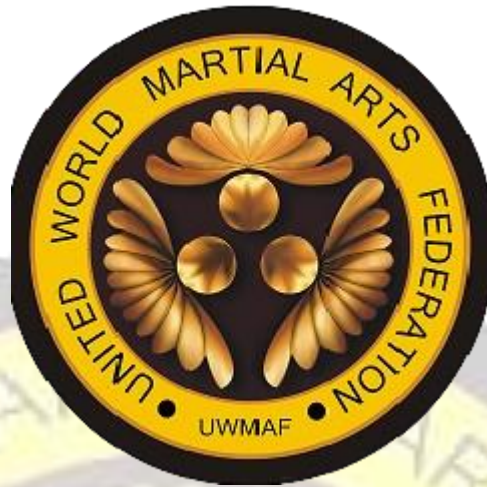


# UWMAF Taolu(Routine) Competition



UNITED WORLD MARTIAL  
ARTS FEDERATION

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RULES UWMAF KUNG FU TAOLU(ROUTINE) COMPETITION  
(BYLAW).....



## **CHAPTER 1 ORGANIZATIONAL STRUCTURE**

### ***Article 1 Competition Committee***

The Competition Committee of the World Championships and the World Cup shall be composed of UWMAF experts appointed by the United World Martial Arts 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 judge's groups to ensure the proper implementation of competition rules, examine and make sure all pre-competition set-up work are carried 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 the 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 the Chief Referee is absent.

#### 4.3 The head judge shall

- 1) Organize his group to review and implement the officiating rules;
- 2) To add points for innovative movements with a 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 update 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, and the characteristics of each Taolu event of UWMAF.

#### 5.4 Sound Technicians shall

- 1) Collect all music cassettes or CDs 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 CDs 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 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 evidence provided including videotapes. If the decision proved correct the protester must abide by the Jury of Appeal's decision. Refusing to accept the Jury of Appeal's decision, the Jury can take further action against the protester suggesting the Technical Committee 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 mistakes. 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 the palm-and fist.

### ***Article 13 Timekeeping***

The Timekeeper will start the stop-watch when the competitor begins to move and stop 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 is absent during the competition, he/she will be forfeited from the event.

### ***Article 16 Anti-doping Test***

Anti-doping Tests 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' scores 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, and so on.

#### **17.2 Individual All-Round Placing**

Individual all-around 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 remain the same, the winner will be the one who has completed the more advanced degree of difficult movements;
- (3) If the scores remain the same, the winner will be the one with higher scores in difficulty;
- (4) If the scores remain the same, the winner will be the one with higher scores in overall performance;
- (5) If the scores remain the same, the winner will be the one who has higher scores among lower scores in overall performance;
- (6) If the scores remain the same a tied placing will be awarded;
- (7) In competitions with a qualifying phrase and finals, if the total result of the two competitions is the same, the competitor with the highest score in the qualifying phrase will be awarded the highest place. If the tie remains, placing will be determined as in cases (1) - (7).
- (8) If the scores 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 tie remains then the competitor who achieved second place 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 UWMAF 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 UWMAF 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 UWMAF experts appointed by the UWMAF 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, and 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 be 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, with different degrees of difficulty according to the Competition Rules and Regulations; and fill out the Registration Form for the "Degree of Difficulty and Points for Optional Taolu" via the 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 the performance.

### **19.4 Dress Code**

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

All competitors shall wear UWMAF 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

