sole catch with opposite hands.</li> </ul>






## Key Judging Points TWISTING BODY BALANCE

<p>TBB-B1,Mark - 0.7</p> <p>Shrugalasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be incomplete twist.</li> <li>• Catch on shin bone.</li> <li>• Knee extension.</li> <li>• Torso, hip in a straight line.</li> <li>• Chest, shoulder expansion.</li> </ul>
<p>TBB-B2,Mark - 0.7</p> <p>Baddha-Parivritta-Parshva-Konasana</p>		<ul style="list-style-type: none"> <li>• Back, leg, waist and head in straight line.</li> <li>• Front leg perpendicular to ground and thigh parallel to the ground.</li> <li>• Twist of the hand on the back to be gripped by other hand.</li> <li>• Chest and face in front.</li> <li>• Shoulders should be opened.</li> <li>• Both the soles are placed comfortably.</li> </ul>
<p>TBB-B3,Mark - 0.7</p> <p>Baddhapada-Parivrutta-Upveshasana</p>		<ul style="list-style-type: none"> <li>• Anterior torso facing any side.</li> <li>• Both heels and soles are placed on the ground.</li> <li>• Wrist of the hand to be gripped by the other hand.</li> <li>• Stretched Knee extension.</li> </ul>
<p>TBB-B4,Mark - 0.7</p> <p>Parivritta-Trikonasana</p>		<ul style="list-style-type: none"> <li>• Side waist and chest to be parallel to the ground after body twisting.</li> <li>• Both arms in alignment with each other and perpendicular to ground.</li> <li>• Bottom palm placed outside to heel and wrist aligned with the heel.</li> <li>• Face towards to the sky and chin aligned with upper shoulder.</li> </ul>
<p>TBB-B5,Mark - 0.7</p> <p>Parivritta-Padottanasana</p>		<ul style="list-style-type: none"> <li>• Gripped outside to the ankles by the opposite hand.</li> <li>• Complete twist in spine.</li> <li>• Gripped anterior thigh by the opposite hand.</li> <li>• Face towards the sky and chin up.</li> <li>• Knee extension.</li> </ul>






## Key Judging Points TWISTING BODY BALANCE

<p>TBB-C1,Mark - 0.8</p> <p>Parivritta-Uttanasana</p>		<ul style="list-style-type: none"> <li>• Maximum twist in trunk and elbows, shoulders in straight line.</li> <li>• Both the hands holding opposite heels.</li> <li>• Side waist completely on thighs.</li> <li>• Heels on the floor.</li> <li>• Knee extension.</li> </ul>
<p>TBB-C1,Mark - 0.8</p> <p>Mahendrasana</p>		<ul style="list-style-type: none"> <li>• Firm grip on the extended leg ankle.</li> <li>• Maximum twist in the torso.</li> <li>• Shoulders in one line.</li> <li>• Holding the knee of folded leg and thigh parallel to ground.</li> <li>• Gaze upwards.</li> </ul>
<p>TBB-C1,Mark - 0.8</p> <p>Angushta-Padottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in twist leg balance.</li> <li>• Any leg stretched in sidewise and gripped by opposite fingers.</li> <li>• Upper shoulder, arm and folder leg aligned with chin.</li> <li>• Face facing upwards.</li> <li>• Balancing leg thigh parallel to the ground.</li> </ul>
<p>TBB-C1,Mark - 0.8</p> <p>Ardhapadma-Parivritta-Parighasana</p>		<ul style="list-style-type: none"> <li>• Body in twist and balance.</li> <li>• Any foot on the opposite hip joint.</li> <li>• Chest, shoulder expansion.</li> <li>• Wrist of the hand on the back to be gripped by the hand.</li> <li>• Folded leg knee 90 Degree to ground.</li> <li>• Extended leg sole on the ground.</li> </ul>
<p>TBB-C1,Mark - 0.8</p> <p>Parivritta-Kallyasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete twist.</li> <li>• Both legs are folded and thigh parallel to the ground.</li> <li>• Maximum twists in the torso and spine.</li> <li>• Waist and thigh in one line.</li> <li>• Face facing upwards.</li> </ul>






## Key Judging Points TWISTING BODY BALANCE

<p>TBB-D1,Mark - 0.9</p> <p>Maroodasana-1</p>		<ul style="list-style-type: none"> <li>• Athlete must be in twisted position.</li> <li>• Posterior part of shoulder should touch the leg.</li> <li>• Both elbows and shoulders should be in one line.</li> <li>• Knee extension.</li> <li>• Hands griped at the backside of the ankles.</li> </ul>
<p>TBB-D2,Mark - 0.9</p> <p>Kanchangangasana</p>		<ul style="list-style-type: none"> <li>• Maximum twists in the trunk.</li> <li>• Any leg can be folded and thigh parallel to the ground.</li> <li>• Both elbows and shoulders should be in one line.</li> <li>• Vertex should be on the ground.</li> <li>• Hands griped at the ankles.</li> </ul>
<p>TBB-D3,Mark - 0.9</p> <p>Maheshwarasana</p>		<ul style="list-style-type: none"> <li>• The athlete must be in twisting leg balance.</li> <li>• Lateral portion of torso completely on extended leg's thigh.</li> <li>• Hip and extended leg parallel to the ground.</li> <li>• Folded leg in 90 Degree.</li> <li>• Catching of toe as well as the feet of the extended leg.</li> <li>• Head gazes upwards.</li> </ul>
<p>TBB-D4,Mark - 0.9</p> <p>Nishigandhasana</p>		<ul style="list-style-type: none"> <li>• Any leg blocked lateral side of the waist.</li> <li>• Other leg crossed and placing toes on the ground.</li> <li>• Vertex on the ground.</li> <li>• Elbows are folded in 90 Degree.</li> <li>• Shoulder distance between the palms.</li> </ul>
<p>TBB-D5,Mark - 0.9</p> <p>Parshva-Kallyasana</p>		<ul style="list-style-type: none"> <li>• The athlete must be in twisting leg balance.</li> <li>• Posterior part of the shoulder touching the knee.</li> <li>• Toes pointing out.</li> <li>• Hands gripped on the knee with elbows closed ear.</li> <li>• Thigh in 180 Degree split and parallel to ground.</li> <li>• Torso facing upwards.</li> </ul>






## Key Judging Points TWISTING BODY BALANCE

<p>TBB-E1,Mark – 1.0</p> <p>Malayasana</p>		<ul style="list-style-type: none"> <li>• Maximum twist of the torso.</li> <li>• Firm grip on the bend legs ankle</li> <li>• Thigh parallel to the ground.</li> <li>• Elbow resting on the ground.</li> <li>• Face facing upwards.</li> <li>• Another hand grip on extended leg</li> </ul>
<p>TBB-E2,Mark – 1.0</p> <p>Kailasasana</p>		<ul style="list-style-type: none"> <li>• Maximum twist of the torso.</li> <li>• Toes are gripped by opposite fingers.</li> <li>• Shoulders should be in a straight line.</li> <li>• Maximum expansion of chest.</li> <li>• Knee extension.</li> </ul>
<p>TBB-E3,Mark – 1.0</p> <p>Parivritta- Vishwamitrasana</p>		<ul style="list-style-type: none"> <li>• The athlete must be in twisted body balance.</li> <li>• 180 Degree side split.</li> <li>• Extended leg's knee in contact with the shoulder and shin bone with head.</li> <li>• No gap between lateral side of torso and extended leg.</li> <li>• Balancing hand perpendicular to ground.</li> <li>• Back leg heel should be lifted.</li> </ul>
<p>TBB-E4,Mark – 1.0</p> <p>Putpada- Vishwamitrasana</p>		<ul style="list-style-type: none"> <li>• Any leg blocked lateral side of waist.</li> <li>• 180 Degree side split.</li> <li>• Extended leg's knee in contact with the shoulder and shin bone with head.</li> <li>• No gap between lateral side of torso and extended leg.</li> <li>• Balancing hand perpendicular to ground.</li> <li>• Knee of back leg on the ground.</li> </ul>
<p>TBB-E5,Mark – 1.0</p> <p>Vetalasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance</li> <li>• Legs bend in 90 Degree angle</li> <li>• Maximum body twist</li> <li>• Hands catching alternate knee</li> <li>• Face facing backward</li> </ul>

**Key Judging Points**  
**LEG BALANCE BACKWARD BEND**

<p>LBB-A1, Mark - 0.6</p> <p>Saral-Natrajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance.</li> <li>• One leg touching the hip muscles.</li> <li>• Firm grip on toe with both hands, elbows together.</li> <li>• Face facing upward.</li> <li>• Thighs and knees together.</li> </ul>
<p>LBB-A2, Mark - 0.6</p> <p>Hastapada-Lasyasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance in backbend.</li> <li>• Any leg bends parallel to the floor, heel touching the hip muscle.</li> <li>• Firm grip on ankle with same hand.</li> <li>• Torso, hand, head parallel to the floor.</li> <li>• Upper and in contact with ear.</li> <li>• Face facing upward.</li> </ul>
<p>LBB-A3, Mark - 0.6</p> <p>Baddha-Natrajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance.</li> <li>• Keep feet on the opposite side of shoulder.</li> <li>• Firm grip on knee with opposite hand.</li> <li>• Hold the toe from front side of body with same hand.</li> <li>• Supporting leg straight.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-A4, Mark - 0.6</p> <p>Hastanka-Lasyasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance in backbend.</li> <li>• Folded leg parallel to the floor</li> <li>• Firm grip on ankle with same hand.</li> <li>• Torso, hand and head parallel to the floor.</li> <li>• Face facing upward.</li> <li>• Supporting knee straight.</li> </ul>
<p>LBB-A5, Mark - 0.6</p> <p>Pratiruddhasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance in backbend.</li> <li>• One leg on inner thigh.</li> <li>• Hands in Namaskara mudra.</li> <li>• Torso, head parallel to the floor.</li> <li>• Fingers widely open.</li> <li>• Supporting leg should be straight.</li> <li>• Face facing upward.</li> </ul>






**Key Judging Points**  
**LEG BALANCE BACKWARD BEND**

<p>LBB-B1, Mark - 0.7</p> <p>Natarajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance in backbend.</li> <li>• One foot touching back of the head</li> <li>• Firm grip of hands on toe, elbows together.</li> <li>• Head, hip muscle and supporting leg in one line.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-B2, Mark - 0.7</p> <p>Muktahast-Marutsakhasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Both hands straight in a shoulder line</li> <li>• Any leg should fold laterally.</li> <li>• Toe locked on the opposite side of armpit.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-B3, Mark - 0.7</p> <p>Lasya-Natrajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance.</li> <li>• Any leg bend feet touching crown of the head.</li> <li>• Firm grip on toe with same hand.</li> <li>• Torso, one hand, head parallel to the floor.</li> <li>• Face facing upward.</li> <li>• Supporting leg straight.</li> </ul>
<p>LBB-B4, Mark - 0.7</p> <p>Raj-Vimanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• 180° splits.</li> <li>• Upper leg blocked side of waist.</li> <li>• Same hand firm grip on knee.</li> <li>• Torso parallel to the ground.</li> <li>• Other hand parallel to floor in Gyan mudra.</li> <li>• Supporting leg in straight line.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-B5, Mark - 0.7</p> <p>Vayu-Rathasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Both hands straight in a shoulder line.</li> <li>• Any leg should fold laterally.</li> <li>• Toe locked under the chin.</li> <li>• Fingers widely open.</li> <li>• Knee of upper leg and supporting leg in one line.</li> <li>• Face facing forward.</li> </ul>



