

国际武术套路竞赛规则

Rules for International Wushu Taolu(Routine) Competition



国际武术联合会

International Wushu Federation

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CHAPTER 1 ORGANIZATIONAL STRUCTURE

Article 1 Competition Committee

The Competition Committee of the World Championships and the World Cup shall be composed of wushu experts appointed by the International Wushu Federation and the Organising Committee. It is responsible for overseeing all aspects of the competitions.

According to the scale of competition, each continental, regional or national federation may form its own Competition Committee to be responsible for all aspects of competition organization in accord with the Organising Committee.

Article 2 Jury of Appeal

2.1 The Jury of Appeal shall be composed of one (1) chairman, one (1) vice chairman and three (3) to seven (7) members.

2.2 Duties & Responsibilities:

- 1) To notify a team's appeal and conduct the hearing within the time-limit; however, the scoring results shall not be changed.
- 2) The decision of the Jury of Appeal is valid only when more than half of its members have voted for it. If it's a tie vote then it shall be decided by a casting vote of the Chairman. A Jury member shall withdraw, if the case is involved with his or her own country or region; and
- 3) The decision of the Jury of Appeal shall be final.

Article 3 Composition of Contest Officials

3.1 Composition of Judges

- 1) One (1) chief referee, and one (1) or two (2) assistant chief referees;
- 2) Each judges group shall consist of ten (10) members: one (1) head judge, three (3) judges in each of group: A, B & C, respectively;
- 3) One chief for programming and recording; and
- 4) One chief registrar.

3.2 Composition of Assistants

- 1) 3-5 programming and recording assistants;
- 2) 3-6 registrars;
- 3) 1-2 announcers;
- 4) 1-2 sound technicians; and
- 5) 2-4 video recording technicians (to record events for the Jury of Appeal).

Article 4 Duties of Contest Officials

The contest officials shall work under the guidance of the Competition Committee. Their duties are as follows:

4.1 The chief referee shall

- 1) Organize and lead the work of judges groups to ensure the proper implementation of competition rules, examine and make sure all pre-competition set-up work are carry out;
- 2) Interpret the rules and regulations but have no right to modify them;
- 3) Replace officials if necessary, and have the right to take disciplinary action against officials who have committed serious mistakes;
- 4) To give warnings to athletes and coaches making trouble at the competition site, and may report the matter to the Technical Committee to take disciplinary action, even the cancellation of their results; and
- 5) Examine and announce the results of competition, and make a summary of the officials' work.

4.2 The assistant chief referees shall

- 1) Assist the chief referee;
- 2) One of them shall act on his behalf if Chief Referee is absent.

4.3 The head judge shall

- 1) Organize his group to review and to implement the officiating rules;
- 2) To add points for innovative movements with degree of difficulty;
- 3) To deduct points for repetition and the time limit; and
- 4) Propose to the chief referee to take disciplinary action against a judge has committed serious mistakes.
- 5) Participate in B Group judges' evaluation (overall performance).

4.4 The judges shall

- 1) Dedicate themselves totally when doing their duties assigned by the head judge;
- 2) Judge independently, according to the rules, and make detailed notes;
- 3) Group A Judges are responsible for the quality of movement;
- 4) Group B Judges are responsible for the overall performance; and
- 5) Group C Judges are responsible for the degree of difficulty.

4.5 The programming & recording chief shall

- 1) Set-up all works necessary for recording (desk), examine the entry forms, examine the Entries (registry) for Degree of Difficulty in Optional Taolu, prepare the Scoring Forms for judges and head Judges according to the required standards, and lay-out the Competition Programme;
- 2) Prepare other necessary Forms or Tables needed to run the competition. Examine and verify the results and placing;
- 3) Prepare the Competition Results

4.6 The chief registrar shall be responsible for the entire registration, and report to the chief referee and announcers if there are any changes.

Article 5 Duties of the Assistants

5.1 The programming & recording assistants shall respond to the work assigned by its chief.

5.2 The registration staff shall up-date the registrations time-to-time according to the competition order; examine the competitors' apparatuses and costumes; guide the competitors into the competition area; and hand-over the registration forms to the head judge.

5.3 The announcers shall introduce the current competitors to the public; announce their results; and provide useful information regarding the rules and regulations, the characteristics of each taolu event of wushu.

5.4 Sound Technicians shall

- 1) Collect all music cassettes or CD's from the competitors during the First-registration for events with music, and number them according to the running order;
- 2) Play the music 3 seconds after the competitor has entered the carpet and get ready to start;
- 3) After the competition, return all CD's and cassettes to the competitors without damaging, losing, lending or copying them.

5.5 The cameramen shall

- 1) Film all competition events;
- 2) Search and replay the videotape when required by the Jury of Appeal;
- 3) Archive all videotapes according to the competition orders.

CHAPTER 2 GENERAL RULES FOR COMPETITION

Article 6 Types of Competition

6.1 Types of Competition

- 1) Individual
- 2) Team
- 3) Individual & Team

6.2 Competition Classification by Age

- 1) Adult
- 2) Youth
- 3) Children

Article 7 Competition Events

7.1 Changquan (Long-fist) abbrev: CQ

7.2 Nanquan (Southern-fist) abbrev: NQ

7.3 Taijiquan (Shadow boxing) abbrev: TJQ

7.4 Daoshu (Broadsword) abbrev: DS

7.5 Jianshu (Sword) abbrev JS

7.6 Nandao (Southern broadsword) abbrev: ND

7.7 Taijijian (Taiji sword) abbrev: TJJ

7.8 Qiangshu (Spear) abbrev: QS

7.9 Gunshu (Cudgel) abbrev: GS

7.10 Nangun (Southern-style cudgel) abbrev: NG

7.11 Duilian (Dual Events) abbrev: DL: Without weapons; with weapons; and Bare Hands against weapons.

7.12 Jiti (Group Events) abbrev: JT

Article 8 Competition Divisions (age limits)

8.1 Adult (above 18);

8.2 Youth (from 12 to 18);

8.3 Children (under 12 years).

Article 9 Appeals

9.1 Scope of Appeals

The Jury of Appeal will only accept and conduct a hearing submitted by a protester when:

- 1) he or she is against the deduction made by the head judge or the decision of the judges in group C;
- 2) the "presumed mistake" is made on his or her own team competitors.

9.2 Procedures & Requirements for Appeals

If a Team leader or a Team Coach disagrees with the judges' decision made upon his or her competitors, he or she is entitled to submit a formal written appeal to the Jury of Appeal within 15 minutes at the end of the event concerned. The Appeal Fee of US\$100 must be paid. Each appeal is limited to one issue.

In conducting the hearing, the Jury of Appeal will examine all evidences provided including videotapes. If the decision proved correct the protester must be abided by the Jury of Appeal's decision. Refuse to accept the Jury of Appeal's decision, the Jury can take further action against the protester suggesting the Technical Committee to take disciplinary action, including the cancellation of competition results. If the appeal proves to be justified, the Jury of Appeal shall propose to the Technical Committee to take disciplinary actions against the judges who made mistake. The Appeal Fee shall be returned. All parties involved will be notified of the results on time.

Article 10 Start-List

Under the supervision of the Competition Committee and the Chief Referee, the Programming and Recording group will use draw-lots system to determine the competitors' Start-List for each event. If the competition requires a qualifying phrase and finals, the start-List in the finals shall be determined by their qualifying scores (lowest score vs. the first score).

Article 11 Registry (Roll-Call)

Competitors must report to the designated place 40 minutes before the events start for the First Roll-Call where the costumes and apparatus are being checked. The Second Roll-Call will be done 20 minutes before the event. The Final Roll-Call in 10 minutes before the event.

Article 12 Protocol

When being called the competitor must salute the Head Judge with palm-and fist.

Article 13 Timekeeping

The Timekeeper will start the stop-watch when the competitor begins to move and stops the stop-watch when the competitor brings his/her feet together into the standing position (at the end of the Taolu).

Article 14 Display of Score

The results of the competitors will be displayed on *the* Score monitor.

Article 15 Forfeiture

If a competitor fails to report at the designated place after the Final Roll-Call or absent during competition, he/she will be forfeited from the event.

Article 16 Anti-doping Test

Anti-doping Test will be conducted according to the Olympic Charter and the IOC regulations.

Article 17 Placing

17.1 Individual & Dual Placing

Placing will be awarded according to the competitors' score in the competition. The competitor who has the highest score will be the winner (1st place) and the one with the second highest score will win the 2nd place, so on and so forth.

17.2 Individual All Round Placing

Individual all round placing will be determined by the total scores of each individual event (or according to the rules and regulations for that particular Competition set earlier). The highest score will be awarded 1st place; the second highest score will be 2nd place, so on and so forth.

17.3 Group Event Placing

The group with the highest score will be awarded 1st place; the group with second highest score will be 2nd place, so on and so forth.

17.4 Team Placing

Team placing will be determined by the regulations of that particular Competition.

17.5 Tied Scores

1) Tied in Individual Events

When individuals have the same scores, placing will be decided according to the following tie-break order:

- (1) The competitor who successfully completed the higher degree of movement difficulty shall be placed higher;
- (2) If the scores still remain the same, the winner will be the one who has completed more advanced degree of difficult movements;
- (3) If the scores still remain the same, the winner will be the one with higher scores in difficulty;
- (4) If the scores still remain the same, the winner will be the one with higher scores in overall performance;
- (5) If the scores still remain the same, the winner will be the one who has higher scores among lower scores in overall performance;
- (6) If the scores still remain the same a tied placing will be awarded;
- (7) In competitions with qualifying phrase and finals, if the total result of the two competitions are the same, the competitor with the highest score in the qualifying phrase will be awarded the highest place. If the tied still remains, placing will be determined as in cases (1) - (7).
- (8) If the scores still remain the same in events without difficult movements, placing will be determined as in cases (4), (5) and (6).

2) Tied in Individual All Round Event

The competitor who ranked first in more individual events shall be placed higher. If the tied still remains then the competitor who achieved second places in more individual events shall be placed higher. In case of equal ranking in all individual events, then a tie-placing shall be proclaimed.

3) Tie in Group & Dual Events

If the scores are the same in Group or Dual Events **it will be determined** as in cases (2) - (4) of article 17.5.1.

4) Tied in Team Events

In the team competition, the team which ranked first in more individual events shall be placed higher. If the tie still remains, then the team with more second places in individual events shall be placed higher, and so on and so forth. In case of equal ranking in all individual events, the tied -placing will be proclaimed.

Article 18 Applications for the Recognition & Grading of Innovative Movements

18.1 Principals for Innovation

All innovative movements must conform with the specific characteristics of Wushu and the principles of movement, requiring a high level of physical preparation and skill; and the degree of difficulty must be at least of Cat. B or higher and must not appear in the Tables for Degree Of Movements Difficulties and Value in Optional Events.

18.2 Application Procedures

Each team is allowed to submit an application (for Degree of Difficulty for Innovative Movement) for each routine.

The applicant must fill-up an Application Form for the "Assessment of Optional Routine Innovation" and supply a technical chart and a videotape of the competitor's movement. The application and its attachments must be sent to the IWUF Technical Committee at least sixty (60) days before the opening ceremony.

18.3 The Assessment Committee

The Assessment Committee will consist of 5 to 7 wushu experts appointed by the IWUF Technical Committee. Its main function is to examine the Taolu Innovation Application handed in by the teams.