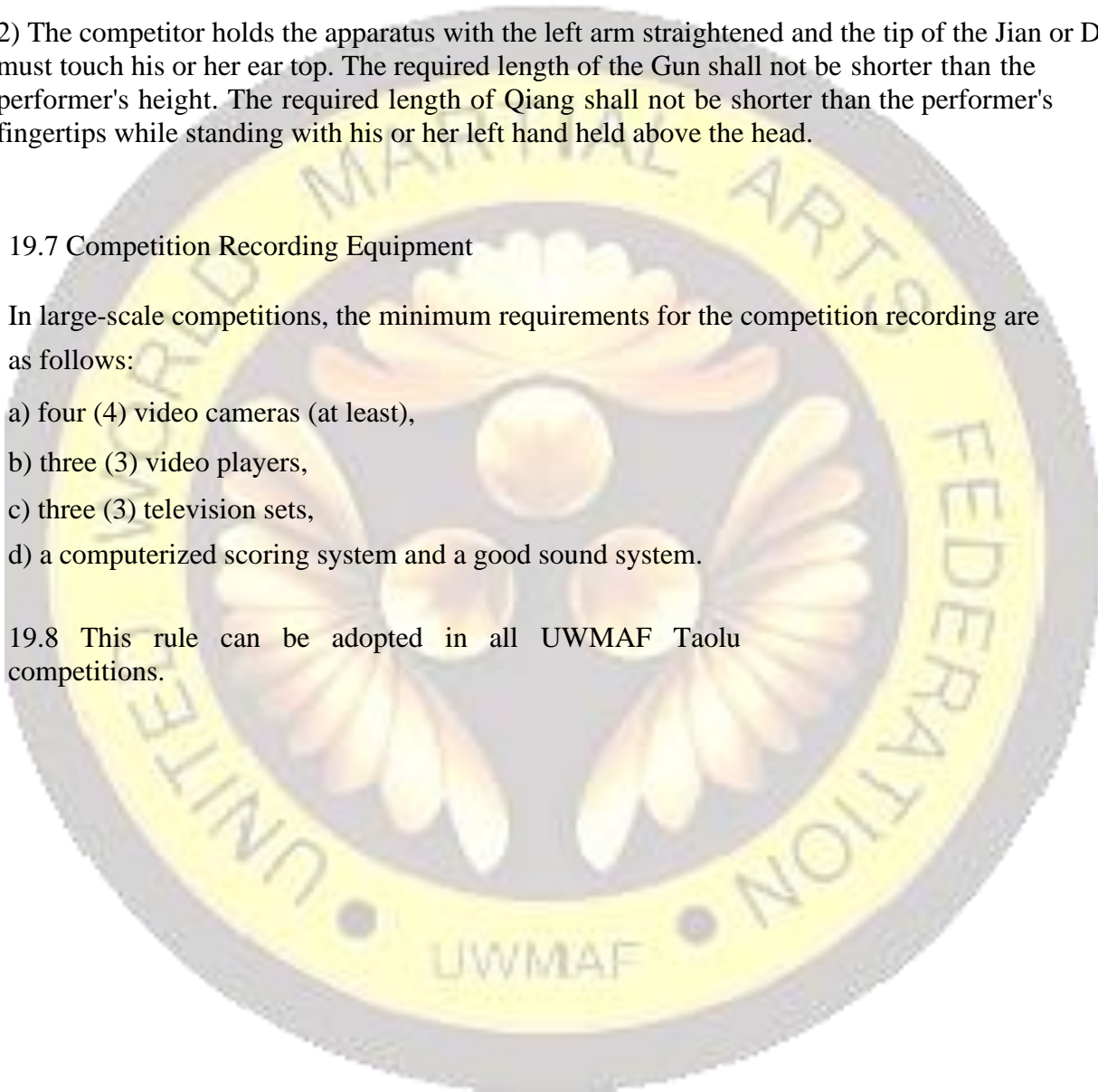
- 1) All apparatus must be conformed to the specific requirements set by the UWMAF Federation.
- 2) The competitor holds the apparatus with the left arm straightened and the tip of the Jian or Dao must touch his or her ear top. The required length of the Gun shall not be shorter than the performer's 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 Equipment

In large-scale competitions, the minimum requirements 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 computerized scoring system and a good sound system.

19.8 This rule can be adopted in all UWMAF 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 points shall be deducted; if the same error is committed more than once then 0.1 -0.3 points 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) sub levels.

- 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 to 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 occupy 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 points)

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 movement 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 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) sub levels.

- 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 to 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 contain 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 blend harmoniously.
- In a standard-level performance all the characteristics are the same in the Top-Level performance but with a 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-thirds 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 of 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 the degree of Movement Difficulties and Connecting Movements according to the requirements on the additional points. The sum of the points made by two-thirds of the judges is the actual score for the degree of difficulty.

### 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. The sum of deducted scores on the 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 the 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-thirds 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 foregoes 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 0.1 points; 5.1 to 10 seconds (including 10 seconds) under or over the time limit shall deduct 0.2 points, and so on.

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 0.1 points; From 2.1 to 4 seconds (including 4 seconds) under or over the time limit shall deduct 0.2 points, and so on.