## Key Judging Points






### LEG BALANCE BACKWARD BEND

<p>LBB-C1,Mark - 0.8</p> <p>Dwihastapada-Natarajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance in backbend.</li> <li>• One foot touching crown of the head.</li> <li>• Firm grip of hands on toe, elbows together.</li> <li>• Upper body parallel to the ground.</li> <li>• Knee of upper leg, hip muscle and supporting leg in one line.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-C2,Mark - 0.8</p> <p>Anta-Gulfa-Hasta-Natarajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• 180° split.</li> <li>• Knee extension.</li> <li>• Toe pointed.</li> <li>• Torso parallel to the ground.</li> <li>• Extended hand parallel to floor.</li> <li>• Firm grip on ankle with same hand.</li> <li>• Face facing upward.</li> </ul>
<p>LBB-C3,Mark - 0.8</p> <p>Yoganandasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance in backbend.</li> <li>• 180° splits.</li> <li>• Interlock of fingers on ankle.</li> <li>• Knee extension.</li> <li>• Toe plantar flexion.</li> <li>• Hand movement in backward.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-C4,Mark - 0.8</p> <p>Shikhapada-Natrajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance in backbend.</li> <li>• One leg touching head.</li> <li>• Same side hand grip on toe.</li> <li>• Other hand in Gyana mudra parallel to the floor.</li> <li>• Both thighs and knees together.</li> <li>• Face facing backward.</li> </ul>
<p>LBB-C5,Mark - 0.8</p> <p>Skandhapada-Natrajasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance and backbend.</li> <li>• Ankle of folded leg should be in contact with opposite shoulder.</li> <li>• Same hand grip on knee from inside.</li> <li>• Firm grip on toe with opposite hand.</li> <li>• Supporting leg straight</li> <li>• Face facing forward.</li> </ul>






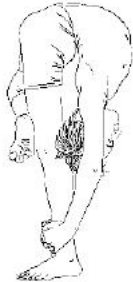

## Key Judging Points

### LEG BALANCE BACKWARD BEND

<p>LBB-D1,Mark - 0.9</p> <p>Urdhvamukha- Veerabhadrasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• One leg parallel to the floor, toe pointing.</li> <li>• Torso, hands, head parallel to the floor.</li> <li>• Palms in Dnyana mudra.</li> <li>• Hands in contact with ear.</li> <li>• Face facing upward.</li> </ul>
<p>LBB-D2,Mark - 0.9</p> <p>Greevapada- Natarajasana</p>		<ul style="list-style-type: none"> <li>• The Athlete must be in complete leg balance.</li> <li>• Any leg should fold laterally.</li> <li>• Foot under the chin.</li> <li>• Torso parallel to the ground.</li> <li>• Extended hand parallel to the floor.</li> <li>• Firm grip on knee from inside with same hand.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-D3,Mark - 0.9</p> <p>Sundara- Vimanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• 180° splits.</li> <li>• Upper leg should fold laterally, foot touching crown of the head.</li> <li>• Torso parallel to the ground.</li> <li>• Firm grip on knee outside.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-D4,Mark - 0.9</p> <p>Pratyanchyasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance in backbend.</li> <li>• 180° splits or more.</li> <li>• Torso and head parallel to the floor.</li> <li>• Firm catch of upper leg's thumb with 3 fingers(Thumb, Index finger and Middle finger)</li> <li>• Feet and hands in a line.</li> <li>• Other hand should catch the supporting leg.</li> <li>• Knee extension.</li> </ul>
<p>LBB-D5,Mark - 0.9</p> <p>Tandavasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance and backbend.</li> <li>• Leg must be in split of 180°.</li> <li>• Knee extension.</li> <li>• Firm grip on ankle with opposite hand.</li> <li>• Same hand grip on knee in inside.</li> <li>• Face facing forward.</li> </ul>






## Key Judging Points

### LEG BALANCE BACKWARD BEND

<p>LBB-E 1,Mark – 1.0</p> <p>Kunjarasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance in backbend.</li> <li>• Any leg should block on the lateral side of the waist.</li> <li>• Knees and elbow extension.</li> <li>• Both hand firm on ankle.</li> <li>• Crown of head touching the back of supporting leg.</li> <li>• Face facing towards the heel of supporting leg.</li> </ul>
<p>LBB-E 2,Mark – 1.0</p> <p>Viparit-Dandayaman-Tripurasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in leg balance in backbend.</li> <li>• 180° split.</li> <li>• Knee and elbow extension.</li> <li>• Firm grip of both hands firm on ankle.</li> <li>• Crown of the head touching back of extended leg</li> <li>• Toe pointed.</li> </ul>
<p>LBB-E 3,Mark – 1.0</p> <p>Vamdeva-Tripurasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance in backbend.</li> <li>• Any leg should block laterally side in waist.</li> <li>• Shinbone should touch the shoulder (blocked leg.)</li> <li>• Grip on knee.</li> <li>• Shoulder distance between the elbows.</li> <li>• Knee extension of the supporting leg.</li> <li>• Back of the head in contact with leg.</li> <li>• Face facing forward.</li> </ul>
<p>LBB-E 4,Mark – 1.0</p> <p>Ekapada-Tryanga-Mukhottanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance in backbend.</li> <li>• One leg should keep on other leg knee.</li> <li>• Knees and elbow extension.</li> <li>• Interlock of fingers on ankle.</li> <li>• Head between the hands</li> <li>• Back of head in contact with supporting leg.</li> </ul>
<p>LBB-E 5,Mark – 1.0</p> <p>Mohini-Astrasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in leg balance and backbend.</li> <li>• One leg should be lifted, thigh parallel to the floor.</li> <li>• 90° angle in knee of lifted leg.</li> <li>• Interlock of fingers on ankle of supporting leg.</li> <li>• Foot in plantar flexion.</li> <li>• Ear in contact with thigh of supporting leg</li> <li>• Face facing towards the toe of supporting leg.</li> </ul>






## Key Judging Points

### SINGLE LEG BALANCE FORWARD BEND

<p>LBF-A1, Mark - 0.6</p> <p>Urdhva-Prasarita-Lambakonasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance.</li> <li>• Extended leg parallel to the floor.</li> <li>• Opposite leg perpendicular to the floor.</li> <li>• Both hands firmly gripped on the heel, elbows in contact with leg.</li> <li>• Stomach, chest and forehead touching the lower leg.</li> <li>• Legs and knees straight</li> </ul>
<p>LBF-A2, Mark - 0.6</p> <p>Swarga-Dwijasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance.</li> <li>• One leg stretched sideways.</li> <li>• Interlock of the fingers around the extended thigh.</li> <li>• Hands should be straight as much as possible.</li> <li>• Body perpendicular to floor.</li> <li>• Face facing forward.</li> </ul>
<p>LBF-A3, Mark - 0.6</p> <p>Pasha-Lamba-Konasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• One leg lifted having 90-degree angle in knee.</li> <li>• Fingers are cupped gripped on the lumbar region.</li> <li>• Other leg should be straight.</li> <li>• Face facing at the lifted leg side.</li> <li>• Backbone straight.</li> </ul>
<p>LBF-A4, Mark - 0.6</p> <p>Garudasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• One leg should be crossed over the other leg.</li> <li>• Toe should be locked.</li> <li>• Hands crossed and in Namaskara mudra in front of face.</li> <li>• A leg, on which athlete is balancing, same hand should be down in Namaskara.</li> <li>• Shoulders in a line and parallel to the ground.</li> <li>• Knee of balancing leg should be straight as much as possible.</li> </ul>
<p>LBF-A5, Mark - 0.6</p> <p>Vrukshasana (Namaskara)</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Folded knee in body plane.</li> <li>• Any foot placed on the thigh and heel touching the perineum.</li> <li>• Palms in Namaskara mudra, touching the chest.</li> <li>• Elbows parallel to the floor.</li> <li>• Balancing leg should be straight.</li> </ul>






## Key Judging Points

### SINGLE LEG BALANCE FORWARD BEND

<p>LBF-B1,Mark - 0.7</p> <p>Dandayamana-Janushirasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Extended leg parallel to the floor.</li> <li>• 90 degree angle in the legs.</li> <li>• Foot in dorciflexion.</li> <li>• Stomach, chest and forehead in contact with extended leg.</li> <li>• Firm grip on toe.</li> <li>• Backbone straight.</li> </ul>
<p>LBF-B2,Mark - 0.7</p> <p>Veerbhandrasana-III</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Extended leg, body and hands should be in one line parallel to the ground.</li> <li>• Supporting leg should be perpendicular to the ground.</li> <li>• Biceps touching the ears.</li> <li>• Face facing downward.</li> <li>• Palms in Namaskar mudra</li> </ul>
<p>LBF-B3,Mark - 0.7</p> <p>Parivrutta-Swarga-Dwijasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance in twisted position.</li> <li>• Extended leg parallel to the floor.</li> <li>• Firm grip with opposite hand at the back.</li> <li>• Chest facing front.</li> <li>• Ribs of opposite side touching the extended leg's thigh muscles.</li> <li>• Face facing forward.</li> <li>• Legs and knees straight.</li> </ul>
<p>LBF-B4,Mark - 0.7</p> <p>Pashstrasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Extended leg and body parallel to the floor.</li> <li>• 90degree angle between the legs.</li> <li>• Wrist catch at the Lumbar region.</li> <li>• Toe pointing forward.</li> <li>• Face facing downward.</li> </ul>
<p>LBF-B5,Mark - 0.7</p> <p>Pushpakasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Body and thigh of the extended leg parallel to the floor.</li> <li>• Fold the extended leg touching the buttock of the same leg.</li> <li>• Firm grip on toe.</li> <li>• Elbows facing upward.</li> <li>• Face facing downward.</li> </ul>






## Key Judging Points

### SINGLE LEG BALANCE FORWARD BEND

<p>LBF-C1,Mark - 0.8</p> <p>Dhwajadandasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Supporting leg behind the shoulder.</li> <li>• Arms sideways parallel to the floor, palms facing forward.</li> <li>• Fold the extended leg backward, shin bone parallel to the floor, toe pointed.</li> <li>• Upper body perpendicular the floor.</li> </ul>
<p>LBF-C1,Mark - 0.8</p> <p>Parivrutta-Baddha-Ardhachandrasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete body twist.</li> <li>• 90 degree angle between the legs.</li> <li>• Supporting leg in contact with armpit.</li> <li>• Extended leg parallel to the floor.</li> <li>• Wrist catch at the back.</li> <li>• Chest facing front.</li> <li>• Face facing forward.</li> </ul>
<p>LBF-C1,Mark - 0.8</p> <p>Uttkata-Dandayamana-Janushirasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete leg balance.</li> <li>• Extended leg and body parallel to the floor.</li> <li>• Folded leg's knee bend at 90-degree angle.</li> <li>• Extended leg's toes pointing forward.</li> <li>• Stomach, chest and forehead in contact with extended leg.</li> <li>• Firm grip at the heel with both hands.</li> <li>• Backbone straight as much as possible.</li> </ul>
<p>LBF-C1,Mark - 0.8</p> <p>Vatayanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete one leg balance.</li> <li>• Any leg folded and placed on the opposite hip joint, toes pointed.</li> <li>• Folded leg's knee should be placed on the ankle of the bend leg.</li> <li>• Body perpendicular to the ground</li> <li>• Arms are twisted around, palms in namaskar mudra in front of face.</li> <li>• Face facing forward.</li> </ul>
<p>LBF-C1,Mark - 0.8</p> <p>Garuda-Vimanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete one leg balance.</li> <li>• Fold one leg back and toe locked under the rib.</li> <li>• Bend forward touching stomach and chest to the thigh of lower leg.</li> <li>• Lower leg's knee and toe are in one line.</li> <li>• Arms are twisted around, palms in namaskar mudra in front of face.</li> <li>• Upper leg and the body in straight line.</li> </ul>