18.4 Assessment Procedure

The Assessment Committee will consider the application referring to the innovation principle; a majority resolution is required for the movement to be accepted. Once accepted the Committee will name the movement; set-up the degree of difficulty, allocate the points to be awarded for its successful execution and points to be deducted for errors. The Committee will inform the applicant about the committee's decision. If the application is successful, the Committee will made a written report to the Jury of Appeal and the judges before the competition starts.

Article 19 Other Competition Regulations

19.1 Application for Registering the Degree of Difficulty

Each competitor must select movements for the events which he or she entered for, with different degrees of difficulty according to the Competition Rules and Regulations; and fill-up the Registration Form for the "Degree of Difficulty and Points for Optional Taolu" via Internet, and counter-signed by the Team Coach and later submit it to the Hosting Organization, at least thirty (30) days before the opening ceremony.

19.2 Time Limits for Taolu Competitions

- 1) Changquan, Nanquan, Jianshu, Daoshu, Qiangshu, Gunshu, Nandao & Nangun not less than 1 minute 20 seconds; and not less than 1 minute 10 seconds for Youth & Children's categories.
- 2) Optional Taijiquan, Taijijian and Group Event not less than 3-4 minutes; Compulsory Taijiquan and Taijijian not less than 5-6 minutes;
- 3) Dual Events not less than 50 seconds.

19.3 Events with Music

Taolu competitions with music (only instrumental music, no lyrics). A competitor must use instrumental music and not lyrics to accompany his or her Taolu choreography during performance.

19.4 Dress Code

All officials shall wear the IWUF Standard Contest Officials uniforms, IWUF logo badge and IWUF Identity and Accreditation Card.

All competitors shall wear IWUF Standard Taolu Contests costumes and the Competition Code Number during competitions.

19.5 Competition Area

Individual events shall be conducted on a carpet of 14 m x 8 m, surrounded by a safety area of 2 m around the carpet.

Group events shall be conducted on a carpet of 16 m x 14 m, surrounded by a safety area of 1 meter around the carpet.

The edges of the carpet must be marked with a white border of 5 cm wide.

The ceiling over the carpet must be at least 8 m in height. The distance between two (2) carpets must be at least 6 m apart.

High-level competitions should be done on a raised platform of 50 to 60 cm tall.

The platform should be lighted from above and must meet the requirements of the Competition Lighting Systems as stated in the Regulations.

Regulations. 19.6 Competition Apparatus

1) All apparatus must be conformed to the specific requirements set by the International Wushu Federation.

2) The competitor holds the apparatus with the left arm straighten and the tip of the Jian or Dao must touch his or her ear-top. The required length of the Gun shall not be shorter than the performer's height. The required length of Qiang shall not be shorter than the performer's fingertips while standing with his or her left hand held above the head.

19.7 Competition Recording Equipments

In large-scale competitions, the minimum requirement for the competition recording are as follows:

- a) four (4) video cameras (at least),
- b) three (3) video players,
- c) three (3) television sets,
- d) a computerised scoring system and a good sound system.

19.8 This rule can be adopted in all IWUF Taolu competitions.

CHAPTER 3

CRITERIA & SCORING METHODS

Article 20 Criteria & Scoring Methods for Optional Taolu

20.1 Scoring Method

20.1.1 Each Judging Group will consist of three (3) Judges.

- Group A Formate - will judge the Quality of Movements;
- Group B Formate - including one (1) Head Judge will judge the Overall Performance;
- Group C Formate-will judge the Degree of Difficulties.

20.1.2 The Total score for each event is Ten (10) points including:

- 5 points for the Quality of Movements (abbrev: QM);
- 3 points for the Overall Performance (abbrev: OP);
- 2 points for the Degree of Difficulties (abbrev: DD).

The Starting Score of a competitor will be: the points in Degree of Movement Difficulties chosen by the competitor plus the points in Overall Performance (3 pts) plus the points in Quality of Movements (5 pts).

20.1.3 Judges in Group A Formate shall deduct points according to the errors committed during the competitor's performance.

20.1.4 Judges in Group B Formate is again subdivided into two (2) subgroups and shall judge independently. One subgroup shall determine the level of performance, while the other subgroup shall deduct points according to errors committed in the choreography.

20.1.5 Judges in Group c Formate shall judge according to the completion of the degree of Movement Difficulties and the Connecting Movements.

20.2 Scoring Criteria

20.2.1 Scoring Criteria for Quality of Movements

When a competitor commits a mistake or error 0.1 point shall be deducted;

if the same error is committed more than once then 0.1 -0.3 point shall be deducted.

Please read Table 1-Deductions and Criteria in Optional Quality of Movement.

20.2.2 Scoring Criteria in Overall Performance

1) To determine the level of Overall Performance

Power, rhythm and music are divided into three (3) levels and other three (3) sublevels.

- Top level shall be awarded 3.0-2.70 points,
- Standard level shall be awarded 2.60-2.30 points,
- Low level shall be awarded 2.10-1.80 points.

Refer Table 2-Scoring Criteria in Overall Performance for Optional Events.

In a Top Level performance the amount of strength demonstrated must be high. The strength must be applied smoothly, forcefully and accurately. The toughness and gentleness are very well incorporated. These said elements of the routine will have to be well coordinated and demonstrated. Changes in rhythm must be fast and well defined. The content must demonstrate great diversity and the structure well knit and pleasing to watch. The movements must occupied all the space and finally the music and movements must blend harmoniously.

In a Standard Level performance the same characteristics as in the Top Level but with a lesser degree.

In a Low Level performance many of the above characteristics will be missing or do not meet the requirements.

2) Scoring criteria for the choreography in Overall Performance

At the end of the performance, any obligatory movement missing will be deducted 0.2 point, and if the structure or composition does not meet the requirement, 0.1 point shall be deducted.

Refer to Table 3 - Deductions and Criteria for the Choreography in Optional Events

20.2.3 Scoring Criteria for Degree of Difficulty

1) Degrees of Movement Difficulties (1.4 point)

According to the Degree of Movement Difficulties and Their Value in each event, points for the completion of each difficult movement will be given as follows:

Category A - 0.2 point

Category B - 0.3 point

Category C - 0.4 point

Repeat the same Movement Difficulty no extra bonus points will be added. The sum of Bonus points for each category cannot exceed 1.4 points.

Refer to Table 4 - Degree of Movement Difficulties and Values in Optional Events

2) Degree of Difficulty for Connecting Movements (0.6 point)

According to the Degree of Difficulty for Connecting Movements and Their Value" in each event, points for completing each connecting movements will be given as follows:

- Category A - 0.1 point
- Category B - 0.15 point
- Category C - 0.2 point
- Category D - 0.25 point

Repeat the same Connecting Movements will not gain extra bonus points. The sum of Bonus points for each category cannot exceed 0.6 point.

Refer to Table 5 - Degree for Movement Difficulties and Values in Optional Events

If the performances do not meet the requirements, no bonus will be awarded.

Refer to Table 6 - Degree of Movement Difficulties and Connecting Movements which do not meet the requirements.

3) Bonus Points for the Degree of Difficulty in Innovative Movements

Successfully performing a recognized innovative movement will be awarded by the Head Judge according to the requirements.

Additional points will be added accordingly:

- Category B - 0.2 point
- Category C - 0.3 point
- Category Super - 0.4 point

Failure to complete an innovative movement either not executing the movement correctly or not complying with the indicated specifications, no extra bonus points will be added.

Article 21 Scoring Methods and Criteria in Dual & Group Events

21.1 Scoring Method

21.1.1 Each Judging Group will consist of three (3) Judges.

- Group A Formate - will judge the Quality of Movements
- Group B Formate - will judge the Overall Performance.

21.1.2 The total score for any Dual or Group Events is Ten (10) including:

- 5 points for the Quality of Movements;
- 5 points for the Overall Performance.

21.1.3 Judges in Group A Formate will deduct points according to errors committed by the competitors.

21.1.4 Judges in Group B Formate will determine the level according to the competitors' Overall Performance.

21.2 Scoring Criteria 21.2.1 Scoring criteria for Quality of Movements

- When the competitor's movements do not meet the requirements, 0.1 point shall be deducted;
- When other errors occur, 0.1-0.3 point shall be deducted.

Refer Table 1 -Deductions and Criteria for Optional Quality of Movement

Refer Table 7 - Common Errors and Deduction Criteria for Overall Performance in Dual Events

Refer Table 8-Common Errors and Deduction Criteria for Overall Performance in Group Events

21.2.2 Scoring Criteria for Overall Performance

Overall Performance is divided into three (3) levels and three (3) sublevels.

- Top level shall be awarded 5.00-4.10 points;
- Standard level shall be awarded 4.00-3.10 points;
- Low level shall be awarded 3.00-2.10 points.

Refer Table 9 - Scoring Criteria for Overall Performance in: Dual Event, Group Event and Events with No Degree of Difficulty.

- In a top level performance the amount of strength demonstrated will be high. The strength must be applied smoothly, forcefully and accurately. The toughness and gentleness must be well incorporated. All elements of the routine must be well coordinated and demonstrated. Changes in rhythm must be fast and well defined. The content must contained great diversity and the structure must be well knit and pleasing to watch. The movements must be structured in such a way that all angles of the carpet are touched. Finally the music and movements must be blend harmoniously.
- In a standard level performance all the characteristics are the same in the Top Level performance but with lesser degree.
- In a low level performance many of the above elements will be missing or not satisfactory.

Article 22 Judges Scores Display

22.1 Judges in Group A and C Formate - can only display scores with one (1) decimal place.

22.2 Judges in Group B Formate - can display scores with two (2) decimal places; the third decimal will not be rounded off.

Article 23 Methods of Determining the Actual Points

23.1 Optional Event

The actual point is the sum of the points obtained in the Quality of Movements and the points obtained in the overall performance.

1) Determining the actual points in the Quality of Movements

Judges in Group A Formate shall deduct points according to the requirements of the Quality of Movements, and deductions on other common errors. The sum of deducted scores made by two-third of the judges will be the score to be deducted from the Quality of Movements.

2) Determining the actual points in the Overall Performance

Three judges and one Head Judge of the Group B Formate will be again divided into two groups. Each group will judge independently. The 3rd judge and the Head Judge will determine the level of the competitor's Overall Performance according to the requirements on power, rhythm and music. The 6th and the 9th judge shall deduct points according to the errors committed in the choreography.

3) Determining the actual points on the Degree of Difficulty

Three judges of Group C Formate shall judge on the degree of Movement Difficulties and Connecting Movements according to the requirements on the additional points. The sum of the points made by two-third of the judges is actual score for the degree of difficulties.

23.2 Dual Event, Group Event and Events with no degree of Movement Difficulties

23.2.1 Determining the Merited scores for the Quality of Movements Three judges of A group shall officiate. Over 2 judges deduction content on other. Sum of deducted scores on error of one movement and common errors confirmed by more than 2 judges is the score which shall be deducted from the points of the movement quality.

23.2.2 Determining the Merited scores for the Overall Performance Three judges of B group shall officiate. The merited scores shall be the average points of the three points.

Article 24 Calculation of the Final Points

24.1 Optional Event

The final score is obtained by subtracting the points deducted by the Head Judge from the actual score; or plus additional points gained on the innovation movement.'

24.2 Dual Event, Group Event, and Event with no degree of Movement Difficulties

The final score is obtained by subtracting the points deducted by the Head Judge from the actual points.

Article 25 Scoring Method without the Computer Scoring System

If there is no computer scoring system, the scoring method shall be done by the following methods.