## Rules for UWMAF - (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 remaining standing	
		3. Side heel-up leg lift and stance	
		Backkick and hold the leg while remaining 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 the 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 of bending to a straight
Leg techniques	2	Qiansaotui QST Front sweep	The thigh of the supporting leg is above horizontal level Sole of the sweeping leg leaves the carpet Sweeping leg bends
		Huosaotui HST Back sweep	Sweeping leg bends The heel of the sweeping leg leaves the carpet
		Hengdingtui HDT Horizontal nail kick	The nailing leg sways away straight Not nail sideward
		Dieshuicha DSC Land on front split	Rear leg bends obviously The front foot's sole points inward and touches the 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 sidekick	Kicked legs are not close together or bend
Stances	5	Gongbu GB Bow stance	The knee of the front leg doesn't touch the instep Knee the front leg surpasses the tiptoe Squatting leg not vertical The heel of the rear leg leaves the

		Mabu MB Horse-riding stance	Heel leaves the carpet Squatting leg not horizontal Feet too close to each other Torso bends forward
		Xubu XB Empty stance	Heel leaves the carpet Squatting leg not horizontal
		Pubu PB Couch stance	Squatting leg does not bend completely The coaching leg bends The whole sole does not touch the carpet
		Diandiebu DDB Single butterfly stance	The 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 a vertical circle
		Throw and catch of apparatus	Catch the apparatus in a huge manner Catch the handle with two hands
		Dinggun DG (Nangun)	The end of the cudgel doesn't touch the carpet The top of the cudgel below head level.

Other Errors	01		Remaining still and balancing move less than 2 seconds
			Any part of the body touches 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 that 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 points shall be deducted for one error or more errors that occurred in one (1) movement. The deducted points will be added up together.
4. When two (2) or more errors occur 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 <sup>ST</sup>	3.00—2.90
	2 <sup>ND</sup>	2.89—2.80
	3 <sup>RD</sup>	2.79—2.70
STANDARD	4 <sup>TH</sup>	2.60—2.50
	5 <sup>TH</sup>	2.49—2.40
	6 <sup>TH</sup>	2.39—2.30
INFERIOR	7 <sup>TH</sup>	2.10—2.00
	8 <sup>TH</sup>	1.99—1.90
	9 <sup>TH</sup>	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 head level and hold the leg while remaining standing	111A	Shizi Pingheng SZPH Balancing with arms outspread	133B	Backkick and hold the leg while remaining standing	112C
	Side kick and hold the leg while remaining 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°	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 Mabu (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	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	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 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 + 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 TKBL360° + 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° + sitting 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 (time))	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 (time))	323 A + 353 C				

Tengkong Bailian TKBL 360° + Mabú MB	324 A+1	Tengkong Feijiao TKFJ Cekongfan CKF	312 A + 335 A				
Lotus kick 360° + horse- riding stance*		Flvine front kick + Cartwheel roll (within 1 step)					
Cekongfan CKF+ Dieshucha DSC Cartwheel roll + landing on front split	335 A+4						
Throw+ dive shoulder + 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	324 B+3	Tengkong Feijiao TKFJ Tengkong Bailian TKBL 540°  Flying front kick + Lotus kick 540° (No	312 A + 324 C				
Tengkong Feijiao TKFJ Tengkong Bailian TKBL 360°  Flying front kick + Lotus kick 360° (No	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	Code	B+0.15	Code	C+0.2	Code	D+0.25	Code
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 + 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)
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 remain 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	Sweeps and twists incomplete
Jumps		Tengkong Zhengtitui TKZTT Flying front raise	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	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</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>	
	<p>Tengkong Bailian TKBL 360° ,540° ,720° + Mabú MB</p> <p>Lotus kick 360° ,540° , 720° + horse-riding stance</p> <p>Xuanfengjiao XFJ 360° , 720° + Mabú MB</p> <p>Whirlwind kick 360° ,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° , 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</p> <p>Xuanfengjiao XFJ 540° + Tixi Duli TXDL Whirlwind kick 540° + lifted</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 a 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 the sweeping leg technique are measured by the angle (beginning and end) of the sweeping foot.
4. Steps in the 323A+353C and 353B+323C are counted from any step made after two feet of land on the carpet. Steps in the 312A+335A are counted from any step made after one-foot of 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
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
Leg Techniques	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° )
	Dengjiao DJ (fenjiao FJ) Heel kick (Parting)		Heel of the lifted leg below shoulder level
Jumps	Tengkong Zhengtitui TKZTT Flying front raise		Starting jumps exceed 1 step or tiptoe of the kick does not touch the forehead
	Tengkong Feijiao TKFJ Flying front		Starting jumps exceed 1 step or not executed in the air
	Xuanfengjiao XFJ 360° Whirlwind kick Xuanfengjiao XFJ 540° Whirlwind kick. 540°		Starting jumps exceed 1 step, twist incomplete or inside crescent kicked (lihetui) leg below horizontal level
	Tengkong Bailian TKBL 360° Lotus kick 360° 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.