## Key Judging Points

### SINGLE LEG BALANCE FORWARD BEND

<p>LBF-D1,Mark - 0.9</p> <p>Ruchikasana-2</p>		<ul style="list-style-type: none"> <li>• Body in complete forward bend.</li> <li>• One leg placed behind the shoulder in contact with shoulder blade.</li> <li>• Stomach, chest and forehead in contact with the lower leg.</li> <li>• Firm grip of palms at the back of ankle.</li> <li>• Elbow touching each other.</li> <li>• Knee straight.</li> </ul>
<p>LBF-D2,Mark - 0.9</p> <p>Vamanasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete one leg balance.</li> <li>• 180- degree front split</li> <li>• Hold the extended leg with both palms one above the other on the sole part</li> <li>• Stomach, chest, chin and forehead touching upper leg.</li> <li>• Both legs should be straight.</li> </ul>
<p>LBF-D3,Mark - 0.9</p> <p>Pakshikasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete one leg balance.</li> <li>• One leg behind the back, foot touching side of mid-back.</li> <li>• Hands raised up, ears touching the biceps.</li> <li>• Back of wrists facing each other with middle finger, ring finger and thumb touching each other.</li> <li>• Backbone straight.</li> <li>• Face facing forward.</li> </ul>
<p>LBF-D4,Mark - 0.9</p> <p>Sankhyasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete toe balance.</li> <li>• One leg behind the shoulder in contact with shoulder blade.</li> <li>• Heel of the down foot should touch the perinium, lifting the knee up and thigh parallel to the floor.</li> <li>• Backbone straight.</li> <li>• Palms in namaskar mudra and elbows parallel to the floor.</li> <li>• Face facing forward.</li> </ul>
<p>LBF-D5,Mark - 0.9</p> <p>Bhingyasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance with forward bend.</li> <li>• folded leg heel touching the hip muscle.</li> <li>• Hold the folded leg with both palms one above the other.</li> <li>• Stomach, chest and forehead touching the lower leg.</li> <li>• Thighs and knees in one line</li> <li>• Backbone straight as much as possible.</li> </ul>

## Key Judging Points

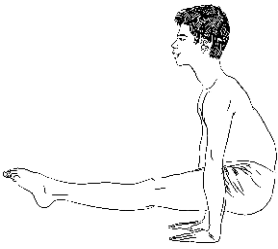

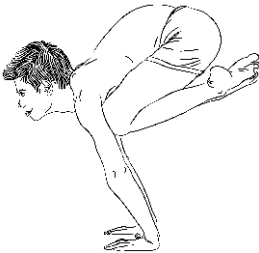
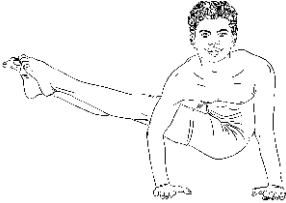

### SINGLE LEG BALANCE FORWARD BEND

<p>LBF-E1,Mark – 1.0</p> <p>Muktahasta- Trivikramasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete one leg balance.</li> <li>• Supporting leg and extended leg in straight line.</li> <li>• Free lateral part of the body should not tilt towards the opposite side.</li> <li>• Extended leg should stretch laterally and be in contact with body and head.</li> <li>• Whole body in straight line, No curves on back.</li> <li>• Hands parallel to the floor, fingers wide open.</li> <li>• Face facing forward.</li> </ul>
<p>LBF-E2,Mark – 1.0</p> <p>Urdhva-Prasarit- Eipadasana - II</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance with forward bend.</li> <li>• Supporting leg and extended leg in straight line.</li> <li>• Firm grip on back of the ankle with both hand, elbows together.</li> <li>• Stomach, chest and forehead touching the lower leg.</li> <li>• Both legs straight.</li> <li>• Face facing inwards.</li> </ul>
<p>LBF-E3,Mark – 1.0</p> <p>Kanishasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance with forward bend.</li> <li>• Upper leg blocked under the rib cage.</li> <li>• Supporting leg and extended leg's thigh will be in straight line.</li> <li>• Firm grip on heel and ankle with both the hands.</li> <li>• Stomach, chest and forehead touching the lower leg.</li> <li>• Elbows together.</li> </ul>
<p>LBF-E4,Mark – 1.0</p> <p>Trishoolasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in leg balance with forward bend.</li> <li>• Upper leg blocked on the side of the waist.</li> <li>• Supporting leg in contact with the armpit of the same hand turning back behind the knee.</li> <li>• Upper body upside down.</li> <li>• Another hand on the folded knee.</li> <li>• Knee straight.</li> </ul>
<p>LBF-E5,Mark – 1.0</p> <p>Sarasasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in complete one leg balance.</li> <li>• Supporting leg and extended leg in straight line.</li> <li>• Body parallel to the ground.</li> <li>• Hands raised upward, parallel to each other, in Dnyana mudra.</li> <li>• Look downward.</li> </ul>



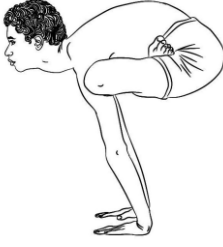




## Key Judging Points

### HAND BALANCE FORWARD BEND

<p>HBF-A1,Mark - 0.6</p> <p>Brahmacharyasana</p>		<ul style="list-style-type: none"> <li>• Knees should be straight.</li> <li>• Feet should be touched together.</li> <li>• Palms should be placed on the floor.</li> <li>• Shoulder distance in hands.</li> <li>• Spine should be straight</li> <li>• Face facing forward.</li> </ul>
<p>HBF-A2,Mark - 0.6</p> <p>Kukkutasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in hand balance.</li> <li>• Shoulder distance in hands and parallel to each other.</li> <li>• Padmasana parallel to the floor.</li> <li>• Expansion of chest.</li> <li>• Backbone straight.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-A3,Mark - 0.6</p> <p>Bakasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be on hand balance</li> <li>• Shoulder distance in hands</li> <li>• Knees under armpits</li> <li>• Elbow straight</li> <li>• Knees and toes parallel to floor</li> <li>• Face facing forward</li> <li>• Toes together and pointed</li> </ul>
<p>HBF-A4,Mark - 0.6</p> <p>Dwipada- Koundinyasana</p>		<ul style="list-style-type: none"> <li>• Both legs should be stretched sideways,</li> <li>• Feet and toes must be joined together.</li> <li>• Legs should be straight.</li> <li>• Both hands firmly placed on ground with shoulder distance.</li> <li>• Expansion of chest.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-A5,Mark - 0.6</p> <p>Bhallukasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in half hand balance.</li> <li>• Shoulder distance in elbows and parallel to each other.</li> <li>• Expansion of chest.</li> <li>• Backbone straight.</li> <li>• Face facing forward.</li> </ul>


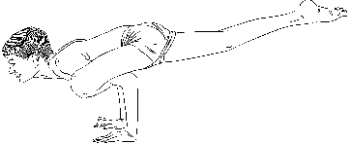

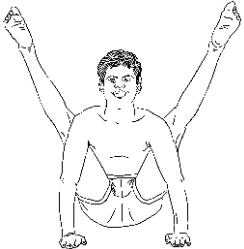
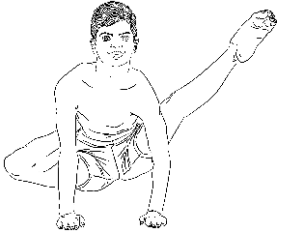


**Key Judging Points**  
**HAND BALANCE FORWARD BEND**

<p>HBFB1,Mark - 0.7</p> <p>Urdhva- Kukkutasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be on hand balance</li> <li>• Shoulder distance in hands</li> <li>• Athlete should do Padmasana with both Shinbone under armpits</li> <li>• Knees and glute muscle parallel to floor</li> <li>• Stomach in contact with thighs</li> <li>• Face facing forward</li> <li>• Elbows straight</li> </ul>
<p>HBFB2,Mark - 0.7</p> <p>Mayoorasana</p>		<ul style="list-style-type: none"> <li>• Whole body should be in a straight line.</li> <li>• Palms' face must be place backwards.</li> <li>• Legs together and toes pointed.</li> <li>• Shoulder distance in hands.</li> <li>• Elbows placed on side of the stomach.</li> <li>• Face facing forward.</li> </ul>
<p>HBFB3,Mark - 0.7</p> <p>Ashtavakrasana</p>		<ul style="list-style-type: none"> <li>• Legs should be crossed by each other.</li> <li>• One hand in between legs.</li> <li>• 90 degree angle in elbows.</li> <li>• Elbows, shoulder parallel to the ground.</li> <li>• Expansion of chest.</li> <li>• Face facing forward.</li> </ul>
<p>HBFB4,Mark - 0.7</p> <p>Padma- Mayoorasana</p>		<ul style="list-style-type: none"> <li>• Padmasana parallel to floor.</li> <li>• Elbows placed on stomach with shoulder distance in hands.</li> <li>• Shoulder, hip and knees all in straight line.</li> <li>• Palms' face should be placed backwards.</li> <li>• Face facing forward.</li> </ul>
<p>HBFB5,Mark - 0.7</p> <p>Makshikasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in half hand balance.</li> <li>• One leg placed behind the neck.</li> <li>• Other leg's knee placed under the opposite armpit.</li> <li>• Toes should not touch the floor.</li> <li>• Body should be placed horizontally.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Backbone straight.</li> <li>• Face facing forward.</li> </ul>






## Key Judging Points

### HAND BALANCE FORWARD BEND

<p>HBF-C1,Mark - 0.8</p> <p>Adhomukh- Vrukshasana</p>		<ul style="list-style-type: none"> <li>• The whole body should be in a straight line.</li> <li>• Head in between hands.</li> <li>• Shoulder distance in hands.</li> <li>• Face facing front.</li> <li>• Hands and legs straight.</li> </ul>
<p>HBF-C2,Mark - 0.8</p> <p>Ekapada-Vaksha- Mayoorasana</p>		<ul style="list-style-type: none"> <li>• Whole body parallel to the ground.</li> <li>• Folded leg must be bound by the same side hand and foot must be locked behind the opposite hand.</li> <li>• Palms' face must be placed towards in front.</li> <li>• Shoulder distance in hands.</li> <li>• Elbows placed on side of the stomach.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-C3,Mark - 0.8</p> <p>Koundinyasana</p>		<ul style="list-style-type: none"> <li>• Legs should be in maximum stretch on elbows.</li> <li>• 90 degree angle in elbows.</li> <li>• Whole body should be parallel to the ground.</li> <li>• Both knees straight.</li> <li>• Expansion of chest.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-C4,Mark - 0.8</p> <p>Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in complete hand balance.</li> <li>• Shoulder distance in hands.</li> <li>• Legs behind the shoulders and knees straight.</li> <li>• Minimum distance in legs.</li> <li>• Hold the posture while keeping elbows straight.</li> <li>• Expansion of chest.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-C5,Mark - 0.8</p> <p>Ekapada-Prushtha- Tittibhasana</p>		<ul style="list-style-type: none"> <li>• Folded leg should be place downward of the back.</li> <li>• Straight leg must be placed just behind of another shoulder.</li> <li>• Shoulder distance in hands with elbow straight.</li> <li>• Expansion of chest.</li> <li>• Face facing forward.</li> </ul>