25.1 The actual score on the Quality of Movement and degree of difficulty shall be the same

score made by two-third of the judges.

25.2 The actual score on the Quality of Movement and the degree of difficulty shall be the average of the scores given by the three judges. The third decimal place shall not be rounded off.

Article 26 Addition and Deduction by the Head Judge

26.1 The Head Judge shall make additional points for innovative movements.

26.2 The Head Judge shall deduct points for repetition; or for the time limit.

1) Repetition

A competitor whose performance is interrupted by unforeseen circumstances may repeat his or her performance with the permission of the Head Judge without deduction of points.

A competitor who forgive his routine during performance; or break his apparatus; may repeat his performance, but 1 point will be deducted.

When a competitor is not able to continue his performance due to injuries, the Head Judge has the right to stop the performance. When he or she is ready to repeat the performance, arrangements can be made for him or her to continue the competition but at the end of the start-list in his or her group. 1 point will be deducted.

2) For Taijiquan, Taijijian and Group events, ranging from 0.1 to 5.0 seconds (including 5.0 seconds) under or over the time limit shall deduct 0.1points; 5.1 to 10 seconds (including 10 seconds) under or over the time limit shall deduct 0.2 points, and so on and so forth.

3) For Changquan, Nanquan, Jianshu (Sword play), Daoshu (Broadsword play), Qiangshu (Spear play), Gunshu (Cudgel play), Nandao, Nangun and dual events, ranging from 0.1 to 2.0 seconds (including 2.0 seconds) under or over the time limit shall deduct 0.1points; From 2.1 to 4 seconds (including 4 seconds) under or over the time limit shall deduct 0.2 points, and so on and so forth.

国际武术套路竞赛规则

(附则)

Rules for International Wushu Taolu(Routine) Competition (Bylaw)

I Optional Events

Table 1 Deduction and Criteria for Quality of Optional Movement

Type	Code	Deduction Content	Common Errors
Balances	1	1. Bring the leg to the head level and hold the leg while remain standing	Supporting leg bends Raised leg bends
		2. Side kick and hold the leg while remain standing	
		3. Side heel-up leg lift and stance	
		Back kick and hold the leg while remain Standing	Supporting leg bends Torso bends forward
		Yangshen Pingheng YSPH Backward balance	Lifted leg below horizontal level
		Shizi Pingheng SZPH Balancing with arms outspread	Torso below horizontal level
		Low balance with leg stretched forward	Stretched leg below horizontal level

		Low balance with leg inserted behind	The foot of inserted leg touches carpet
		Low stepping on kick forward	The foot of the supporting leg leaves the carpet The knee of the kicked leg bends, and the tiptoe is not directed outward
		Cechuai Pingheng CCPH High balance with leg stretched sideways	The kicking leg does not undergo the process from bending to straight
Leg techniques	2	Qiansaotui QST Front sweep	Thigh of supporting leg above horizontal level Sole of sweeping leg leaves the carpet Sweeping leg bends
		Huosaotui HST Back sweep	Sweeping leg bends Heel of the sweeping leg leaves the carpet
		Hengdingtui HDT Horizontal nail kick	The nailing leg sways away straight Not nail sideward
		Dieshucha DSC Land on front split	Rear leg bends obviously The front foot's sole points inward and touches carpet
		Fenjiao FJ, Dengjiao DJ Parting kick, Heel kick	Supporting leg bends Raised leg bends

		Bailianjiao BLJ Lotus kick	Slapped leg not above shoulders
		Quedilong QDL Slide down	The front foot's sole points inward and touches carpet
Jumps	3	Tengkong Feijiao TKFJ, Xuanfengjiao XFJ, Tengkong Bailian TKBL Flying front kick, Whirlwind kick, and Lotus kick	Slapped leg below shoulder level Slapping misses
		Tengkong Zhengtitui TKSTT Flying front raise kick	Hanging leg bends
		360 S. CeKongfan CKF, CKF 360° Cartwheel roll, Cartwheel roll 360°	Leg bends obviously
		Xuanzi XZ, Xuanzi Zhuanzi XZZT Butterfly, Butterfly twist	The body is higher than 45 ° (including 45) in twisting in the air Leg bends obviously
Tumbling	4	Tengkong Pantui 360° TKPJ Flying Cross legs kick 360° and land on the side	Kick Leg below head level
		Liyu Dating LYDTZL Carp Skip-up	Lift-up with the help of the hands
		Tengkong shuang Cechuai TKSCC Double flying side kick	Kicked legs are not close together or bend
Stances	5	Gongbu GB Bow stance	Knee of the front leg doesn't touch instep Knee of the front leg surpasses the tiptoe Squatting leg not vertical Heel of the rear leg leaves the carpet

		Mabu MB Horse-riding stance	Heel leaves the carpet Squatting leg not horizontal Feet too closed each other Torso bends forward obviously
		Xubu XB Empty stance	Heel leaves the carpet Squatting leg not horizontal
		Pubu PB Couch stance	Squatting leg does not bend completely The couching leg bends Whole sole does not touch the carpet
		Diandiebu DDB Single butterfly stance	Inner side of the kneeling leg does not touch the carpet
?	6	Shangbu SB Going forward step (in Taijiquan TJQ)	Foot inclining outward more than 45° Dragging the foot while the rear leg steps forward
Apparatus	7	Guajian GJ, Liaojian LJ Upward parry and uppercut	Wrist straight
		Chantou CT, Guonao GN Twining, wrapping	Broadsword -back too far from the body
		Lanqiang LQ, Naqiang NQ Parry outward and parry inward	Head of the spear without circling movement
		Liwu Huaqiang LWHQ, Shuangshou Tiliaohuagun SSTLHG Figures 8, Uppercut with both hands	Cudgel or spear movements without vertical circle
		Throw and catch of apparatus	Catch the apparatus in a hug manner Catch the handle with two hands
		Dinggun DG (Nangun)	The end of cudgel doesn't touch the carpet The top of cudgel below head level.

Other Errors	01		Remaining still and balancing move less than 2 seconds
			Any part of the body touches outside the carpet
			Apparatus touches the carpet or the body, blade off handle or deformed apparently
			Torso shakes, foot moves or jumps
	02		Extra support (0.2)
			Apparatus breaks (0.2)
	03		Fall onto the carpet (0.3)
			Apparatus fall onto the carpet (0.3)

Note:

1. Touching the floor outside the carpet with apparatus; or part of the body goes outside the line is not counted as outside the carpet.
2. Deduction points not indicated in the rules are all set at 0.1.
3. 0.1 point shall be deducted for one error or more errors occurred in one (1) movement. The deducted points will be added up together.
4. When two (2) or more errors occurred in one movement, the deducted points will be added up together.

Table 2 Scoring Criteria for Overall Performance in Optional Events

Level	Degrees	Scores
SUPERIOR	1 ST	3.00---2.90
	2 ND	2.89---2.80
	3 RD	2.79---2.70
STANDARD	4 TH	2.60---2.50
	5 TH	2.49---2.40
	6 TH	2.39---2.30
INFERIOR	7 TH	2.10---2.00
	8 TH	1.99---1.90
	9 TH	1.89---1.80

Table 3 Content and Criteria for the Choreography Deductions in Optional Events

Choreography	Content	Code
Content	0.2 shall be deducted for one required movement missing	80
	0.2 shall be deducted for one type of difficult movements missing	81
Structure	Motionless posture exceeds 3 seconds or stop before difficult movement of Taijiquan and Taijijian	82
	Running-up exceed four (4) steps before the jumping and tumbling techniques in Changquan or Nanquan	83
	Running-up exceed one (1) step before the jumping techniques in Taijiquan or Taijijian	84
Composition	Lack off difficult movement within two (2) lines	85

Note: The deduction score un-indicated in the rules are all set at 0.1.

Table 4 Movement Difficulties and Value in Optional Events**Table 4-1 Movement Difficulties and Value in Changquan, Jianshu, Daoshu, Qiangshu and Gunshu**

Type	Degree of Difficulty and Value					
	A+0.2	Code	B+0.3	Code	C+0.4	Code
Balances	Bring the leg to the head level and hold the leg while remain standing	111A	Shizi Pingheng SZPH Balancing with arms outspread	133B	Back kick and hold the leg while remain standing	112C
	Side kick and hold the leg while remain standing	112A				

	Yangshen Pingheng YSPH Backward balance	123A				
Leg Techniques	Zhishen Qiansao 540° ZSQS Front sweep 540°	244A	Zhishen Qiansao ZSQS 900° Front sweep 900°	244B		
Jumps	Xuanfengjiao XPJ 360° Whirlwind kick 360°	323A	Xuanfengjiao XPJ 540° Whirlwind kick 540°	323B	Xuanfengjiao XFJ 720° Whirlwind kick 720°	323C
	Xuana XZ Butterfly	333A	Xuanzi Zhuanti XZZT 360° Butterfly 360°	353B	Xuanzi Zhuanti XZZT 720° Butterfly 720°	353C
	Tengkong Bailian TKBL 360° Lotus kick 360°	324A	Tengkong Bailian TKBL 540° Lotus kick 540°	324B	Tengkong Bailian TKBL 720° Lotus kick 720°	324C
	Cekongfan CKF Cartwheel roll	335A	Cekongfan Zhuanti CKFZT 360° Cartwheel roll 360°	355B		
	Tengkong Feijiao TKFJ Hying front kick	312A	Tengkong Zhengtitui TKZTT Flying front raise kick	312B		

Note:

1. When the 353C movement lands on the carpet, it should be followed by a front split. When the 323B movement lands on the carpet, it should be followed by a front split (dieshucha) or lifted knee stance (tixiduli). The 324C movement should be followed by Mabou (horse-riding stance).

2. The kicked leg of 312B movement should be the same as the take-off leg.

Table 4—2 Movement Difficulties and Value in Taijiquan and Taijijian

Type	Degree of Difficulty and Value					
	A+0.2	Code	B+0.3	Code	C+0.4	Code
Balances	Low balance with leg stretched forward	143A	Low balance with leg inserted behind	143B	Side heel-up leg lift and stance	113C
	Low stepping on kick forward	142A				
	Cechuai Pingheng CCPH High balance with leg stretched sideway	132A				
Leg Techniques	Dengjiao DJ Fenjiao FJ Heel kick or Parting kick	212A				
Jumps	Tengkong Feijiao TKFJ Flying front kick	312A	Tengkong Zhengtitui TKZTT Flying front raise kick	312E	Xuanfengjiao XFJ 540° Whirlwind kick 540°	323C
			Tengkongfeijiao TKFJ inward 180° Flying front kick inward 180°	522B	Tengkong Bailian TKBL 540° Lotus kick 540°	324C
			Xuanfengjiao XFJ 360° Whirlwind kick 360°	323B		
			Tengkong Bailian TKBL 360° Lotus kick 360°	324B		

Note:

1. The jumping movements of: 312A, 323B, 324B, 312B, 323C and 324C should use one step before jumping.
2. The kicked leg in 312B movement should be the same as the jumped leg. When the movements of 322B, 323B and 323C land on the carpet, they should be followed by Tixiduli (TXDL). When the movements of 324B and 324C land on the carpet, they should be followed by Quedilong QDL (slide down and the left leg should be in-front.)