<p>Connections between difficult and motionless movement</p>	<p>Tengkong Feijiao TKFJ + Qitiaoqiao Luodi QTJLD Flying front kick + land on carpet</p> <p>Tengkong Bailian TKBL 360° + Quedilong QDL Lotus kick 360° + slide down</p> <p>Tengkong Bailian TKBL 540° + Quedilong QDL Lotus kick 540° + slide down</p>	<p>Feet do not land on the carpet at the same time or foot moves</p>
	<p>Tengkong Feijiao TKFJ + Tixi Duli TXDL Flying front kick + lifted knee</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° 4- lifted knee stance</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>
<p>Connections between two motionless movement</p>	<p>Low stepping on kick forward+a twist of 180° to become lifted knee stance</p> <hr/> <p>Low balance with leg stretched forward + a twist of 180° to become lifted knee stance</p> <hr/> <p>Low balance with leg inserted behind +lotus kick 180° to become lifted knee stance</p>	<p>Shakes, moves, or jumps during transition</p> <p>Twist incomplete</p>

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°	Sweeps and twists incomplete
	Jumps	Zhishen Qiansao ZSQS 900° Front sweep 900°	
		Xuanfengjiao XFJ 360° Whirlwind kick 360°	Twists incomplete or inside crescent kicked leg (lihetui) below horizontal level
		Xuanfengjiao XFJ 540° Whirlwind kick 540°	
		Xuanfengjiao XFJ 720° Whirlwind kick 720°	
	Tumbling	Tengkong Bailian TKBL 360° Lotus kick 360°	Twists incomplete or outside crescent kicked leg (waibaitui) below horizontal level
		Tengkong Bailian TKBL 540° Lotus kick 540°	
		Tengkong Bailian TKBL 720° Lotus kick 720°	
		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 Shuangcechuai 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° + Mabu MB Lotus kick 540° +horse-riding stance  Xuanfengjiao XFJ 720° + Mabu MB Whirlwind kick 720° +horse-riding  Tengkong Bailian TKBL 360° 720° + Mabu 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  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 a 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 of 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 the body that goes beyond the sideline is not considered 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 <sup>ST</sup>	5.00— 4.80
	2 <sup>ND</sup>	4.75— 4.50
	3 <sup>RD</sup>	4.45—4.10
STANDARD	4 <sup>TH</sup>	4.00—3.80
	5 <sup>TH</sup>	3.75—3.50
	6 <sup>TH</sup>	3.45—3.10
INFERIOR	7 <sup>TH</sup>	3.00—2.80
	8 <sup>TH</sup>	2.75—2.50
	9 <sup>TH</sup>	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  $45^\circ$ . The power of the kick should be focused on the sole. The kick must be above the waist.

##### *Housaotui (Back Sweep) abbrev: HST*

The 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 the left foot inward and drop into Pubu with the left leg bent at the knee and the right leg stretched. At the same time, turn the trunk to the right and bend forward, placing both palms on the floor near the inside of the right knee. Using the ball of the left foot as a pivot, turn the trunk rightward and sweep the right foot in the same direction in a full circle with the sole flat on the floor.

***Dingzhou (Elbow Strike) abbrev: DZ***

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

***Koutui Pingheng (Cross-leg balance)***

Bend the supporting leg at half-squat.

Bend the other knee and pull back the 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 the 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 backwards (in a curved direction). Weight must shift to the back leg. Keep your body straight.

***Ji Shou (Press) abbrev: JS***

Keep both arms rounded while pressing forward. Both forearms should not be 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 a 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 throughout. 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 the 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 bend the knee (off the floor) of the other leg. The muscles of the back leg must be 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 on 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 and 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 centre of the palm.

***Gunqiao (rolling bridge) abbrev: GQ***

Extend 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 a sword, force should be focused on the tip of the sword.

***Guajian (upward parry) abbrev: GJ***

The sword moves upwards in a 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 a 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 a broadsword) abbrev: ZD***

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

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

The tip of the 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 a broadsword) abbrev: GN***

The tip of the 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 a 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 a broadsword) abbrev: GD***

Move the broadsword upward and then backwards 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 an 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 the front part of the spear.

***Zhaqiang (thrust with spear) abbrev: ZQ***

Thrust the spear forward in a 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, keeping the spear straight and close to the throat, wrist, or arm.