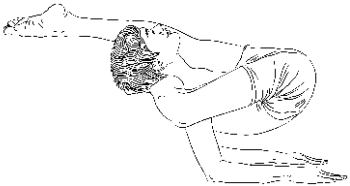
## Key Judging Points

### HAND BALANCE FORWARD BEND

<p>HBF-D1,Mark - 0.9</p> <p>Dand-Tolan- Paschimottanasana</p>		<ul style="list-style-type: none"> <li>• Palms firmly placed on the floor.</li> <li>• Stomach, chest and forehead touching the legs.</li> <li>• Knees should be straight.</li> <li>• Shoulder distance in hands.</li> <li>• Backbone straight as much as possible.</li> </ul>
<p>HBF-D2,Mark - 0.9</p> <p>Chakorasana</p>		<ul style="list-style-type: none"> <li>• One leg placed on the back, below the shoulder blade.</li> <li>• Other leg perpendicular to the ground.</li> <li>• Shoulder distance in hands.</li> <li>• Expansion of chest, backbone straight.</li> <li>• Look at the toe of the straight leg.</li> <li>• Knee and hands straight.</li> </ul>
<p>HBF-D3,Mark - 0.9</p> <p>Parivrutta- Tittibhasana</p>		<ul style="list-style-type: none"> <li>• One leg behind the shoulder.</li> <li>• Other in front of body.</li> <li>• Legs should be straight.</li> <li>• Shoulder distance in hands and elbows straight.</li> <li>• Stomach, chest touching to the front leg.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-D4,Mark - 0.9</p> <p>Fanindrasana</p>		<ul style="list-style-type: none"> <li>• Both legs must be placed equally on the back of the shoulder.</li> <li>• Whole body should be placed vertically in one line.</li> <li>• Shoulder distance in hands with elbow straight.</li> <li>• Expansion of chest.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-D5,Mark - 0.9</p> <p>Utthit-Ekpada- Prushta- Sheershasana</p>		<ul style="list-style-type: none"> <li>• One leg should be placed behind the lower back.</li> <li>• Other leg placer behind the neck.</li> <li>• Both hands should be placed behind of legs.</li> <li>• Shoulder distance in hands.</li> <li>• Whole body should be placed vertically in one line.</li> <li>• Chest expansion</li> <li>• Face facing forward.</li> </ul>






## Key Judging Points

### HAND BALANCE FORWARD BEND

<p>HBF-E1,Mark - 1.0</p> <p>Urdhvamukha-Hasta-Padmasana</p>		<ul style="list-style-type: none"> <li>• Padmasana must be touched with abdomen.</li> <li>• Shoulder distance in hands.</li> <li>• Palms' face should be placed towards front side.</li> <li>• Head should be placed outside.</li> <li>• Face facing upwards.</li> </ul>
<p>HBF-E2,Mark - 1.0</p> <p>Adhomukha-Utthit-Koormasana</p>		<ul style="list-style-type: none"> <li>• Both legs should be placed properly on the back of the shoulder.</li> <li>• Hands must be straight, with shoulder distance.</li> <li>• Whole body perpendicular to the ground.</li> <li>• Face facing towards the ground.</li> </ul>
<p>HBF-E3,Mark - 1.0</p> <p>Bramhastrasana</p>		<ul style="list-style-type: none"> <li>• One leg should be placed just upon the shoulder and foot should be locked on hand.</li> <li>• Other leg lifted upward and bend in 90 degree from knee.</li> <li>• Hands should be straight with shoulder distance.</li> <li>• Both legs should make 'Z' sign.</li> <li>• Elbows straight.</li> <li>• Face facing towards the ground.</li> </ul>
<p>HBF-E4,Mark - 1.0</p> <p>Ekahasta-Padma-Mayoorasana</p>		<ul style="list-style-type: none"> <li>• Padmasana parallel to floor.</li> <li>• One elbow placed on stomach.</li> <li>• Other hand touching the thigh with elbow straight.</li> <li>• Shoulder, hip and knees all in straight line.</li> <li>• Face facing forward.</li> </ul>
<p>HBF-E5,Mark – 1.0</p> <p>Parashupashasana</p>		<ul style="list-style-type: none"> <li>• Athlete must in be in half hand balance.</li> <li>• One leg should be placed behind the neck.</li> <li>• Other leg in contact with stomach and chest.</li> <li>• Side of calf should touch the ear.</li> <li>• Whole body should be placed horizontally</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Face facing upward.</li> </ul>






## Key Judging Points

### HAND BALANCE BACKWARD BEND

<p>HBB-A1,Mark - 0.6</p> <p>Pinch-Mayurasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in half hand balance</li> <li>• Raise both legs upward with toes together</li> <li>• Slightly backward bend</li> <li>• Knees should be straight</li> <li>• Hip should not touch the head</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift head up and look forward</li> </ul>
<p>HBB-A2,Mark - 0.6</p> <p>Eka-Pada-Pinch-Mayoorasana</p>		<ul style="list-style-type: none"> <li>• Elbow open as shoulder level with hand finger closed</li> <li>• Lift head up and look forward</li> <li>• Raise right leg upward with toe stretched</li> <li>• Fold one leg and place feet on crown of the head</li> <li>• Slightly backward bend</li> <li>• Hip should not touch the head</li> </ul>
<p>HBB-A3,Mark - 0.6</p> <p>Vruchikasana - 1</p>		<ul style="list-style-type: none"> <li>• Elbow open as shoulder level with hand finger closed</li> <li>• Bend both leg and place both feet on crown of the head</li> <li>• Legs together.</li> <li>• Hip should not touch the head</li> <li>• Lift head up and look forward</li> </ul>
<p>HBB-A4,Mark - 0.6</p> <p>Jatukasana</p>		<ul style="list-style-type: none"> <li>• Elbow open as shoulder level with hand finger closed</li> <li>• Bring head up in between elbow</li> <li>• Bend both knees and fold behind back</li> <li>• Keep knees and feet together</li> <li>• Face facing maximum upward.</li> </ul>
<p>HBB-A5,Mark - 0.6</p> <p>Ardha-Padma-Pincha-Mayoorasana</p>		<ul style="list-style-type: none"> <li>• Elbow open as shoulder level with hand finger closed</li> <li>• Bend one leg in half padamasana</li> <li>• Other leg perpendicular to ground with toe pointed</li> <li>• Face facing downward</li> </ul>






## Key Judging Points

### HAND BALANCE BACKWARD BEND

<p>HBB-B1,Mark - 0.7</p> <p>Padanka- Vrishikasana - II</p>		<ul style="list-style-type: none"> <li>• Place one foot on crown of head.</li> <li>• Bend other leg and place a foot on the thigh</li> <li>• Arms should be straight with Shoulder distance.</li> <li>• Lift head up and look forward</li> </ul>
<p>HBB-B2,Mark - 0.7</p> <p>Vruschikasana - II</p>		<ul style="list-style-type: none"> <li>• Arms should be straight with finger close.</li> <li>• Both knees bend and foot firmly placed on crown of the head.</li> <li>• Legs and knees together.</li> <li>• Hip should not touch the head.</li> <li>• Lift head up and look forward.</li> </ul>
<p>HBB-B3,Mark - 0.7</p> <p>Adhomukh- Vrikshasana</p>		<ul style="list-style-type: none"> <li>• Arms should be straight with shoulder distance.</li> <li>• Lift head up and look forward</li> <li>• Both legs stretched upward with toe stretched</li> <li>• Hip should not touch the head.</li> </ul>
<p>HBB-B4,Mark - 0.7</p> <p>Padma-Pada- Vruschikasana - II</p>		<ul style="list-style-type: none"> <li>• Arms should be straight with shoulder distance</li> <li>• One leg folded and placed on another leg's thigh</li> <li>• Other leg should placed firmly on crown of the head</li> <li>• Lift head up and look forward</li> </ul>
<p>HBB-B5,Mark - 0.7</p> <p>Ekapada-Skandha- Shiva-Lingakarasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in half hand balance</li> <li>• One leg folded and foot placed under the chin</li> <li>• Other leg parallel to ground and thigh in contact with head.</li> <li>• Shoulder distance in elbows and hands</li> <li>• Lift the head up and look forward</li> </ul>


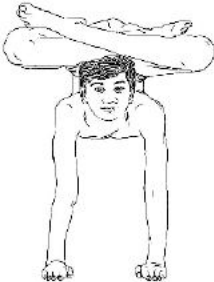
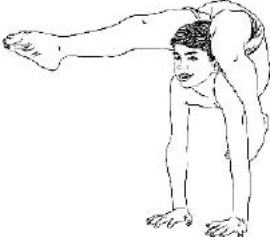


## Key Judging Points

### HAND BALANCE BACKWARD BEND

<p>HBB-C1,Mark - 0.8</p> <p>Ekpad-Vrushik-Shiva-Linkarasana</p>		<ul style="list-style-type: none"> <li>• Arms should be straight with shoulder distance.</li> <li>• One leg folded and foot firmly placed on crown of the head.</li> <li>• Other leg stretched forward parallel to ground and thigh in contact with head.</li> <li>• Shoulder distance in hands.</li> <li>• Lift the head up and look forward.</li> <li>• Stretched leg and hands should be straight.</li> </ul>
<p>HBB-C2,Mark - 0.8</p> <p>Karkotasana</p>		<ul style="list-style-type: none"> <li>• Arms should be straight with Shoulder distance</li> <li>• Bend one leg and place foot under the chin</li> <li>• Raise other leg upward with 90 degree angle in knee</li> <li>• Lift the head up and look forward</li> </ul>
<p>HBB-C3,Mark - 0.8</p> <p>Paripurnasana</p>		<ul style="list-style-type: none"> <li>• Arms should be straight with shoulder distance</li> <li>• Both legs folded and feet placed under the chin</li> <li>• Thighs, knees, toes together</li> <li>• Lift the head up and look forward</li> </ul>
<p>HBB-C4,Mark - 0.8</p> <p>Shiv-Lingakarasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in half hand balance.</li> <li>• Both legs stretched forward parallel to the ground with knees straight.</li> <li>• Back of thighs in contact with crown of the head.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-C5,Mark - 0.8</p> <p>Ekapad-Kokila-Vruschiksana - 1</p>		<ul style="list-style-type: none"> <li>• Athlete should be in half hand balance.</li> <li>• One leg folded and foot placed under the same armpit.</li> <li>• Thigh in contact with head.</li> <li>• Other leg's foot firmly placed on the crown of the head with knee stretching upward.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>

## Key Judging Points

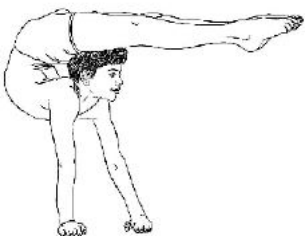




### HAND BALANCE BACKWARD BEND

<p>HBB-D1,Mark - 0.9</p> <p>Nagastrasana</p>		<ul style="list-style-type: none"> <li>• One leg folded and foot placed under the chin</li> <li>• Other leg's foot placed on the opposite thigh (Ardha padmasana), thigh and knee parallel to the ground.</li> <li>• Shoulder distance in hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-D2,Mark - 0.9</p> <p>Padma-Vruschikasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in Padmasana with legs touching to crown of the head.</li> <li>• Padmasana should be parallel to the ground</li> <li>• Shoulder distance in hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-D3,Mark - 0.9</p> <p>Ekpad-Kokilasana</p>		<ul style="list-style-type: none"> <li>• One leg folded and foot placed under the same armpit.</li> <li>• Other leg stretched forward parallel to ground and thigh in contact with head.</li> <li>• Both thighs touching side of the head.</li> <li>• Shoulder distance in elbows and hands</li> <li>• Lift the head up and look forward</li> </ul>
<p>HBB-D4,Mark - 0.9</p> <p>Putpada-Kokilasana</p>		<ul style="list-style-type: none"> <li>• One leg folded and foot placed under the same armpit.</li> <li>• Other leg folded with knee stretched upward and foot placed on the other thigh</li> <li>• Glut muscle in contact with the head.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-D5,Mark - 0.9</p> <p>Utthit-Lamb-Konasana</p>		<ul style="list-style-type: none"> <li>• One leg stretched in upward direction.</li> <li>• Other leg stretched forward thigh touching the head.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> <li>• Both legs and knees straight.</li> </ul>