Table 4-3 Movement Difficulties and Value in Nanquan, Nandao and Nangun

Type	Degree of Difficulty and Value					
	A+0.2	Code	B+0.3	Code	C+0.4	Code
Leg Techniques	Zhishen Qiansao ZSQS 540° Front sweep 540°	244A	Zhishen Qiansao ZSQS 900° Front sweep 900°	244B		
Jumps	Xuanfengjiao XFJ 360° Whirlwind kick 360°	323A	Xuanfengjiao XFJ 540° Whirlwind kick 540°	323B	Xuanfengjiao XFJ 720° Whirlwind kick 720°	323C
	Tengkong Bailian TKBL 360° Lotus kick 360°	324A	Tengkong Bailian TKBL 540° Lotus kick 540°	324B	Tengkong Bailian TKBL 720° Lotus kick 720°	324C
	Yuandi Huokongfan YDHKF Back cartwheel roll at the same spot	346A	Dantiao Huokongfan DTHKF Single jump backward cartwheel roll	346B		
Tumbling	Tengkong Shuangcechuai TKSCC Double flying side kick	415A	Inward Jump 720° with cudgel (broadsword) hack	321B		
	Tengkong Pantui 360° Cepu TKPTCP Flying crossed legs kick 360° and land on the side	423A				
	Liyudating Zhili LYDTZL Carp Skip-up	445A				

Note: when the movements of 346A, 346B and 323B land on the carpet, Deibu should follow them. When the movements of 323A and 445A land on the carpet, they should be followed by Tixiduli. When the movements of 324B, 323C and 324C land on the carpet, they should be followed by Mabu.

Table 5 Connecting Movements and Value in Optional Events**Table 5-1 Connecting Movements and Value for Changquan, Jianshu, Daoshu, Qiangshu and Gunshu**

Degree of Difficulty and Value							
A+0.1	Code	B+0.15	Code	C+0.2	Code	D+0.25	Code
Tengkong Feijiao TKFJ + Zuopan ZP Flying front kick + sitting position	312 A+6	Xuanfengjiao XFJ540° + Deishucha DSC Whirlwind kick 540° + landing on front split	323 B+4	Xuanfengjiao XFJ540° + Tixi Duli TXDL Whirlwind kick 540° + lifted knee stance	323 B+3	Xuanfengjiao XFJ720° + Deishucha DSC Whirlwind kick 720° + landing on front split	323 C+4
Xuanfengjiao XFJ360° + Deishucha DSC Whirlwind kick 360° + landing on front split	323 A+4	Tengkong Bailian TKBL540° + Mabu MB Lotus kick 540° + horse-riding stance	324 B+1	Tengkong Bailian TKBL540° + Tixi Duli TXDL Lotus kick 540° + lifted knee stance	324 B+3	Tengkong Bailian TKBL720° + Mabu MB Lotus kick 720° + horse-riding stance	324 C+1
Xuanfengjiao XFJ360° + Mabu MB Whirlwind kick 360° + horse-riding stance	323 A+1	Tengkong Bailian TKBL 360° + Tixi duli TXDL Lotus kick 360° + lifted knee stance	324 A+3	Xuanfengjiao XFJ720" + Mabu MB Whirlwind kick 720° + horse-riding stance	323 C+1	Xuanzi Zhuanti XZZT 720° + Dieshucha DSC Butterfly 720° + landing on front split	353 C+4
Xuanfengjiao XFJ360° + Zuopan ZP Whirlwind kick 360° + sining position	323 A+6	Xuanfengjiao XFJ360° + Tixi Duli TXDL Whirlwind kick 360° + lifted knee stance	323 A+3	Xuanzi Zhuanti XZZT 360° + Xuanfengjiao XFJ 720° Butterfly 360° + Whirlwind kick 720° (within 4 steps)	353 B + 323 C		
Tengkong Bailian TKBL 360° + Dieshucha DSC Lotus kick 360° + landing on front split	324 A+4	Xuanfengjiao XFJ360° + Xuanzi Zhuanti XZZT 720° Whirlwind kick 360° + Butterfly 720° (within 4 steps)	323 A + 353 C				

Tengkong Bailian TKBL 360° + Mabü MB	324 A+1	Tengkong Feijiao TKFJ + Cekongfan CKF	312 A + 335 A				
Lotus kick 360° + horse- riding stance*		Flying front kick + Cartwheel roll (within 1 step)					
Cekongfan CKF+ Dieshucha DSC Cartwheel roll + landing on front split	335 A+4						
Throw+ dive shoulder roll + catch	445 +7						
Throw+ Flying front kick + catch	312 A+7						

Note:

1. Movements should be finished motionlessly following the movement in motion.
2. Athletes should choose either 445+7 or 312A+7 in apparatus routines.

Table 5-2 Connecting Movements and Value in Taijiquan and Taijijian

Degree of Difficulty and Value							
A+0.1	Cod e	B+0.15	Cod e	C+0.2	Cod e	D+0.25	Cod e
Tengkong Feijiao TKFJ +Qitiaojiao Luodi	312 A+3	Tengkong Zhengtitui TKZTT+ Qitiaojiao Luodi QTJLD	312 B+3	Tengkong Bailian TKBL 540° + Quedilong QDL	324 C+5	Xuanfengjiao XFJ360° + TXDL	323 C+3
Flying front kick + take- off foot land on the carpet		Flying front raise kick + take-off foot land on the carpet		Lotus kick 540° + slide down		Whirlwind kick 360° + lifted knee stance	
Low stepping on kick forward +a twist of 180 ° and lifted knee stance	142 A+3	Tengkong Feijiao TKFJ Inward twist 180° +TiXi Duli TXDL	322 B+3	Xuanfengjiao XFJ360° + Tixi Duli TXDL	323 B+3	Tengkong Bailian TKBL 540° + Tixi Duli TXDL	324 C+3
		Flying front kick with an inward twist 180" + lifted knee stance		Whirlwind kick 360° + lifted knee stance		Lotus kick 540° + lifted knee stance	

Low balance with leg stretched forward + a twist of 180° and lifted knee stance	143 A+3	Tengkong Feijiao TKFJ + Tixi Duli TXDL Flying front kick + lifted knee stance	312 A+3	Tengkong Bailian TKBL 360° +Tixi Duli TXDL Lotus kick 360° + lifted knee stance	324 B+3		
Xuanfengjiao XFJ360° + Qitiaojiao Luodi QTJLD Whirlwind kick 360° + take-off foot land on the carpet	323 B+3	Tengkong Bailian TKBL 360° + Quedilong QDL Lotus kick 360° + slide down	324 B+5				
Tengkong Bailian TKBL 360° + Qitiaojiao Luodi QTJLD Lotus kick 360° + take- off foot land on the carpet	324 B+3	Tengkong Feijiao TKFJ + Tengkong Bailian TKBL 540° Flying front kick + Lotus kick 540° (No step)	312 A + 324 C				
Tengkong Feijiao TKFJ + Tengkong Bailian TKBL 360° Flying front kick + Lotus kick 360° (No step)	312 A + 324 B	Low balance with leg inserted behind + lotus kick 180° to become lifted knee stance	143 B+3				

- Note: 1. An athlete should use the same foot to kick, slap and land on the carpet.
2. The movement should be finished motionlessly then follow by another movement.
3. An athlete can only choose one time of slide down.
4. For 312A+324B and 312A+324C, the athlete shall jump directly after feet fall on ground of the last jump.

Table 5-3 Connecting Movements and Value in Nanquan, Nandao and Nangun

Degree of Difficulty and Value							
A+0.1	Cod e	B+0.15	Cod e	C+0.2	Cod e	D+0.25	Cod e
Xuanfengjiao XFJ360° + Diebu DB Whirlwind kick 360° + butterfly stance	323 A+2	Yuandi Houkongfan YDHKF+ Diebu DB Backward cartwheel roll on the same spot + butterfly stance	346 A+2	Xuanfengjiao XFJ360° + Tixi Duli TXDL Whirlwind kick 360° + lifted knee stance	323 A+3	Xuanfengjiao XFJ720° + Mabu MB Whirlwind kick 720° + horse-riding stance	323 C+1
Tengkong Feijiao TKFJ + Tixi Duli rXDL Flying front kick + lifted knee stance	312 A+3	Dantiao Houkongfan DTHKF + Diebu DB Single jump backward cartwheel roll + butterfly stance	346 B+2	Tengkong Bailian TKBL 360° +Tixi Duli TXDL Lotus kick 360° + lifted knee stance	324 A+3	Tengkong Bailian TKBL 720° +Mabu MB Lotus kick 720° + horse-riding stance	324 C+1
Xuanfengjiao XFJ360° + Fengkong Feijiao TKFJ Whirlwind kick 360° + Flying front kick	323 A + 312 A	Tengkong Feijiao TKFJ Inward twist 180° +TiXi Duli TXDL Flying front kick with an inward twist 180° + lifted knee stance	322 B+3	Liyudating Znili LYDTZL + Tixi Duli TXDL Carp Skip-up + lifted knee stance	445 A+3		
Tengkong Bailian TKBL 360° + Mabu MB Lotus kick 360° + horse-riding stance	324 A+1	Tengkong Waibaitui 540° + Mabu MB Jumping outward kick 540° + horse-riding stance	324 B+1				
Xuanfengjiao XFJ360° + Dantiao Houkongfan DTHKF Whirlwind kick 360° + single backward jump cartwheel roll (within 2 steps)	323 A + 346 B	Xuanfengjiao XFJ540° + Diebu DB Whirlwind kick 540° + butterfly stance	323 B+2				
		Inward Jump 720° and cudgel hack (also in broadsword) + Pubu PB couch stance	321 B+0				

Note: 1. An athlete should use the same foot to jump, slap and land on the carpet.

2. The movement should be finished motionlessly then follow by another movement.

Table 6 Movement Difficulties and Connecting Movements Which Do Not Meet the Requirements

Table 6-1 Movement Difficulties and Connecting Movements in Changquan, Jianshu, Daoshu, Qiangshu and Gunshu Which Do Not Meet the Requirements

Difficulty	Types	Movement	Disaccorded with requirement (No addition of score)	
Movement of degree of Difficulty	Balances	Bring the leg to the head level and hold the leg while remain standing	Lifted leg not vertical	
		Side kick and hold the leg while rema.in standing		
		Shizi Pingheng SZPH Balancing with arms spread outward		
			Back kick and hold the leg while remain standing	Lift leg not vertical Holed leg not behind the shoulder
			Yangshen Pingheng YSPH Backward balance	Torso above horizontal level 45°
	Leg techniques	Zhishen Qiansao ZSQS Front sweep 540° Zhishen Qiansao ZSQS Front sweep 900°	Sweeps and twists incomplete	
	Jumps	Tengkong Zhengtitui TKZTT Flying front raise kick	Not executed in the air or tiptoe of the kick does not touch the forehead	
		Tengkong Feijiao TKFJ Flying front kick	Not executed in the air	
		Xuanfengjiao XFJ 360° Whirlwind kick 360° Xuanfengjiao XFJ 540° Whirlwind kick 540° Xuanfengjiao XFJ 720° Whirlwind kick 720°	Twist incomplete or the kick leg below horizontal level	