***Bengqiang (tilt with spear) abbrev: BQ***

Tilt the tip of the spear upward in a way that causes 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 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 vertically 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 vertically 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 is 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 curved 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 backwards 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 the 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 horizontally 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 (coach stance) and xubu (empty stance).

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

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

***Guonao (wrap around the head with ND)***

The tip of ND points downward. Circle 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 drawback in a curved action. The ND should be between the 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, 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 the 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) 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 the NG.

***Gegun (block with NG) abbrev: GG***

Keep the NG in vertical in front of your body horizontally, and 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***

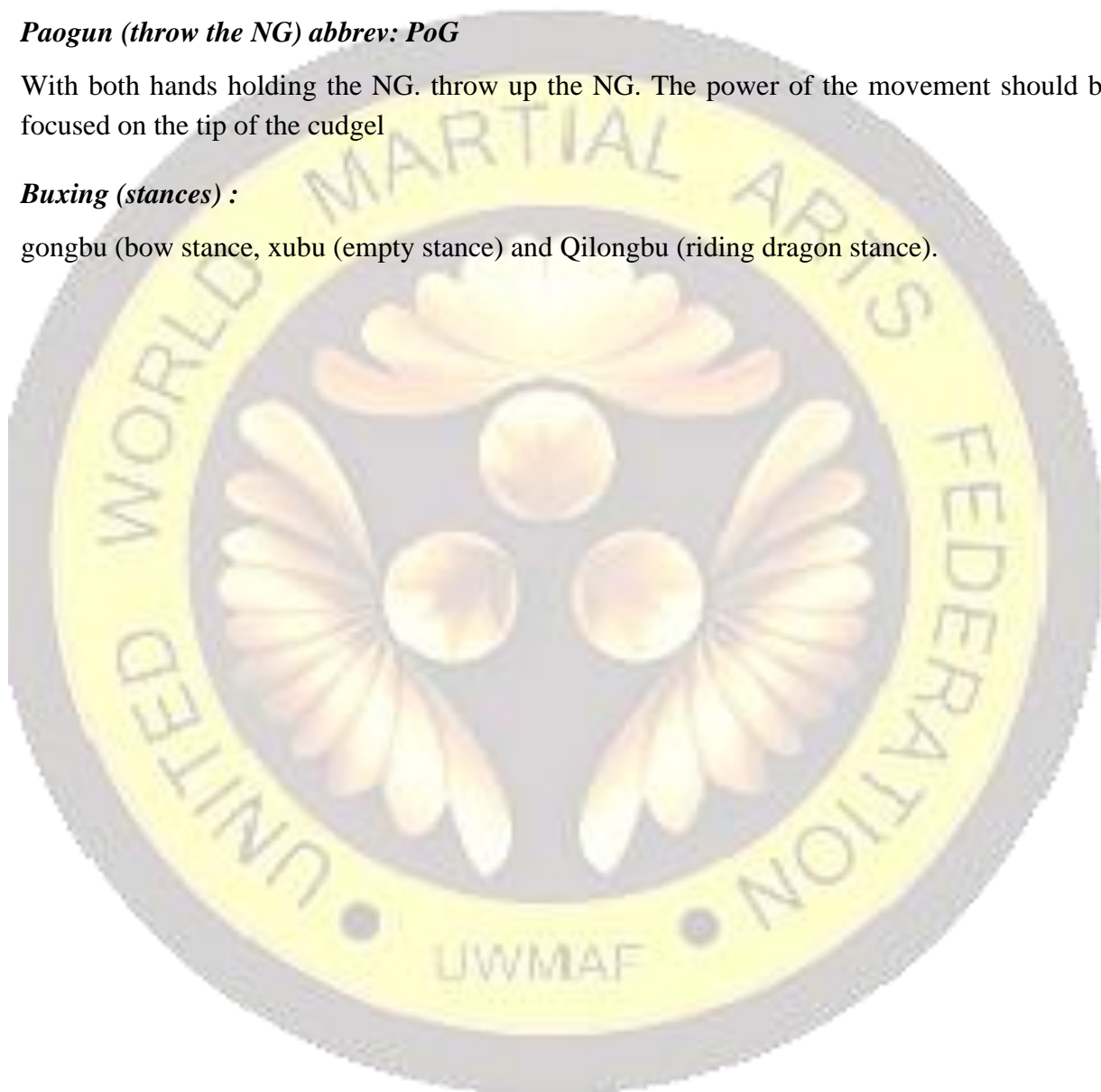
With both hands holding the NG, push the NG out in an upward movement with the tip of the NG. The bottom end of the NG should touch the floor. The power of the movement should be focused on the tip of the cudgel.