## Key Judging Points

### HAND BALANCE BACKWARD BEND

<p>HBB-E1,Mark - 1.0</p> <p>Parivrutta-Shiva-Lingakarasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in hand balance with twisting position.</li> <li>• Both legs stretched forward parallel to the ground with knees straight.</li> <li>• Back of thighs in contact with crown of the head.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-E2,Mark – 1.0</p> <p>Kakmukta-Hastasana</p>		<ul style="list-style-type: none"> <li>• Both legs Are folded and foot locked under the lateral part of the stomach</li> <li>• Chin bone and back of thighs in contact with crown of the head.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-E3,Mark - 1.0</p> <p>Dwipad-Kokilasana</p>		<ul style="list-style-type: none"> <li>• Both legs Are folded and foot locked to the hands as down as possible</li> <li>• Perineum in contact with back of the head.</li> <li>• Head should be lifted up as much as possible in between both thighs</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-E4,Mark - 1.0</p> <p>Hast-Samkonasana</p>		<ul style="list-style-type: none"> <li>• Athlete must be in 180 degree side split.</li> <li>• Glute muscle in contact with the head.</li> <li>• Both legs in one line and parallel to the ground with toes pointed.</li> <li>• Shoulder distance in hands.</li> <li>• Lift the head up and look forward.</li> </ul>
<p>HBB-E5,Mark - 1.0</p> <p>Vibhakt-Pada-Shiva-Lingakarasana</p>		<ul style="list-style-type: none"> <li>• Athlete should be in hand balance.</li> <li>• Both legs stretched forward parallel to the ground with knees straight.</li> <li>• Back of thighs should rest on shoulders.</li> <li>• Head should be uplifted in between both thighs.</li> <li>• Shoulder distance in elbows and hands.</li> <li>• Lift the head up and look forward.</li> </ul>

## J) Micro Marking System

*	<b>Execution</b>	<b>Marks</b>
1)	Time consumed and process followed to reach the final position of yogasana.	<b>1</b>
2)	Time consumed and process followed to reach back to normal position	<b>1</b>
	Points for Marking A) Time/ Speed 0.25 B) Process/ Flow (Not showing other Aasanas in between) 0.25 C) Stages followed 0.25 D) Sthiti (Starting and Ending Posture) 0.25	
*	<b>Perfection of Posture</b>	
1)	Accuracy of Posture (Final Pose)	<b>2</b>
	A) Stretch/ Bend/ Curve/ Twist 1.00 B) Palms/ Toes/ Fingers perfection 0.25 C) Alignment/ Distance between hands/ legs 0.25 D) Balance/ Symmetry/ Tiltlessness 0.25 E) Face Direction 0.25	
*	<b>Stresslessness (Face)</b>	<b>1</b>
	A) Smile 0.25 B) Eye position 0.25 C) Closed Mouth 0.25 D) Calmness 0.25	
*	<b>Stability/ Tremblingness</b>	<b>1</b>
	A) Hands/ Legs muscles stability 0.25 B) Abdominal muscles stability 0.25 C) Face stability 0.25 D) Normal Breathing 0.25	
*	<b>Smooth Movements (No Jerks)</b>	<b>1</b>
	A) Smooth movement 0.25 B) No Jerks 0.25 C) No excess stretching 0.25 D) No supported movements 0.25	
*	<b>Holding Time</b>	<b>2</b>
	U15B and U14G - 1st round 45 sec./ 2nd round 30 sec./ 3rd round 15 sec. / Optional 15 Sec. U20B and U19G - 1st round 60 sec./ 2nd round 30 sec./ 3rd round 15 sec. / Optional 15 Sec. U28B and U27G - 1st round 90 sec./ 2nd round 30 sec./ 3rd round 15 sec. / Optional 15 Sec.	
	A) 100% Time 2.00 B) 75% to 99% + time 1.50 C) 50% to 74% + time 1.00 D) 25% to 49% + time 0.50 (for second attempt 1 mark will be deducted)	
*	<b>Grace and Presentation</b>	<b>1</b>
	A) Expressions 0.25 B) Decent Makeup/ Costume 0.25 C) Walking/ Standing/ Greeting 0.25 D) Confidence 0.25	
	<b>TOTAL:</b>	<b>10</b>

## **K) Discipline / Foul / Warning -**

### **K-1) Time –**

Athletes are given time slots by the Director of Championship. Athlete must be present with proper costume near arena at least 30 minutes before the performance. They are expected to do their warm-up in the warm-up area. Name of the player will be announced by the announcer. Even after 3 calls if the player doesn't report to the stage manager then the athlete will be disqualified by the chief judge.

### **K-2) Off the Audience Performance –**

If an athlete does his/ her performance facing opposite to the audience / judges, then one warning can be given and after that it can be considered as foul. Penalty of 5 marks can be levied on the player for such foul.

### **K-3) Disturbing other Athlete -**

If a player comes near arena unnecessarily or disturbs other athlete with any of his/ her act or verbally, or shouts from audience with intention to disturb the performing athlete in all such cases after one warning 5 marks penalty can be levied. If repeatedly he/ she continues the act of disturbing, then chief judge can expel him/ her from the competition hall.

### **K-4) Informal dress/ half costume –**

If an athlete found roaming in competition area with informal dress or half costume he/ she can be warned once and second time can be expelled from the competition.

### **K-5) Photography / Video shooting –**

It's not allowed to do any kind of photography / video shooting while performance is on. Only authorised photographers/ press photographers are allowed to photo shoot. Standing in audience or coming near the arena by an athlete, coach or team manager for photo/ video shoot they can be warned once and thereafter can be sent out from the competition hall.

### **K-6) Sensitive Social Media Posts –**

If the athletes, team coaches or team managers found to be writing any kind of sensitive/ negative post regarding championship they can be expelled from the championship by the Director of Championship or Technical Committee. Serious kind of offence in this regard can result in sanction for 2 years from participating in the championship organised by NYSF.

**K-7)** All above rules are also applicable to judges and officials of NYSF. They are also expected to keep confidentiality in all the matters related to championship. Director of Championship or Technical Committee of NYSF can impose sanctions on such Judges or officials if found guilty in such offences.

**K-8)** Assistance by coach either by instructions or indications can get the penalty of 10 marks by the chief judge.

**K-9)** Wrong or faulty information of age / change of state without valid reason and permission of resident state / hiding true information / cheating can result in to sanction of 2 years to the player.

**K-10)** Changing the sequence of performance submitted in player's performance sheet can be penalised with 2 marks each time.

## **L) Protest –**

If an athlete is not satisfied with result he/ she can raise a protest. Following is the process to raise a protest –

1. Only an athlete or on behalf of an athlete the team coach can raise a protest.
2. The athlete can raise a protest only related to his/ her result. Protest for any other athlete can't be raised.
3. Protest can be raised only within the time limit of half an hour after the announcement of individual scores by all the judges.
4. Rs 500/- fees is to be deposited/ transferred in the bank account of NYSF for raising a protest.
5. Written protest with the screen shot of fees paid can be accepted by the chief judge of the panel. Cash payment receipt can be provided in case of on-site championship. Online payment can be done in case of online championship.
6. Protest can be related to technical part. Chief Judge after verifying the fact can resolve the protest. If the athlete is not satisfied with the judgement given by the chief judge, he/ she can appeal to the Director of Championship.
7. If Director of Championship's decision is not accepted to the athlete, he/ she can appeal to the Technical Committee with an additional fees of Rs 1000/-
8. Director of Championship can enquire the issue and put in front of committee within–24 hours after the championship. Decision of the committee will be considered final.

## **M) Announcement of Scores And Final Result –**

**M-1)** Score of each performance must be recorded immediately after the performance. In case of online championship due to delay in receiving marks online, it can be announced after performance of next 2 players.

**M-2)** Score of the player should be announced by the announcer (or scorer in case of online championship) after receiving scores of all the judges in clear voice. Detailed scores once announced shall not be repeated on request of anybody unless chief judge permits to announce it in case of unclear sound.

**M-3)** Score of each judge with his/ her judge number shall be announced by the scorer and there after final score shall be announced.

**M-4)** Each judge must verify their marks while announcer is announcing the scores.

**M-5)** Final Score shall be displayed on score board which shall be visible to the players.

**M-6)** Final Result of the competition shall be announced within 1 hour of competition by the chief judge. It can be announced at the time of medal ceremony by the organisers.

**M-7)** Chief judge must sign the hard copy of judgement and submit it to Director of Championship. Submitted copy shall be kept by the chief judge for future reference.

**M-8)** After championship record of all the results must be submitted by the Championship Director to Technical Committee Director. Technical Committee Director shall submit the result and report of the championship to secretariat of NYSF within 7 days after the championship.

**M-9)** Result of the championship must be placed in front of Executive Committee of NYSF in very next meeting after championship.

**M-10)** Report of the championship with names of the winners shall be recorded in the annual report of NYSF.

## **N) Roles And Responsibilities of Officials –**

All the officials are expected to report to Chief Judge minimum 30 minutes before the competition. Officials are expected to be in uniform prescribed by NYSF. They must follow instructions of the chief judge.

### **N-1) Time Keeper (TK) –**

- In Traditional Yogasana Individual event TK is responsible to note the holding time of final posture of each Yogasana performed by the player.
- TK shall use stop watch (Stop watch in mobile phone can be used) to count holding time.
- TK shall know the final posture of each yogasana. TK must carry a print of syllabus of concern age group category.
- TK shall announce 'start' as soon as player reaches top final posture. After every 10 seconds TK shall announce holding time of the athlete.
- TK shall announce the final holding time so that judges can decide their scores accordingly. TK must keep record of holding time of each Yogasana performed by the athlete.
- While the competition is in progress TK also must keep a track of time slots given to the players and total working hours of the competition. TK must announce time after every 5 performances.

### **N-2) Scorer –**

A specially designed scoring software is provided to panel of judges. This software facilitates the judges and scorer to record the scores of each athlete. Calculations like addition, subtraction of highest and lowest scores, making average of marks for final score sheet, ranking etc. is done automatically so that results should be calculated perfectly. Human errors can be avoided and results can be announced in time. Scorer should enter list of players and enter data in the score sheet including code numbers of Yogasana submitted by players in their Player's performance sheet. In case of technological difficulty to the judges in the panel scorer is expected to assist them in filling up the marks in the score sheet. Scorer is expected to perform following duties –

- Follow the chest numbers of athletes during competition.
- Scorer must keep a keen watch on the master sheet and inform judges in case of delay in filling up the marks by a judge.
- Scorer shall wait for marks of all the judges and after getting all the marks he/ she shall announce judge wise scores and final score received by an athlete.