		<p>Tengkong Bailian TKBL 360° Lotus kick 360°</p> <p>Tengkong Bailian TKBL 540° Lotus kick 540°</p> <p>Tengkong Bailian TKBL 720° Lotus kick 720°</p>	Twist incomplete or the kick leg below horizontal level
		<p>Xuanzi XZ, Cekongfan CKF Butterfly and cartwheel roll</p>	Not executed in the air
		<p>Xuanzi Zhuanti 360° XZZT Butterfly 360°</p> <p>Xuanzi Zhuanti XZZT 720° Butterfly 720°</p> <p>Cekongfan Zhuanti CKFZT 360° Cartwheel roll 360°</p>	Twists incomplete
Connection of degree of difficulty	Connection between two difficult movements	<p>Tengkong Feijiao TKFJ + Cekongfan CKF</p> <p>Flying front kick + Cartwheel Roll</p>	Run-up steps between jumps exceed the required movement
		<p>Xuanfengjiao XFJ 360° + Xuanzi Zhuanti XZZT 720°</p> <p>Whirlwind kick 360° + Butterfly 720°</p>	
		<p>Xuanzi Zhuanti XZZT 360° + Xuanfengjiao XFJ 720°</p> <p>Butterfly 360° + Whirlwind kick 720°</p>	
Connection between difficult and motionless movements	Connection between difficult and motionless movements	<p>Tengkong Bailian TKBL 360° ,540° ,720° + Mabú MB</p> <p>Lotus kick 360° ,540° , 720° + horse-riding stance</p>	When landing on the carpet, both feet do not touch the carpet at the same, and feet move or jump
		<p>Xuanfengjiao XFJ 360° , 720° + Mabú MB</p> <p>Whirlwind kick 360° ,720° + horse-riding stance</p>	

		<p>Xuanfengjiao XFJ 360° , 540° + Dieshucha DSC Whirlwind kick 360° ,540° + landing on front split</p> <p>Dieshucha DSC Whirlwind kick 720° + landing on front split</p> <p>Xuanzi Zhuanti XZZT 720° + Dieshucha DSC Butterfly 720° + landing on front split</p>	<p>When landing on the carpet, both feet do not touch the carpet at the same time, and feet move.</p>
		<p>Xuanfengjiao XFJ 360° + Tixi Duli TXDL Whirlwind kick 360° + lifted knee stance</p> <p>Xuanfengjiao XFJ 540° + Tixi Duli TXDL Whirlwind kick 540° + lifted knee stance</p> <p>Tengkong Bailian TKBL 360° + Dieshucha DSC Lotus kick 360° + landing on front split</p> <p>Tengkong Bailian TKBL 360° + Tixi Duli TXDL Lotus kick 360° + lifted knee stance</p> <p>Tengkong Bailian TKBL 540° + Tixi Duli TXDL Lotus kick 540° + lifted knee stance</p>	<p>Slapped foot does not land on the carpet alone</p> <p>When landing on the carpet, both feet move or jump</p> <p>Foot of the lifted leg touches the carpet</p>
	Transition between throw and catch of apparatus and movements	<p>Pao + Tengkong Feijiao TKFJ 360° +Jie Throw + Flying front kick 360° + Catch</p> <p>Pao + Qiangbei QB + Jie Throw + Dive shoulder roll + Catch</p>	<p>Flying front kick not executed in the air</p> <p>Buttock or knee not leaves carpet after dive shoulder roll</p> <p>Misses to catch the apparatus or catch the fringe or tussle only</p>

Note:

1. The degrees of twists for jumping movements followed by Mabou, and Dieshucha are measured by the angle of lines between tiptoe and heel before and after jumping.
2. The degrees of twists for jumping movements with twists of single foot landing on the carpet are measured by the angle of lines between tiptoe and heel before and after jumping.
3. The degrees of sweeping leg technique are measured by the angle (begin and end) of the sweeping foot.
4. Steps in the 323A+353C and 353B+323C are counted from any step made after two feet land on the carpet. Steps in the 312A+335A are counted from any step made after one foot land on the carpet.

Table 6-2 Movement Difficulties and Connecting Movements in Taijiquan, Taijijian Which Do Not Meet the Requirements

Difficulty	Types	Movement	Disaccorded with requirement (No addition of score)
Degree of difficulty movements	Balances	Low balance with leg stretched forward Low balance with leg inserted behind	Supporting leg above horizontal level
		Low stepping on kick forward	Supporting leg above horizontal level Foot of the kicking leg touches carpet
		High balance with leg stretched sideway	The foot of the leg stretched sideway lower than shoulder The upper torso leans more than 45 degree
		Side heel-up leg lifted and stance	Lifted leg not vertical or torso inclines more than 45° (including 45°)
	Leg Techniques	Dengjiao DJ (fenjiao FJ) Heel kick (Parting kick)	Heel of the lifted leg below shoulder level
	Jumps	Tengkong Zhengtitui TKZTT Flying front raise kick	Starting jumps exceed 1 step or tiptoe of the kick does not touch the forehead
Tengkong Feijiao TKFJ Flying front kick		Starting jumps exceed 1 step or not executed in the air	
		Xuanfengjiao XFJ 360° Whirlwind kick 360° Xuanfengjiao XFJ 540° Whirlwind kick. 540°	Starting jumps exceed 1 step, twist incomplete or inside crescent kicked (lihetai) leg below horizontal level
		Tengkong Bailian TKBL 360° Lotus kick 360° K\$^540g Tengkong Bailian TKBL 540° Lotus kick 540°	Starting jumps exceed 1 step, twist incomplete or outside crescent kicked leg (waibaitui) below horizontal level
Degree of difficulty of transitions	Connections between two difficult movements	Tengkong Feijiao TKFJ + Tengkong Bailian TKBL 360° Flying front kick + Lotus kick 360° Tengkong Feijiao TKFJ + Tengkong Bailian TKBL 540° Flying front kick + Lotus kick 540°	Runing-up steps between jumps exceed the required movement.

	Connections between difficult and motionless movement	Tengkong Feijiao TKFJ + Qitiaojiao Luodi QTJLD Flying front kick + land on carpet	Feet do not land on the carpet at the same time or foot moves
		Tengkong Bailian TKBL 360° + Quedilong QDL Lotus kick 360° + slide down Tengkong Bailian TKBL 540° + Quedilong QDL Lotus kick 540° + slide down	
	Connections between two motionless movement	Tengkong Feijiao TKFJ + Tixi Duli TXDL Flying front kick + lifted knee stance	Slapped foot does not land on the carpet alone When landing on the carpet, both feet move or jump Foot of the lifted leg touches the carpet
		Xuanfengjiao XFJ 360° + Tixi Duli TXDL Whirlwind kick 360° + lifted knee stance	
		Xuanfengjiao XFJ 540° + Tixi Duli TXDL Whirlwind kick 540° + lifted knee stance	
		Tengkong Bailian TKBL 360° + Tixi Duli TXDL Lotus kick 360° + lifted knee stance	
		Tengkong Bailian TKBL 540° + Tixi Duli TXDL Lotus kick 540° + lifted knee stance	
	Connections between two motionless movement	Low stepping on kick forward+a twist of 180° to become lifted knee stance	Shakes, moves, or jumps during transition Twist incomplete
		Low balance with leg stretched forward + a twist of 180° to become lifted knee stance	
		Low balance with leg inserted behind +lotus kick 180° to become lifted knee stance	

Note:

1. The degrees of twists for the jumping movements followed by slide down movement are measured by the angle between the line of tiptoe and heel during the jump and the line of landing of the left or right leg.
2. The degrees of twists for jumping movements with a single foot landing on the carpet are measured by the angle of lines between the tiptoe and heel before and after jumping.
3. The connecting steps of 312A+324A and 312A+324C shall jump directly after two feet land on the carpet simultaneously.
4. There should be no forward step in the transition between two motionless movements. The body should rotate around the supporting leg.

Table 6-3 Movement Difficulties and Connecting Movements in Nanquan, Nandao and Nangun Which Do Not Meet the Requirements

Difficulty	Types	Movement	Disaccorded with requirement (No addition of score)
Degree of difficulty Movements	Leg Techniques	Zhishen Qiansao ZSQS 540° Front sweep 540° Zhishen Qiansao ZSQS 900° Front sweep 900°	Sweeps and twists incomplete
	Jumps	Xuanfengjiao XFJ 360° Whirlwind kick 360° Xuanfengjiao XFJ 540° Whirlwind kick 540° Xuanfengjiao XFJ 720° Whirlwind kick 720°	Twists incomplete or inside crescent kicked leg (lihetui) below horizontal level
	Tumbling	Tengkong Bailian TKBL 360° Lotus kick 360° Tengkong Bailian TKBL 540° Lotus kick 540° Tengkong Bailian TKBL 720° Lotus kick 720°	Twists incomplete or outside crescent kicked leg (waibaitui) below horizontal level
		Dandi Houkongfan YDHKF Backward cartwheel roll at the same spot	Foot moves before jump
		Dantiao Houkongfan DTHKF Single jump backward cartwheel roll	Running-up steps before jump exceed 3 steps (including 3 steps)
		Jump with a inward twist of 720° and cudgel hack (also in broadsword)	Twist does not meet the requirement
		Tengkong Shuangcehuai TKSCC Double flying side kicks	Kicks below horizontal level

		Cross legs flying front kick 360° and land on the side	Twist does not meet the requirement
		Liyudating Zhili LYDTZL Carp Skip-up	Body not straight while skip-up
Connection of difficulty		Xuanfengjiao XFJ 360° + Dantiao Houkongfan DTHKF Whirlwind kick 360° + Single jump backward cartwheel roll	Running-up steps between jumps exceed the required movement
		Tengkong Bailian TKBL 540° + Mabubai MB Lotus kick 540° +horse-riding stance Xuanfengjiao XFJ 720° + Mabubai MB Whirlwind kick 720° +horse-riding stance Tengkong Bailian TKBL 360° 720° + Mabubai MB Lotus kick 360° ,720° + horse-riding stance Xuanfengjiao XFJ 360° , 540° + Diebu DB Whirlwind kick 360° , 540° +butterfly stance	When landing onto the carpet, both feet do not touch the carpet at the same time, or the body shakes, or feet move or jump
		Yuandi Houkongfan YDHKF + Diebu DB Backward cartwheel roll at the same spot + butterfly stance Dantiao Houkongfan DTHKF + Diebu DB Single jump backward Cartwheel Roll + butterfly stance	Land with hand supporting on the carpet
		Xuanfengjiao XFJ 360° + Tixi Duli TXDL Whirlwind kick 360° + lifted knee stance Tengkong Bailian TKBL 360° + Tixi Duli TXDL Lotus kick 360° + lifted knee stance Liyudating Zhili LYDT ZL+ Tixi Duli TXDL Carp skip-up + lifted knee stance	Slapped foot does not touch the carpet alone When landing on the carpet, feet move or skip Foot of the lifted leg touches the carpet

Note:

1. The degrees of twists for jumping movements of double feet touching the carpet, or followed by stances are measured by the angle between the line of tiptoe and heel during the jump and the line of the landing of the left or right leg.
2. The degrees of twists for jumping movements of single foot touching the carpet are measured by the angle between the line of tiptoe and heel during the jump and the line of the landing of the left or right leg.
3. The degrees of twist for sweeping leg techniques are measured from the start and end of the sweeping leg.
4. Steps in the 323A+346B are counted from any step made after one foot land on the carpet.

II Dual Events and Group Events

Table 7 Common Errors and Deduction Criteria for Overall Performance in Dual Events

Types	Deduction Content	Code
Method	Too far from the target area	80
	Balance techniques exceeds 3 seconds	81
	Without attack and defense movements more than 3 seconds	82
Cooperation	Misses in attack	90
	Misses in defense	91
	Wait for the partner to attack	92
	Hit the partner by mistake	93
Other errors	Body shakes, foot moves or skips during balance techniques	70
	Fall on carpet	72
	Apparatus blade falls-off the handle, deforms or touches body	73
	Apparatus drops onto carpet (including spear tip) (0.3)	74
	Any part of the body touches the carpet outside the carpet	76
	Apparatus breaks-off (0.2)	77
	Forget once	78

Note:

1. Touching the Floor outside the carpet with the apparatus or any part of body goes beyond the sideline is not consider as outside the carpet.
2. The above-mentioned errors are deducted each time when committed by the competitor.
3. "Apparatus touches body" refers to the competitor who touches his or her own body with the apparatus.
4. Un-indicated deduction points are all set at 0.1.

Table 8 Common Errors and Deduction Criteria for Overall Performance in Group Events

Types	Deduction Content	Code
Method	Footwork and leg techniques which do not meet the requirements	84
	Jumps and tumbling which do not meet the requirements	85
	Specification and method of apparatus which do not meet the requirements	86
Cooperation	No clear-cut techniques for the same movement	93
	Un clear-cut movements during team performance	94
	Misses in attack or defense	95
	Wait for the partner to attack during fighting	96
	Hit or injure the partner by mistakes during fighting (0.2)	97
	Body shakes, foot moves or skips in Balance techniques	70
Other errors	Extra support (0.2)	71
	Entire body falls down (0.3)	72
	Apparatus blade fall-off the handle, or touches the body or the carpet, or bends, or deforms	73
	Apparatus dropping onto the carpet (0.3)	74
	Any part of competitor's body touching the floor outside the carpet	76
	Apparatus breaks-off	77
	Forget once	78

Table 10 Scoring Criteria for Overall Performance in Dual Events, Group Events, and Categories Without Specific Requirements on Difficulties

Level	Degrees	Scores
SUPERIOR	1 ST	5.00— 4.80
	2 ND	4.75— 4.50
	3 RD	4.45—4.10
STANDARD	4 TH	4.00—3.80
	5 TH	3.75—3.50
	6 TH	3.45—3.10
INFERIOR	7 TH	3.00—2.80
	8 TH	2.75—2.50
	9 TH	2.45—2.10

III Basic Movements

Changquan abbrev: CQ

Gongbu (Bow Stance) abbrev. GB

Bend leg at knee and drop into a half a squat so that thigh is almost level and knee and toes are in a vertical line. Straighten the other leg, toes pointing inward. Both soles are flat on floor.

Xubu (Empty Stance) abbrev. XB

Bend thigh to horizontal level, heel should not leave the floor and the other tiptoe touch the floor.

Pubu (Crouch Stance) abbrev. PB

Full squat with thigh resting on calf and foot and knee turned outward while the other leg is stretched sideways (horizontal to the floor), toes pointing inward. Both soles are placed flat on floor.

Tantui (Toe Kick) abbrev: TT

Keep the supporting leg straight or bent slightly. Point the toe of the other foot and then kick with the toe, snapping the knee out to full extension.

The power of the kick should be stressed through the toe.

Ce Chuaitui (Side Kick) abbrev. CCT

Keep the supporting leg straight or slightly bent. Raise kicking leg's knee with toes pointing inward. Thrust out the kicking leg's heel forcibly sideway to shoulder level, trunk inclining not more than 45 ° . The power of the kick should be focused on the sole . The kick must be above the waist.

Housaotui (Back Sweep) abbrev: HST

Left foot takes a step forward to form a left Gongbu. Meanwhile, thrust both palms forward at shoulder level, fingers pointing up. Turn the toes of left foot inward and drop into Pubu with left leg bent at knee and right leg stretched. At the same time, turn trunk to the right and bend forward, placing both palms on the floor near the inside of right knee. Using the ball of left foot as pivot, turn trunk rightward and sweep right foot in the same direction in full circle with sole flat on floor.

Dingzhou (Elbow Strike) abbrev: DZ

Form a fist and bend elbow with the palm of the hand facing down. When sinking the elbow forward or sideways the power of the struck should be concentrated on elbow.

Koutui Pingheng (Cross-leg balance)

Bend the supporting leg at half-squat.

Bend the other knee and pull back toe to tuck behind the knee of the supporting leg.

Taijiquan abbrev: TJQ

Lanquewei (grasp the sparrow's tail) abbrev: LQW

Peng Shou (Ward Off) abbrev: PS

Raise arm to the chest and lips' level and keep it curved. The front knee of Gongbu (bow stance) should not surpass the toe.

Liu Shou (Pull Back) abbrev: LS

Pull both hands backward (in a curve direction). Weight must shift to the back leg. Keep body straight.

Ji Shou (Press) abbrev: JS

Keep both arms rounded while pressing forward. Both forearms should not higher than the mouth level.

An Shou (Push) abbrev: AS

Move both arms in a vertical circular direction.

Yemafengzong (parting the wild horse's mane) abbrev: YMFZ

When separating the hands keep them rounded.

The front hand should be between the shoulder and the nose.

The front knee of Gongbu should not surpass the toe.

Lou xi ao bu (brush knee) abbrev: LX

Keep the arm rounded while "brushing" the knee. The hand which is moving forward must travel close to the ear. When bringing the foot forward, the toes of the foot must not touch the floor. Don't bend the knee of the supporting leg. The front knee of Gongbu should not surpass the toe.

Yun shou (cloud hand) abbrev: YS

Move the body with hands moving in vertical circles in front of the body. The hands should move below the eyebrow. Keep the body at constant height.

Yunu chuan suo (fair lady works at Shuttles) abbrev: YNCS

Keep both arms rounded. With the hand blocking-up and the other pushing forward (both coordinated). The hand pushing forward should be between the waist and the eyebrow. Sink the elbow, drop the shoulder, relax the waist and tuck in the buttocks.

Yan Shou Gong Chui (hide hand upper elbow) abbrev: YSGC

Turn the arm inwards. Punch forward from the ribs at the same time rotating the arm until the palm of the fist is facing downwards. The power of the punch should be focused on the knuckles of the fist but the wrist should be kept loose. Keep the fist between your chest and waist.

Dao Nian Hou (step back and repulse monkey) abbrev: DNH

Step backwards. Keep the body straight and at the same height. The hand pushing forward should be between the shoulder and the eyebrow.

Ban, Lan, Chui (deflect downward, parry and punch) abbrev: BLC

Keep the elbow bent through-out. While deflecting and parrying the hand should move in a visible circle. The movement of the hands and the turning of the body should be coordinated.

Nanquan abbrev: NQ***Dan Diebu (butterfly stance) abbrev: DDB***

Single butterfly stance. Bend one leg into a squat and place inside of the other knee on the floor. The inside of the foot and lower leg should touch the floor.

Shuang Diebu (double butterfly stance) abbrev: SDB

Both knees are pressed together. The inside of both feet and lower legs should touch the floor.

Qilinbu (riding lion stance) abbrev: QLB

Move two steps forward (diagonally) with one foot crossing over the other. The first step should be a half step (short) and move quickly. The second step should touch the floor. Both steps should be done forcefully.

Qilongbu (riding dragon stance) abbrev: QLOB

Bend one leg into a squat stance with the heel lifted-up and bent the knee (off the floor) of the other leg. The muscles of the back leg must be obviously clenched. The distance between the two legs of the competitor must be 2 and 1/2 width. The tibia of the back leg should be

parallel to the floor.

Guagaiquan (down strike crossed fist) abbrev: GGQ

In the Guaquan, the back fist shall strike down rapidly. The power of the fist should be focused on the back of the fist. In the Gaiquan, bend the elbow slightly and strike the fist down in an arc motion. The power of the fist should be focused to the face of the fist.

Paoquan (upper-cut) abbrev: PQ

Bend the elbow slightly and strike the fist up in a curved motion. The power of the punch should be focused on the 'eye' (the spiral made by pointer and thumb) of the fist.

Hengdingtui (side nail kick) abbrev: HDT

Pull back the toe while kicking extend the leg horizontally across the body. The power of the kick should be focused on the toe.

Huzhao (tiger claw) abbrev: HZ

Separate the fingers and curl them at the second and third finger-joints. Curl the thumb at the second finger-joint. The first finger-joints of all fingers should be pulled backwards to expose the center of the palm.

Gunqiao (rolling bridge) abbrev: GQ

Extent the arm forward and downward whilst turning the forearm inward. The power of the movement should be focused on the inside of the forearm.

Sword (Jian)

Jijian (sword thrust) abbrev: JJ

Arm aligned with sword, force should be focused on the tip of sword.

Guajian (upward parry) abbrev: GJ

The sword moves upwards in vertical circle in front of you , then backwards or downwards, the movement should be focused on the body of the sword.

Liaojian (uppercut) abbrev: LJ

The sword moves from down to up in vertical circle. The movement should be focused on the front part of the sword.

Dianjian (point with sword) abbrev: DJ

Pull the wrist back until the sword is vertical and then strike forward and downward rapidly. The power of the movement should be expressed through the tip of the sword.

Pijian (chop or Hack with sword) abbrev: PJ

Lift the up sword vertically and chop downward. The power of the movement should be focused on the length of the blade.

Bengjian (flick up with sword) abbrev: BJ

Pull the wrist back and flick up the sword rapidly. The power of the movement should be focused on the tip of the sword.

Jiejian (intercept with sword) abbrev: JJ

Block and strike out (up or down) with the length of the blade. The power of the movement should be focused on the front section of the blade.

Jian Wanhua (figure 8 sword) abbrev: WHJ

Rotate the wrist in such a way that the tip of the sword moves in a figure eight direction next to the body. The power of the movement should be focused on the tip of the sword.

Buxing (stances):

Gongbu (bow Stance), pubu (couch stance) and Xubu (empty stance).

DAOSHU (Broad Sword) abbrev: DS***Zhadao (thrust with broadsword) abbrev: ZD***

Thrust the broadsword forward forcefully (straight). The power should be focused on the tip of the broadsword. Arm aligned (in line) with broadsword.

Chuantou (twining around the head with broadsword) abbrev: CT

Tip of broadsword points downward. Moves around the shoulders with the right arm holding the handle of the broadsword in the clockwise direction.

Guonao (wrapping around the head with broadsword) abbrev: GN

Tip of broadsword points downwards. Back of broadsword Move around the shoulders with the right arm holding the handle of the broadsword in the anti-clockwise direction.

Pidao (chop with broadsword) abbrev: PD

Lift up the broadsword vertically and chop downward rapidly. The power of the movement should be focused on the length of the blade.

Zhandao (hack with broadsword) abbrev: ZnD

Keep the broad sword horizontal and hack (swing) sideways. The blade should be between the shoulder and the head. The power of the movement should be focused on the body of the

blade.

Guadao (upward parry with broadsword) abbrev: GD

Move the broadsword upward and then backward or downward across the body in a circular motion. The blade of the sword should be as close to the body as possible. The power of the movement should be focused on the spine of the blade.

Yundao ("cloud" broadsword) abbrev: YD

Circle the broad sword vertically either directly above the head or in front of the body. The power of the movement should be focused on the spine of the blade.

Beihua dao (back figure 8) abbrev: BHD

Rotate the wrist in a way that the tip of the broadsword moves in a figure eight direction in front and behind the body. The power of the movement should be focused on the spine of the blade.

Buxing (stance) :

gongbu, pubu and xubu.

QIANGSHU (SPEAR) abbrev: QS

Lanqian (outward block with spear) abbrev: LQ

"Head of Spear" moves outward in arc motion, not higher than your head level nor lower than the crotch level. The power of the movement should be focused on the front part of the spear.