- Scorer shall keep a watch on entries done by the judges in proper columns. In case any judge selects wrong column the scorer shall bring it to the notice of the concerned judge.
- Scorer must see that the final score sheet is updated properly and displayed to the players.
- A scorer shall not do any changes in the score sheet unless chief judge permits to correct any error done by panel judge.
- Scorer shall maintain the attendance of athletes in separate sheet.
- After finalisation of the competition the scorer must take out the print of score sheet and sign it before submitting it to the chief judge.

### **N-3) Announcer –**

Announcer is the person who keeps hold of mike and manages the sound system. He/ She keeps the environment of completion lively and happy. Announcer's responsibilities are as follow –

- Announcer shall announce players with their chest numbers. Never call the player by their names.
- Announcer also announces next player's chest number so that the athlete remains present near arena for their performance.
- Announcer must not give the mike to any other person unless permitted by the chief judge.
- Announcer after chief judge's permission can announce bio break or tea/lunch break.
- Announcer can give instructions to cameraman / audience in case they are obstructing in between the stage and audience. He/ She can instruct audience to maintain silence if needed.
- Announcer shall check whether Judges and officials are ready. After getting signal from chief judge he/ she can give instruction to the player to start the performance.
- Announcer must maintain dignity of speech all the time.
- Welcoming the guests, audience, office bearers of NYSF, etc. is part of their responsibility.
- After each performance the announcer shall wish team good luck and ask them to leave the arena.
- Announcer must restrict themselves from giving personal instructions or unnecessary information.



#### **N-4) Stage Manager (SM) –**

Stage manager is an important person to keep stage ready and occupied throughout the competition. In case the competition is happening online the role of zoom manager has to be done by stage manager. He is expected to take care of following duties –

- SM must keep stage ready with outlines marked according to event to be conducted on the stage.
- SM must check if the mat on stage is tightly spread.
- SM shall take care that table, chairs for judges and other officials is arranged properly. Stationary, Computer, Printer etc. is placed properly.
- SM must carry list of players and their phone numbers to contact them in case they are not in the competition hall.
- SM has to keep a watch on warm-up area and movements of the players near arena.
- SM should observe player's costumes, chest numbers etc.
- SM must pay attention to the chest number of performer and check if the next player is ready near arena for performance.
- In case of online competition, the SM must ensure if all the judges and officials are trained for using zoom app. SM is responsible to create zoom links and inform it in time to all the panel members and players.

#### **N-5) Asana Evaluator-**

Execution judge is the person appointed to keep record of Yogasana performed by the athletes.

- Check if all the players of the group have submitted their player's performance sheets well in time.
- Enter code numbers of Yogasana informed by players in the scoring system.
- Evaluator must check if the players have selected Yogasana are as prescribed in the general rules of the syllabus. Yogasana from same categories shall not be repeated by the players as per the rules.
- Evaluator must carry a hard copy of all 10 Yogasana Difficulty Chart while evaluating Yogasana as per performance sheet.

- Evaluator shall check the Yogasana are performed by an athlete are in order and as per the list submitted.
- In case of variation in performed Yogasana and submitted list evaluator must record it and inform to the panel of judges immediately after the performance. Even the player must know that there was variation in the performance.
- In case of change in order or variation in the performance evaluator shall suggest penalty according to CoP to the chief judge.

#### **N-6) Medical Officer (MO) –**

MO must be appointed by the organising committee for the championship. If Championship is to be carried out in two or more halls or venues, then one medical officer per hall or venue shall be appointed. An MO must be a practitioner doctor having degree of MBBS/ BAMS. He shall perform following duties on site –

- MO shall keep first aid available on site of the championship.
- MO shall check all the medical fitness certificates of athletes.
- MO shall check Covid Vaccine certificates of all the people above 18 years of age.
- MO must be present all the time near stage or in the infirmary at the venue.
- In case of any medical emergency MO must attend the person in need.
- MO's duty is not restricted to only athletes but MO shall also take care of general illness of all the people gathered at the venue of championship.
- MO must carry information of near-by hospital / ambulance / doctors etc.
- MO is responsible to take injured player to hospital. He/ She must accompany the patient to hospital.
- MO is expected to update about the health of the patient to the concern team manager of the player and organisers of championship. If needed MO shall talk to parents of the injured player in presence of the team manager or organisers.
- MO is also responsible to help organisers in case of doping incidences found at the venue.

## O) Anti-Doping Policy of NYSF –

Doping is forbidden in all forms. NYSF strongly follows the Anti-Doping Policy. The controlling list of prohibited substances is published and updated by WADA. Any person related to championship if found consuming prohibited substance considered as disqualified from championship and must be banned from participating in any future championship as per the norms of NADA/WADA. The sample collection and testing will be done as the rules and regulations of NADA/WADA.

Organising committee can take strict action against such person if found guilty.

## P) Samples of Fitness Certificate & Risk Certificate

Date: / /

### MEDICAL FITNESS CERTIFICATE

This is to certify that, I have examined

Name of the player - \_\_\_\_\_

Age - \_\_\_\_\_ Male/Female Resident of \_\_\_\_\_

and he/she is found to be healthy and free sickness either physical or mental. He/She is found to be fit for joining the Yogasana Sports Championship.

Seal of Clinic/ Hospital Signature/ Name of the Doctor

\_\_\_\_\_

\* Note :- Examining doctor must be a medical practitioner with MBBS/ BAMS/ BHMS degree

Date: / /

### RISK CERTIFICATE

(For National Yogasana Championship organised by National Yogasana Sports Federation)

I \_\_\_\_\_ Father/guardian

Name of the player - \_\_\_\_\_

who will be playing In National Yogasana championship organised by National Yogasana Sports Federation, New Delhi here by certify that I fully understand that my ward is playing in the Yogasana Championship with my full and free consent and at my own risk and that I or my son/ daughter/ ward shall not be entitled to claim any compensation, expenditure, or any other relief from National Yogasana Sports Federation if my son/ daughter/ ward sustains any injury of any kind including fatal during the period of championship either while playing or in stay or travel due to any reasons.

Place : \_\_\_\_\_

Signature of Player Signature of Parent / Address

## Q) Reference Books Used For The Yogasana Selected For This Code Of Points

<b>Chart No. 1: FB-1 Forward Bend Standings (FBS)</b>			
<b>Sr.No.</b>	<b>Name of Yogasana</b>	<b>Sanskrit Name</b>	<b>Reference</b>
FBS-A-1	Uttanasana - II	उत्तानासन - II	Variation
FBS-A-2	Malayāsana	मलयासन	Dr.Sanjay Malpani
FBS-A-3	Parshvottanasana	पार्श्वोत्तानासन	2100 (129)
FBS-A-4	Prasarit Padottanasana - 1	प्रसारित पादोत्तानासन - 1	LOY (34)
FBS-A-5	Prasarit- Padottanasana - 2	प्रसारित- पादोत्तानासन - 2	LOY (36)
FBS-B-1	Padapasha- Parshvottanasana	पादपाश- पार्श्वोत्तानासन	Variation
FBS-B-2	Prasarit-Pash Padottanasana	प्रसारित-पाश- पादोत्तानासन	Variation
FBS-B-3	Put-Pada-Shwanasana	पुट-पाद - श्वानासन	Variation
FBS-B-4	Prapada-Uttana- Prushthasana	प्रपाद-उत्तान- पृष्ठासन	2100 (189)
FBS-B-5	Padahastottanasana	पादहस्तोत्तानासन	Variation
FBS-C-1	Adhomukh Tittibhasana	अधोमुख - टिट्टिभासन	Prevalent Name
FBS-C-2	Skandha- Pada - Adhomukh- Shwanasana	स्कंध - पाद - अधोमुख - श्वानासन	Variation
FBS-C-3	Paripurna-Tittibhasana	परिपूर्ण -टिट्टिभासन	2100
FBS-C-4	Suptakonasana	सुप्तकोनासन	LOY (247)
FBS-C-5	Samatvasana	समत्वासन	Dr. Sanjay Malpani
FBS-D-1	Kardalikasana – I	कार्दलिकासन - 1	Dr. Sanjay Malpani
FBS-D-2	Kardalikasana – II	कार्दलिकासन - 2	Dr. Sanjay Malpani
FBS-D-3	Panavasana	पनवासन	Variation (Damaru)
FBS-D-4	Ardha Baddha Padmottanasana	अर्धबद्ध- पद्मोत्तानासन	LOY (52)
FBS-D-5	Skandha – Pada - Dandasana	स्कंध-पाद - दंडासन	Variation
FBS-E-1	Urdhvamukha - Tittibhasana	ऊर्ध्वमुख - टिट्टिभासन	Prevalent Name
FBS-E-2	Sheersha-Kurmasana	शीर्ष-कुर्मासन	Variation
FBS-E-3	Adhomukh-Skandhapadasana	अधोमुख - स्कंधपादासन	Variation
FBS-E-4	Utthit-Padamula - Tittibhasana	उत्थित-पादमूल-टिट्टिभासन	Variation
FBS-E-5	Shatapadyasana	शतपद्यासन	Dr. Sanjay Malpani
<b>Chart No. 2 : FB – 2 Forward Bend Floor (FBF)</b>			
FBF-A-1	Paschimottanasana	पश्चिमोत्तानासन	LOY (155)
FBF-A-2	Halasana	हलासन	LOY (240)
FBF-A-3	Ardha-Baddha-Padma-Paschimottanasana	अर्ध-बद्ध-पद्म-पश्चिमोत्तानासन	LOY (135)
FBF-A-4	Maricchyasana - 1	मरिच्यासन - 1	LOY (144)
FBF-A-5	Skandasana - 1	स्कंदासन - 1	Variation
FBF-B-1	Upavishta-Konasana	उपविष्ट-कोनासन	LOY (150)
FBF-B-2	Krounchasana	क्रौंचासन	LOY (142)
FBF-B-3	Salamb-Sarvangasana - 1	सालंब - सर्वांगासन - 1	LOY (223)
FBF-B-4	Marichyasana - 2	मरिच्यासन - 2	LOY (146)
FBF-B-5	Urdhavamukha-Paschimottanasana - 2	ऊर्ध्वमुख- पश्चिमोत्तानासन- 2	LOY (170)
FBF-C-1	Saralahasta-Pinda-Padmasana	सरलहस्त-पिंड-पद्मासन	Variation
FBF-C-2	Karna-Peedasana	कर्ण-पीडासन	LOY (246)
FBF-C-3	Baddha-Viparit- Kurmasana	बद्ध-विपरित- कुर्मासन	2000 (560)

FBF-C-4	Pindasanayukta-Sarvangasana	पिंडासनयुक्त-सर्वांगासन	LOY (268)
FBF-C-5	Bhrunasana	भ्रूणासन	Dr.Sanjay Malpani
FBF-D-1	Urdhvamukha-Paschimottanasana-1	उर्ध्वमुख - पश्चिमोत्तानासन-1	LOY (168)
FBF-D-2	Timayasana	तिमयासन	Dr.Sanjay Malpani
FBF-D-3	Parshva-Pindasana-Yukta-Sarvangasana	पार्श्व-पिण्डासन-युक्त-सर्वांगासन	LOY (271)
FBF-D-4	Urdhva-Padapadma-Sarvangasana	ऊर्ध्व-पादपद्म- सर्वांगासन	2100 (558)
FBF-D-5	Ramadootasana	रामदूतासन	Dr.Sanjay Malpani
FBF -E-1	Supta-Tittibhasana	सुप्त-टिट्टिभासन	Variation
FBF -E-2	Utthit-Ekpada-Hasta Prushtasana	उत्थित-एकपाद-हस्त-पृष्ठासन	Variation
FBF -E-3	Yoga-Nidrasana	योग-निद्रासन	LOY (391)
FBF -E-4	Saraghasana	सरघासन	Dr.Sanjay Malpani
FBF -E-5	Pingalasana	पिंगलासन	Dr.Sanjay Malpani

### Chart No. 3 : BB-1 Back Bend Standing (BBS)

BBS-A-1	Ardha-Chandrasana	अर्धचंद्रासन	Prevalent Name
BBS -A-2	Bheemasana	भीमासन	Dr. Sanjay Malpani
BBS -A-3	Chamatkarasana	चमत्कारासन	2100 (498)
BBS -A-4	Chitroshtakasana	चित्रोष्टकासन	Dr.Sanjay Malpani
BBS -A-5	Eka-Pada-Setubandha-Chakrasana	एक-पाद-सेतुबंध-चक्रासन	Variation
BBS-B-1	Nandighoshasana	नंदीघोषासन	Dr.Sanjay Malpani
BBS-B-2	Veernilasana	वीरनीलासन	Dr.Sanjay Malpani
BBS-B-3	Darukasana	दरूकासन	Dr.Sanjay Malpani
BBS-B-4	Gajanasana	गजाननासन	Dr.Sanjay Malpani
BBS-B-5	Girijasana	गिरिजासन	Dr.Sanjay Malpani
BBS-C-1	Tryanga-Mukhotanasana	त्र्यंग-मुखोत्तानासन	LOY (586)
BBS-C-2	Sooryanamaskarasana	सूर्यनमस्कारासन	2100 (33)
BBS-C-3	Poorna-Chakrasana	पूर्ण-चक्रासन	Prevalent Name
BBS-C-4	Chakra-Garudasana	चक्र-गरुडासन	Dr. Sanjay Malpani
BBS-C-5	Chakravayuvhasana	चक्रव्यूहासन	Dr. Sanjay Malpani
BBS-D-1	Eka-Pada-Urdhva-Dand-Dhanurasana	एक-पाद-ऊर्ध्व-दंड-धनुरासन	LOY (501) Variation
BBS -D-2	Mahakarnasana	महाकर्णासन	Dr. Sanjay Malpani
BBS -D-3	Konarkasana	कोणार्कासन	Dr.Sanjay Malpani
BBS -D-4	Eka-Pada-Lambakona-Chakrasana	एक-पाद-लंबकोन-चक्रासन	Variation
BBS -D-5	Kambalāsana	कंबालासन	Dr.Sanjay Malpani
BBS-E-1	Urabhrasana	उरभ्रासन	Dr. Sanjay Malpani
BBS -E-2	Mahaneelasana	महानीलासन	Dr.Sanjay Malpani
BBS -E-3	Dimbasana	डिंबासन	Prevalent Name
BBS -E-4	Dhwaja Dwarasana	ध्वज-द्वारासन	Dr.Sanjay Malpani
BBS -E-5	Kosha Krumikasana	कोष-कृमिकासन	Dr.Sanjay Malpani

### Chart No. 4 : BB-2 Back Bend Floor (BBF)

BBF-A-1	Ushtrasana	उष्ट्रासन	LOY (41)
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BBF-A-2	Ekapada- Rajakapotanasana-3	एकपाद- राजकपोतानासन-3	LOY (546)
BBF-A-3	Sharangasana	शारंगासन	Dr.Sanjay Malpani
BBF-A-4	Ekapada-Viparit- Dandasana - 1	एकपाद-विपरित-दण्डासन-1	LOY (521)
BBF-A-5	Shivadhanushyasana	शिवधनुष्यासन	Dr.Sanjay Malpani
BBF-B-1	Laghu-Vajrasana	लघु- वज्रासन	LOY (513)
BBF-B-2	Govardhanasana	गोवर्धनासन	Dr.Sanjay Malpani
BBF-B-3	Mahaveerasana	महावीरासन	Dr. Sanjay Malpani
BBF-B-4	Padmanabhasana	पद्मनाभासन	Dr. Sanjay Malpani
BBF-B-5	Poorna-Matsyasana	पूर्ण-मत्स्यासन	LOY (112)
BBF-C-1	Purna - Chakrabandhasana	पूर्ण-चक्रबंधासन	Variation
BBF-C-2	Ardha-Kapota- Vamadevasana	अर्ध-कपोत- वामदेवासन	Variation
BBF-C-3	Vayuputrasana	वायुपुत्रासन	Dr.Sanjay Malpani
BBF-C-4	Padangushtha-Dhanurasana	पादांगुष्ठ-धनुरासन	LOY (555)
BBF-C-5	Gandabherundasana	गंडभेरुंडासन	LOY (580)
BBF-D-1	Shankhapalāsana	शंखपालासन	Dr.Sanjay Malpani
BBF -D-2	Ekapada-Viparit- Shalbasana	एकपाद-विपरित- शलभासन	Variation
BBF -D-3	Sugreevasana	सुग्रीवासन	Dr.Sanjay Malpani
BBF -D-4	Padma-Jhashasana	पद्म-झषासन	Dr.Sanjay Malpani
BBF -D-5	Supta-Dimbasana	सुप्त-डिंबासन	Variation
BBF-E-1	Chitrapatangasana	चित्रपतंगासन	Dr. Sanjay Malpani
BBF -E-2	Mriga -Mukhasana	मृग-मुखासन	Dr. Sanjay Malpani
BBF -E-3	Viparita-Valkhilyasana	विपरित- वालखिल्यासन	Variation
BBF -E-4	Prajaktasana	प्राजक्तासन	Dr. Sanjay Malpani
BBF -E-5	Vibhakta-Viparita- Shalabhasana	विभक्त-विपरित- शलभासन	Variation

### Chart No. 5 : Twisting Body Floor (TBF) – TB-1

TBF-A-1	Parivritta- Padmasana	परिवृत्त-पद्मासन	2100 (266)
TBF -A-2	Ardha –Matsyendrasana - IV	अर्ध-मत्स्येन्द्रासन - IV	LOY (302) (Variation)
TBF -A-3	Parighasana	परिघासन	LOY (39)
TBF -A-4	Ranaveerasana	रणवीरासन	Dr.Sanjay Malpani
TBF -A-5	Baddhapada-Matsendrasana	बद्धपाद-मत्स्येन्द्रासन	Variation
TBF-B-1	Parivritta-Janu-Shirshasana	परिवृत्त-जानु-शीर्षासन	LOY (132)
TBF -B-2	Shoolpashasana	शूलपाशासन	Dr.Sanjay Malpani
TBF-B-3	Marichhyasana-III	मरिच्यासन-3	LOY (304)
TBF -B-4	Uddalakasana	उद्दालकासन	Dr.Sanjay Malpani
TBF -B-5	Amit-Vikramasana	अमितविक्रमासन	Dr.Sanjay Malpani
TBF-C-1	Ardha- Matsyendrasana -1	अर्ध-मत्स्येन्द्रासन-1	LOY (316)
TBF -C-2	Kesarisutasana	केसरीसुतासन	Dr.Sanjay Malpani
TBF -C-3	Parivritta- Paschimottanasana	परिवृत्त- पश्चिमोत्तानासन	LOY (165)
TBF -C-4	Trishoolpashasana	त्रिशूलपाशासन	Dr.Sanjay Malpani
TBF -C-5	Padaputa-Parivritta- Janu-Shirasana	पादपुट-परिवृत्त- जानु-शिरासन	Variation
TBF -D-1	Parivritta - Ramadootasan	परिवृत्त- रामदूतासन	Dr. Sanjay Malpani
TBF -D-2	Parivritta-Ushtrasana	परिवृत्त-उष्ट्रासन	Variation
TBF -D-3	Marichyasana - 4	मरिच्यासन - 4	LOY (305)

TBF -D-4	Ardha-Padma- Shoolpashasana	अर्ध-पद्म- शूलपाशासन	Dr.Sanjay Malpani
TBF -D-5	Paripurna- Matsyendrasana	परिपूर्ण-मत्स्येन्द्रासन	LOY (339)
TBF-E-1	Parivritta-Upavishta-Konasana	परिवृत्त-उपविष्ट-कोनासन	Variation
TBF -E-2	Katipada Matsyendrasana	कटिपाद- मत्स्येन्द्रासन	Variation
TBF -E-3	Parivritta -Eka-Pada Shirasana	परिवृत्त-एकपाद- शिरासन	Variation
TBF -E-4	Pushpadantasana	पुष्पदन्तासन	Dr. Sanjay Malpani
TBF -E-5	Utthit-Pada- Parivritta- Janu-Shirasana	उत्तिथ-पाद-परिवृत्त- जानु-शिरासन	Variation

### Chart No. 6: Twisting Body Balance (TBB) – TB-2

TBB-A-1	Parivrutta Namanasana	परिवृत्त-नमनासन	Dr.Sanjay Malpani
TBB -A-2	Himavanasana	हिमवानासन	Dr. Sanjay Malpani
TBB -A-3	Parivritta-Utkatasan	परिवृत्त - उल्कटासन	2100 (206)
TBB -A-4	Parivritta-Parshva- Konasana	परिवृत्त-पार्श्व- कोनासन	LOY (10)
TBB -A-5	Vindhyanasana	विन्ध्यासन	Dr. Sanjay Malpani
TBB-B-1	Shrugalasana	श्रृंगालासन	Dr.Sanjay Malpani
TBB -B-2	Baddha-Parivritta – Parshva-Konasana	बद्ध-परिवृत्त- पार्श्व-कोनासन	2100 (141)
TBB -B-3	Baddhapada -Parivrutta - Upveshasana	बद्धपाद-परिवृत्त- उपवेशासन	Variation
TBB -B-4	Parivritta Trikonasana	परिवृत्त- त्रिकोनासन	LOY (6)
TBB -B-5	Parivritta - Padottanasana	परिवृत्त -पादोत्तानासन	Variation
TBB -C-1	Parivritta-Uttanasana	परिवृत्त-उत्तानासन	2100 (94)
TBB -C-2	Mahendrasana	महेंद्रासन	Dr. Sanjay Malpani
TBB -C-3	Angushta-Padottanasana	अंगुष्ठ - पादोत्तानासन	Variation
TBB -C-4	Ardhapadma -Parivritta - Parighasana	अर्धपद्म-परिवृत्त-परिघासन	Variation
TBB -C-5	Parivritta-Kallyasana	परिवृत्त-काल्यासन	2100 (104)
TBB-D-1	Maroodasana – I	मरूडासन - 1	Prevalent Name
TBB -D-2	Kanchangangasana	काञ्चनगंगासन	Dr. Sanjay Malpani
TBB -D-3	Maheshwarasana	महेश्वरासन	Dr. Sanjay Malpani
TBB -D-4	Nishigandhasana	निशीगंधासन	Dr. Sanjay Malpani
TBB -D-5	Parshva - Kallyasana	पार्श्व - काल्यासन	Variation
TBB -E-1	Malayasana	मलयासन	Dr. Sanjay Malpani
TBB -E-2	Kailasasana	कैलासासन	Dr. Sanjay Malpani
TBB -E-3	Parivritta -Vishwamitrasana	परिवृत्त -विश्वामित्रासन	Variation
TBB -E-4	Putpada- Vishwamitrasana	पूटपाद -विश्वामित्रासन	Variation
TBB -E-5	Vetalasana	वेतालासन	Dr.Sanjay Malpani