Naqiang (inward block)

"Head of spear" moves inward in an arc motion, not higher than the head level nor lower than the crotch level. The power of the movement should be focused on to the front part of spear.

Zhaqiang (thrust with spear) abbrev: ZQ

Thrust the spear forward in straight-line. The power of the movement should be focused on the tip of the spear. The rear hand should touch the front hand executing the movement.

Chuanqiang (slide with spear) abbrev: CnQ

Slide the body of the spear rapidly through the palm of the hand, keeping the spear straight and close to the throat, waist, or arm.

Bengqiang (tilt with spear) abbrev: BQ

Tilt the tip of the spear upward in a way that cause the tip of the spear to quiver. The tip

moved in an upward direction, or to the left or right. The power of the movement should be focused on the tip of the spear.

Dianqiang (point with spear) abbrev: DQ

Lift up the spear vertically and then strike downward with the tip of the spear. The power of the movement should be focused on the tip of the spear.

Wuhuaqiang (figure 8 movement with spear) abbrev: WHQ

Rotate the spear vertically in a figure 8 direction while keeping the body of the spear close to your body.

Tiaoba (tilt the end of spear) abbrev: TB

Lift and strike with the "tail" of the spear. The power of the movement should be focused on the "tail" of the spear.

Buxing (stance):

gongbu, pubu and xubu

GUNSHU (CUDGEL) abbrev: GS

Pinglunggun (swing cudgel in horizontally)

Holding the cudgel with both hands and swing it horizontally (right to left and vice versa) at chest level. Force should be focused on the front part of the cudgel.

Pigun (strike downward with cudgel) abbrev: PG

Lift up the cudgel in vertical and strike downward with the tip of the cudgel. The power of the movement should be focused on the front of the cudgel.

Yungun ("cloud" cudgel) abbrev: YG

Rotate the cudgel horizontally in one circle, either above the head or in front of the body. The power of the movement should be focused on the front of the cudgel.

Benggun (tilt with cudgel) abbrev: 'BG

Lift upward and strike with the tip of the cudgel, in a way causing the tip of the cudgel to quiver. The power of the movement should be focused on the tip of the cudgel.

Jiaogun (twist with cudgel) abbrev: JG

Rotate the tip of the cudgel vertically or the head (bigger end) of the cudgel in the clockwise or anti-clockwise direction. The height of the cudgel should be between the shoulder and the knee. The power of the movement should be focused on the tip of the cudgel or the Head of

the cudgel.

Chuogun (poke with cudgel) abbrev: CG

Poke with the tip or bottom of the cudgel straight forward. The power of the movement should be focused on the tip or the bottom end of the cudgel.

Diangun (point with cudgel) abbrev: DG

Lift up the cudgel in vertical and strike downward with the tip of the cudgel. The power of the movement should be focused on the tip of the cudgel.

Ti Liao Hua gun (carry, uppercut, figure 8 with cudgel) abbrev: TLHG

Spin the cudgel in vertical quickly in the clockwise direction, keeping the cudgel close to both sides of the body.

Buxing (stance):

gongbu (bow Stance), pubu (couch stance) and xubu (empty stance).

Tai Chi Sword abbrev: TTJ

Jijian (thrust with sword) abbrev: JJ

Thrust the sword straight forward from your body. The arm and the edge of the sword should be in line. The power of the movement should be focused on the tip of the sword.

Guajian (upward parry with sword) abbrev: GJ

With the sword in vertical move it either upward and backward or downward across your body in a circular motion. The blade of the sword should be as close to the body as possible. The power of the movement should be focused on the front of the blade.

Liaojian (upercut with sword) abbrev: LJ

With the sword in vertical lift the sword upward in a curve direction in front of your body. The power of the movement should be focused on the front of the sword blade.

Dianjian (point with sword) abbrev: DJ

Pull the wrist backward until the sword is in vertical and then strike forward and downward. The power of the movement should be focused on the tip of the sword.

Pijian (Chop with sword) abbrev: PJ

Lift up the sword in vertical and chop downward. The power of the movement should be focused on the length of the blade.

Jiejian (intercept with sword) abbrev: JeJ

Block and strike diagonally (up or down) with the length of the blade. The power of the movement should be focused on the front of the blade.

Mojian (sharpen or slice the sword) abbrev: MJ

With the sword in horizontal stretch out and draw back in a curved action. The sword should be between chest and lower abdomen. The power of the movement should be focused on the length of the blade.

Jiaojian (twisting thrust with sword) abbrev: JoJ

With the sword in horizontal and elbow slightly bent, rotate the tip of the sword clockwise or anti-clockwise in small vertical circles. The power of the movement should be focused on the front section of the blade.

Buxing (stances):

gongbu (bow Stance, pubu (co[^]ch stance) and xubu (empty stance).

Nandao (southern broadsword) abbrev: ND***Chantou (twining around the head with ND) abbrev: GN***

Tip of ND points downward. Circle around the shoulders with right hand holding the handle of ND. Keep "head" of ND straight.

Guonao (wrap around the head with ND)

Tip of ND points downward. Circle around shoulders in the anticlockwise direction with the handle of ND. Keep your head straight.

Pidao (chop with ND)

Lift up the ND in vertical and chop downward. Arm and ND should be in line. The power of the movement should be focused on the length of the blade.

Modao (sharpen the ND) abbrev: MD

Held the ND in horizontal extend and draw back in a curved action. The ND should be between chest and lower abdomen. The power of the movement should be focused on the length of the blade.

Gedao (block with ND) abbrev: GD

With the tip of the ND facing up or down, move to the left or right to block. The power of the movement should be focused on the body of the ND.

Jiedao (intercept with ND)

Block and strike out in diagonal (up or down) with the length of the blade. The power of the movement should be focused on the front of the blade.

Saodao ("sweep" with ND) abbrev: SD

With the blade facing left or right, chop horizontally - first to the front then to the left (or right) at ankle level. The power of the movement should be focused on the blade.

Jian Wan Hua dao (scissors, figure 8 with ND) abbrev: JWHD

Rotate the wrist in a way that the tip of the ND moves in a figure 8 movement, close to both sides of your body. The blunt side and the blade of the ND should be distinguished clearly.

Stance:

gongbu (bow stance), xubu (empty stance) and Qilongbu riding dragon stance)

Nangun (southern cudgel) abbrev: NG***Pigun (chop with NG) abbrev: PG***

Both hands hold the NG and strike downward forcefully. The power of the movement should be focused on the front of NG.

Benggun (tilt with NG) abbrev: BG

Hold the NG with both hands. With the elbow bent, push the rear hand down and pull the front hand forward in a short, sharp flicking action, in order to strike with the tip of NG upward (or the left or the right) making the tip of the NG to quiver. The power of the movement should be focused on the tip of the NG.

Jiaogun (twist with NG) abbrev: JG

Rotate the tip of NG in vertical or the bottom end of NG in the clockwise direction or anti-clockwise direction. The height of NG should be between the shoulder and the knee. The power of the movement should be focused on the tip of NG or the bottom end of NG.

Gun Ya gun (roll together with NG) abbrev: GYG

Hold the base of the NG with both hands. Turn the front arm outward (clockwise) and pull the NG toward you and press it on the thigh. Both palms should be facing up. The power of the movement should be focused on the front of NG.

Gegun (block with NG) abbrev: GG

Keep the NG in vertical in-front of your body horizontally, block to the left or right. The power of the movement should be focused on the body of NG.

Jigun (strike with NG) abbrev: JG

With both hands holding the NG, strike horizontally to the left (or right) with the tip (or the bottom end) of the NG. The power of the movement should be focused on the ends of the NG.

Dinggun (top) abbrev: DG

With both hands holding the NG., push the NG out in an upward movement with the tip of the NG. The bottom end of NG should touch the floor. The power of the movement should be focused on the tip of the cudgel.

Paogun (throw the NG) abbrev: PoG

With both hands holding the NG. throw up the NG. The power of the movement should be focused on the dp of the cudgel

Buxing (stances) :

gongbu (bow stance, xubu (empty stance) and Qilongbu (riding dragon stance).

IV Technical Movements in general

Changquan

1. Shouxing (Hand forms): quan, zhang, gou
2. Buxing (Stances): xiebu, zuoban, dingbu, dingzibu, banmabu, bingbu, gaoxubu, hengbu, hengcha, shucha, chabu, hengdangbu
3. Bufa (Footworks): shangbu, duibu, chabu, gaibu, xingbu, zongbu, yuebu, tabu, jibu
4. Quanta (Fist techniques): chongquan, pizhang, guanquan, zaquan, liaoquan, chaoquan, bengquan, hengquan
5. Zhangfa (Palm techniques): tuizhang, tiaozhang, chuanzhang, liangzhang, jiazhang, gaizhang, kanzhang, anzhang, pizhang
6. Zhoufa (Elbow techniques): banzhou, gezhou, jiazhou, kuazhou
7. Tuifa (Leg techniques): dengtui, zhartgtitui, xietitui, cetitui, daotitui, danpaijiao, lihapaijiao, bailianpaijiao, diantui, chantui.
8. Pingheng (Balances - remain motionless limit: at least 1 second): tixipingheng, pantuipinghen, tanhaipinghen, wangyuepinghen, woyuepinghen
9. Tiaoyue (Jumps): tengkongjiantan, tengkongzhuanshentiao, latuizhuanshentiao, tengkongxiefeijiao, tengkongshuangfeijiao, tengkonglianhuanfeijiao, tengkongdaoti

Taijiquan

1. Shouxing (Hand forms): quan, zhang, gou
2. Movements: lanzhayi, lujishi, zhuanshendalu, rufengsibi, baiheliangchi, xiefeishi, shouhuipipa, xieshenkao, beizhekao, shantongbi, gaotanma, luxidachui, zhaichui, zhoudichui, gunzhou, pishenfuhu, wangongshehu, jinjiduli, dulikuahu, shangbuqixing

Nanquan

1. Shouxing (Hand forms): quan, danzhuquan, wugongquan, hedingquan, fengyanquan, qiangziquan, zhang, longtouzhuang, longzhua, yingzhua, hezuishou, hedingshou, danzhi, shuangzhi, liandaogou
2. Buxing (Stances): gongbu, xubu, mabu, qianyangmabu, shuanggongbu, banmabu, diezuopanbu, guibu, dulibu, hendangbu, guanbu, zuolianbu
3. Bufa (Footworks) : shangbu, duibu, jinbu, chebu, dao-chabu, yuebu, guaibu, tuobu, gaitiaobu

4. Quanta (Fist techniques): bianquan, saoquan, dingquan, zhuangquan, guanquan, piquan, chongquan, chaquan
5. Zhangfa (Palm techniques): qiezhang, chazhang, cuozhang, diezhang, tuizhang, tiaozhang, tuozhang, fuzhang, chengzhang, fushenzhang
6. Zhuafa (Claw techniques): yangzhua, zhuazhua, nazhua, chazhua, liangzhua, leshou
7. Hooking hand techniques: qianzhuo, hengzhuo, gouloushou, liaozhuo
8. Finger techniques: tuizhi, chazhi
9. Bridge techniques: quanqiao, chenqiao, piqiao, chanqiao, jianqiao,
10. chuanqiao, chouqiao, yaqiao, jieqiao, jiaqiao, gongqiao, daqiao
11. Elbow techniques: zhuangzhou, yazhou, dingzhou, tizhou, jizhou, kuazhou, danzhou, chanzhou
12. Leg techniques: dengtui, cechuaitui, houbaitui, qiansaotui, housaotui, caitui, duotui, chantui, huweitui, houguatui, pitui, zhuangxi
13. Balances: tixiduli
14. Jumps : tengkongjiantan, tengkongguamian, tiaoyueshuanghuweitui