### Chart No. 7: Leg Balance Backward Bend (LBB) – LB-1

LBB-A-1	Saral-Natrajasana	सरल-नटराजासन	Variation
LBB-A-2	Hastapada- Lasyasana	हस्तपाद-लास्यासन	2100 (51) Variation
LBB-A-3	Baddha-Natrajasana	बद्ध-नटराजासन	2100 (43)
LBB-A-4	Hastanka-Lasyasana	हस्तांक-लास्यासन	Variation
LBB-A-5	Pratiruddhasana	प्रतिरूद्धासन	Dr. Sanjay Malpani
LBB-B-1	Natarajasana	नटराजासन	LOY (591-A)



LBB-B-2	Muktahast-Marutsakhasana	मुक्तहस्त- मरुत्सखासन	Dr.Sanjay Malpani
LBB-B-3	Lasya-Natrajasana	लास्य-नटराजासन	Variation
LBB-B-4	Raj-Vimanasana	राज-विमानासन	Dr Sanjay Malpani
LBB-B-5	Vayu-Rathasana	वायु-रथासन	Dr.Sanjay Malpani
LBB-C-1	Dwihastapada-Natarajasana	द्विहस्तपाद- नटराजासन	Encyclopedia
LBB-C-2	Anta-Gulfa-Hasta- Natarajasana	अन्त-गुल्फ-हस्त- नटराजासन	Encyclopedia
LBB-C-3	Yoganandasana	योगानन्दासन	2100 (64)
LBB-C-4	Shikhapada-Natrajasana	शिखापाद-नटराजासन	Variation
LBB-C-5	Skandhapada-Natrajasana	स्कन्धपाद-नटराजासन	Variation
LBB-D-1	Urdhvamukha- Veerabhadrasana	ऊर्ध्वमुख- वीरभद्रासन	Variation
LBB-D-2	Greevapada-Natarajasana	ग्रीवपाद-नटराजासन	Variation
LBB-D-3	Sundara-Vimanasana	सुन्दर-विमानासन	Dr. Sanjay Malpani
LBB-D-4	Pratyanchyasana	प्रत्यंचासन	Dr.Sanjay Malpani
LBB-D-5	Tandavasana	तांडवासन	Dr. Sanjay Malpani
LBB-E-1	Kunjarasana	कुंजरासन	Dr.Sanjay Malpani
LBB-E-2	Viparit- Dandayaman- Tripurasana	विपरित- दंडयमन- त्रिपुरासन	Variation
LBB-E-3	Vamdeva-Tripurasana	वामदेव-त्रिपुरासन	Prevalent Name
LBB-E-4	Ekapada-Tryanga- Mukhottanasana	एकपाद-त्र्यंग-मुखोत्तानासन	Variation
LBB-E-5	Mohini-Astrasana	मोहिनी-अस्तासन	Dr. Sanjay Malpani

### Chart No. 8: Single Leg Balance Forward Bend (LBF) – LB-2

LBF-A-1	Urdhva-Prasarita- Lambakonasana	ऊर्ध्व-प्रसारित- लंबकोनासन	Variation
LBF-A-2	Swarga- Dwijasana	स्वर्ग- द्विजासन	2100 (63)
LBF-A-3	Pasha- Lamba-Konasana	पाश-लंब-कोणासन	Encyclopidia of Yogasana
LBF-A-4	Garudasana	गरुडासन	LOY (56)
LBF-A-5	Vrukshasana (Namaskara)	वृक्षासन (नमस्कार)	LOY (2)
LBF-B-1	Dandayamana - Janushirasana	दंडयमन- जानुशिरासन	Encyclopaedia Traditional Asanas (353)
LBF-B-2	Veerbhadrasana-III	वीरभद्रासन - 3	LOY (17)
LBF-B-3	Parivrutta-Swarga-Dwijasana	परिवृत्त-स्वर्ग-द्विजासन	2100
LBF-B-4	Pashastrasana	पाशास्तासन	Dr. Sanjay Malpani
LBF-B-5	Pushpakasana	पुष्पासन	Dr.Sanjay Malpani
LBF-C-1	Dhwajadandasana	ध्वजदंडासन	Dr. Sanjay Malpani
LBF-C-2	Parivrutta-Baddha- Ardhachandrasana	परिवृत्त-बद्ध-अर्धचन्द्रासन	2100
LBF-C-3	Uttkata-Dandayamana- Janushirasana	उत्कट-दण्डयमन- जानुशिरासन	Variation
LBF-C-4	Vatayanasana	वातायनासन	LOY (58)
LBF-C-5	Garuda-Vimanasana	गरुड-विमानासन	Dr. Sanjay Malpani
LBF-D-1	Ruchikasana -2	रुचिकासन - 2	LOY (385) Variation
LBF-D-2	Vamanasana	वामनासन	Dr. Sanjay Malpani
LBF-D-3	Pakshikasana	पक्षिकासन	Prevalent Name
LBF-D-4	Sankhyasana	सांख्यासन	Prevelant Name



LBF-D-5	Bhingyasana	भिङ्ग्यासन	Encyclopedia of Traditional Aasana (51)
LBF-E-1	Muktahasta-Trivikramasana	मुक्तहस्त -त्रिविक्रमासन	Variation
LBF-E-2	Urdhva-Prasarit-Ekpadasana - II	ऊर्ध्व-प्रसारित-एकपादासन-2	LOY (49) Small Variation
LBF-E-3	Kanishhasana	कणिशासन	Dr.Sanjay Malpani
LBF-E-4	Trishoolasana	त्रिशूलासन	Dr. Sanjay Malpani
LBF-E-5	Sarasasana	सारसासन	Dr. Sanjay Malpani

### Chart No. 9 Hand Balance Forward Bend (HBF) – HB-1

HBF-A-1	Brahmacharyasana	ब्रह्मचर्यासन	APBM (340)
HBF -A-2	Kukkutasana	कुक्कुटासन	LOY (115)
HBF -A-3	Bakasana	बकासन	LOY (410)
HBF -A-4	Dwipada-Koundinyasana	द्विपाद- कौण्डिन्यासन	LOY (438)
HBF -A-5	Bhallukasana	भल्लुकासन	Dr.Sanjay Malpani
HBF-B-1	Urdhva-Kukkutasana	ऊर्ध्व-कुक्कुटासन	LOY (419)
HBF -B-2	Mayoorasana	मयूरासन	LOY (354)
HBF -B-3	Ashtavakrasana	अष्टवक्रासन	LOY (343)
HBF -B-4	Padma-Mayoorasana	पद्म-मयूरासन	LOY (355)
HBF -B-5	Makshikasana	मक्षिकासन	Dr. Sanjay Malpani
HBF-C-1	Adhomukh-Vrukshasana	अधोमुख-वृक्षासन	LOY (359)
HBF -C-2	Ekapada-Vaksha-Mayoorasana	एकपाद-वक्ष-मयूरासन	Dr. Sanjay Malpani (Variation)
HBF -C-3	Koundinyasana	कौण्डिन्यासन	Prevalent Name
HBF -C-4	Tittibhasana	टिट्टिभासन	LOY (395)
HBF -C-5	Ekapada-Prushtha-Tittibhasana	एकपाद-पृष्ठ-टिट्टिभासन	Dr. Sanjay Malpani
HBF-D-1	Dand-Tolan-Paschimottanasana	दंड-तोलन-पश्चिमोत्तानासन	Prevalent Name
HBF -D-2	Chakorasana	चकोरासन	LOY (380)
HBF -D-3	Parivrutta-Tittibhasana	परिवृत्त- टिट्टिभासन	Variation
HBF -D-4	Fanindrasana	फणीन्द्रासन	Hath Ratnavali
HBF -D-5	Utthit-Ekpada- Prushtha-Sheershasana	उत्थित-एकपाद- पृष्ठ-शीर्षासन	Variation
HBF-E-1	Urdhvamukha-Hasta Padmasana	ऊर्ध्वमुख -हस्त- पद्मासन	Variation
HBF -E-2	Adhomukha-Utthit-Koormasana	अधोमुख-उत्थित- कूर्मासन	Variation
HBF -E-3	Bramhastrasana	ब्रह्मास्तासन	Dr. Sanjay Malpani
HBF -E-4	Ekahasta-Padma-Mayoorasana	एकहस्त-पद्म- मयूरासन	LOY (355) (Variation)
HBF -E-5	Parashupashasana	परशुपाशासन	Dr. Sanjay Malpani

### Chart No. 10 Hand Balance Backward Bend (HBB) – HB-2

HBB-A-1	Pinch - Mayurasana	पिंच-मयूरासन	LOY(357)
HBB-A-2	Eka-Pada-Pinch- Mayoorasana	एक-पाद- पिंच- मयूरासन	Variation
HBB-A-3	Vruchikasana I	वृश्चिकासन - 1	LOY (537)
HBB-A-4	Jatukasana	जतुकासन	Dr. Sanjay Malpani
HBB-A-5	Ardha-Padma-Pincha-Mayoorasana	अर्ध-पद्म-पिंच-मयूरासन	Variation

HBB-B-1	Padanka-Vrishikasana II	पादांक-वृश्चिकासन-2	Variation
HBB-B-2	Vruschikasana II	वृश्चिकासन-2	LOY (538)
HBB -B-3	Adhomukha-Vrikshasana	अधोमुख-वृक्षासन	LOY (359)
HBB-B-4	Padma-Pada-Vruschikasana II	पद्म-पाद- वृश्चिकासन - II	LOY (538) (Variation)
HBB-B-5	Ekapada-Skandha- Shiva- Lingakarasana	एकपाद-स्कन्ध- शिव- लिंगाकारासन	Variation in Prevalent name
HBB-C-1	Ekpad-Vrushik-Shiva- Linkarasana	एकपाद-वृश्चिक- शिव- लिंगाकारासन	Variation
HBB -C-2	Karkotasana	कर्कोटकासन	Dr. Sanjay Malpani
HBB -C-3	Paripurnasana	परिपूर्णासन	Prevalent Name
HBB-C-4	Shiv-Lingakarasana	शिव- लिंगाकारासन	Prevalent name
HBB -C-5	Ekapad-Kokila- Vruschiksana - I	एकपाद-कोकिल- वृश्चिकासन - 1	Variation in Prevalent name
HBB-D-1	Nagastrasana	नागास्त्रासन	Dr.Sanjay Malpani
HBB-D-2	Padma- Vruschikasana	पद्म -वृश्चिकासन	Variation
HBB-D-3	Ekpad-Kokilasana	एकपाद -कोकिलासन	Variation
HBB-D-4	Putpada – Kokilasan	पुटपाद-कोकिलासन	Variation
HBB-D-5	Utthit-Lamb - Konasana	उत्थित- लम्ब - कोनासन	Dr.Sanjay Malpani
HBB-E-1	Parivrutta-Shiva-Lingakarasana	परिवृत्त- शिव-लिंगाकारासन	Variation
HBB -E-2	Kakumukta- Hastasana	काकमुक्त- हस्तासन	Variation
HBB -E-3	Dwipad-Kokilasana	द्विपाद- कोकिलासन	Variation
HBB -E-4	Hast- Samkonasana	हस्त -समकोनासन	Variation
HBB -E-5	Vibhakt-Pada-Shiva- Lingakarasana	विभक्त-पाद-शिव- लिंगाकारासन	Variation

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- **LOY** : Light on Yoga (B.K.S. Iyengar)
- **2100** : 2100 Asanas (The complete Yoga Poses), Daniel Lacerda
- **Encyclopedia**: Yogasana: The Encyclopedia of Yoga Poses, Yogrishi Vishveketu, PhD
- **APMB**: (Asana, Pranayam, Mudra, Bandha – By Swami Satyananda Saraswati)
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