Jianshu

Yunjian, mojian, jiaojian, chuanjian, saojian, jiajian, tiaojian, baojian, lanjian, tijian, daijian, xiaojian, liaowanhua

Daoshu

Liaodao, saodao, kandao, wanhuadao, jiedao, cangdao, jianbeidao, bengdao, diandao, modao, tuidao, cuodao, fendao, daidao, baodao, pengdao, jiadao, gedao, andao

Qiangshu

tiaoqiang, piqiang, poqiang, shuaiqiang, baiqiang, raohouchuanqiang, raoyaochuangqiang, saoqiang, daiqiang, laqiang, tuoqiang, jiaqiang, puqiang, Jianbeiqiang, baoqiang, liaoqiang, suoqiang, piba, liaoba, hengjiba, boba, guaba, saoba

Gunshu

bogun, diangun, chuangun, tuigun, Jiagun, langun, tiaogun, yagun, saogun, baogun, jugun, jiagun, jugun, hengjigun, baojiegun, danshouwuhuagun, zhudigun

Taijijian

yunjian, jiajian, baojian, lanjian, tijian, daijian, xiaojian, chuanjian, saojian, zhanjian

Nandao

yundao, guandao, liaodao, kandao, cangdaoJianbeidao, bengdao, diandao, tiaodao, tuidao, cuodao, fendao, daidao, baodao, pengdao, jiadao, andao, zhandao

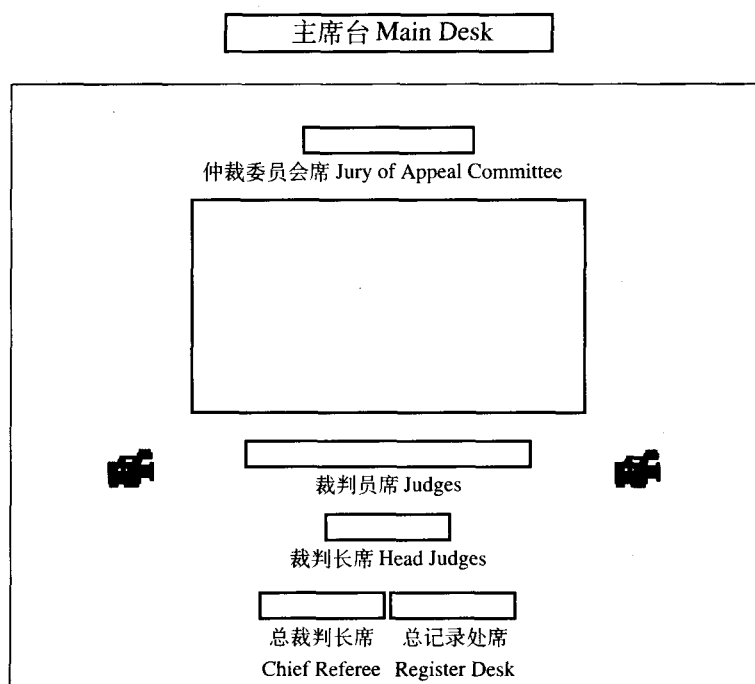
Nangun

lungun, chuangun, tuigunJiagun, langun, tuogun, guagun, yagun, bogun, saogun, diangun, penggun, chuogun, gaigun, shuaigun, wuhuagun, cuogun, zhugun, baogun, jiagun

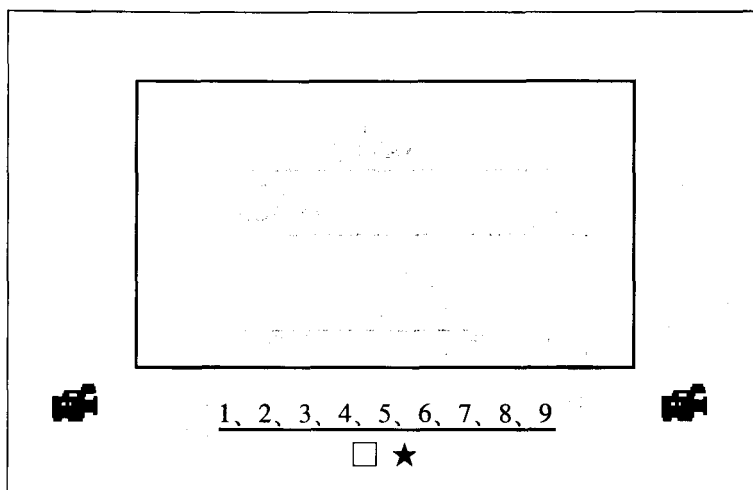
V Other tables for the competition

Floor Plan of the Competition Arena

Floor plan of the competition judges



Floor plan of judges during competition



Note: Judges' seats are opposite to the main desk, and divided into 2 rows. The rear row is 40cm higher than the front, and 50cm distance shall be kept for the judges.

1, 4 and 7 stand for seats of A Group Judges

3,6 and 9 stand for seats of B group Judges

2,5 and 8 stand for seats of C group Judges

📹 Stand for video camera of the Jury

★ Stands for seat of head judge

□ Stands for computer

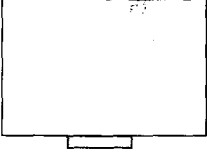
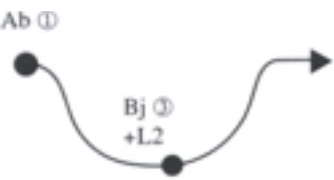



Commonly-used tables

Application for Assessment for Wushu Optional Routine Innovation

EMPLOYER		NAME		GENDER		
EVENT		COACH				
Content of Movement						
Illustration of Movement	Separate photos and pictures can be attached			Seal of the Applicator's employer		
Explanation of the difficulties				Has submitted the videotape of the	Yes	
					No	
Outcome of the Review		Signature of the President	Name of the Movement	Degree of difficulty	Value of difficulty	Confirmed signal
	Total of votes:					
	Agree					
	Oppose:					
	Veto:					
Signature of Reviewers						

Charted by Technical Committee, International Wushu Federation

Degree of Difficulty and Points Allocation for Wushu Optional Routines

Employer	Name	Gender	Event	Height	Apparatus model
ILLUSTRATION OF DEGREE OF DIFFICULTY OF MOVEMENTS AND TRANSITIONS					
(1)	Registration Explanation				
	<p>According to the content of the degree of movement, transitions and innovation movement, calculate the value of degree of difficulty successively and fill in from left to right.</p> <p>1. The degree of difficulty statistics and assessment on spot column is for official use</p> <p>2. "●" in the taolu route stands for the starting position of the degree of difficulty</p> <p>Symbol of degree of difficulty of transitions must note under the symbols of the degree of difficulty of the movement.</p> <p>3.</p> <p>"△" stands for starting posture, "○" stands for closing posture, "~" stands for the taolu route, "▲" stands for direction.</p>				
(2)	<p>4. Demonstration</p> <p style="text-align: center;"></p> <p style="text-align: center;">Mark of degree of difficulties</p> <p>5.  stands for the seat of the Head Judge.</p> <p>6. Height unit: cm.</p>				
(3)	<p style="text-align: center;"></p>				
(4)	Degree of difficulty Registration		Assessment on spot		
	Degree of difficulty of movements		Degree of difficulty of movements		
	Degree of difficulty of transitions		Degree of difficulty of transitions		
	Degree of difficulty of innovation movement		Degree of difficulty of innovation movement		
	Sum of the degree of difficulties		Sum of the degree of difficulties		
	Signature of the coach		Signature of the Judge		

Degree of difficulty Registration and assessment

1	Content of the degree of difficulty						
	Value of the degree of difficulty						
	Assessment on spot						
2	Content of the degree of difficulty						
	Value of the degree of difficulty						
	Assessment on spot						
3	Content of the degree of difficulty						
	Value of the degree of difficulty						
	Assessment on spot						
4	Content of the degree of difficulty						
	Value of the degree of difficulty						
	Assessment on spot						

Difficulty Code for the Optional Events

Code for the degree of difficulty for balances and Leg Techniques

Types	1 st code	State	2 ⁿⁱⁱ code	Leg Technique	3 ^{n^l} code	4 th code
Balances Leg techniques	1 2	Erect	1	Move	1	A level
		Back balance	2	Kick	2	B level
		Bend forward	3	Control	3	C level
		Squat	4	Sweep	4	

Code for the Degree of Difficulty for Jumps and Tumbling Movements

Types	1 st code	State	2 ^{n^l} code	Leg technique	3 rd code	4 th code
Jumps Tumbling	3 4	Zhiti	1		1	A level
		Chuizhuan	2	Kick forward	2	B level
		Shuzhuan	3	Inward and left	3	C level
		Ezhuan	4	Outward and right	4	
		Fuzhuan	5	Forward	5	
				Backward	6	

Code for Transited Movement and Throw and Catch

Couch stance	Horse-riding stance	Butterfly stance	Lifted knee stance	Landing on front split	Slide down	Sitting position	Catch
+0	+1	+2	+3	+4	+5	+6	+7

Note: Difficult movement will be adapted gradually with the development of techniques.

Protocol of Wshu Taolu Competition

For Bare Handed Routine

In a standing position with feet together and the left palm and the right fist pressed against each other (with the top of the knuckles of the right hand in line with the bottom of the left hand fingers - on the palm side) at chest height about 20-30cm away from the chest.

Salute with Broadsword

Standing with feet together the broadsword held in the left hand, bend the elbow to lift the broadsword to chest height with sharp edge on top. Raise the right arm and place the center of the palm on the first joint of the left thumb 20-30cm away from the chest.

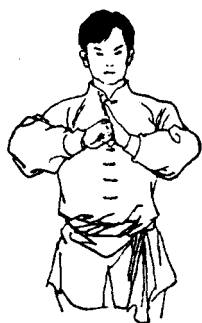
Salute with Sword

Slowly with feet together and the sword in left hand bend the left elbow to raise the sword to chest height (the body of the sword is in contact with the outside of the forearm) and place the heel of the palm of the right hand at the bottom of the left index finger at chest height 20-30cm away from the chest.

Salute with Spear or Cudgel

Standing with feet together the right hand holding the spear or cudgel one third of the way from the bottom, lift the right arm to chest height 20-30cm away from the chest with the spear or cudgel held vertically, place left palm on the second joint of the right thumb.

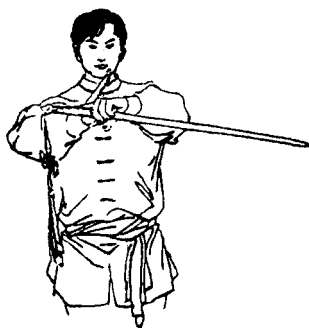
For routines which use two (2) apparatuses, both apparatuses should be held in one hand to salute in the same way as with the salute broadsword, spear or cudgel. When it is impractical to salute whilst holding both apparatuses in the hands, an eye salute should be performed by standing with feet together facing the Head Judge.



抱拳礼



抱刀礼



持剑礼



持枪（棍）礼

When an official inspects a apparatus, if it is a short apparatus the competitor should hand it to the official with the tip pointing down and the apparatus held vertically. If it is a long apparatus it should be handed to the official with the tip (thin end) pointing up and the apparatus held in a vertical position.