***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 tip 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, zhantitui, xietitui, cetitui, daotitui, danpaijiao, lihepaijiao, 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, cechuitui, 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, saojiang, 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**

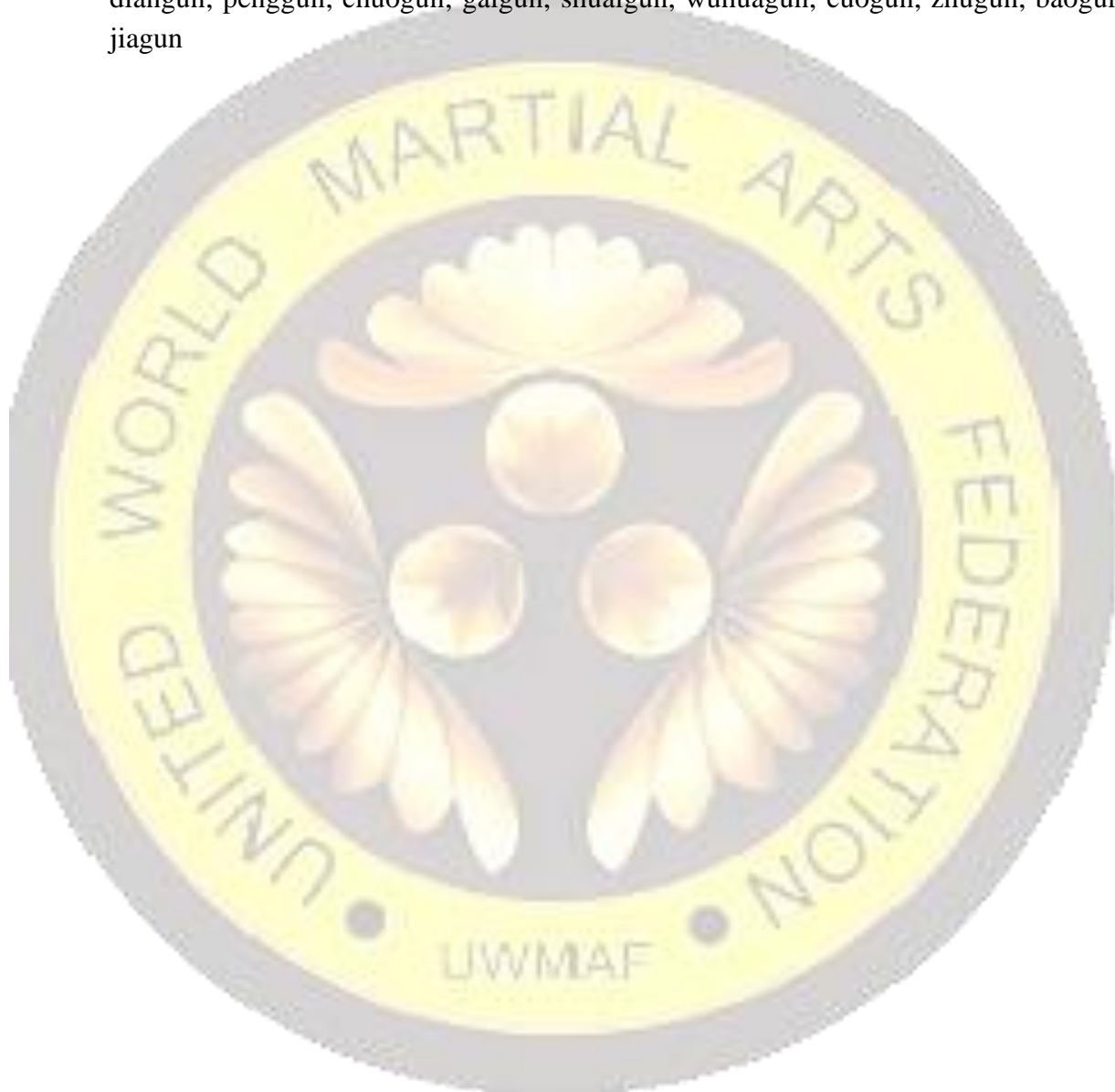
yunjian, jiajian, baojian, lanjian, tijian, daijian, xiaojian, chuanjian, saojian, zhanjian

**Nandao**

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

**Nangun**

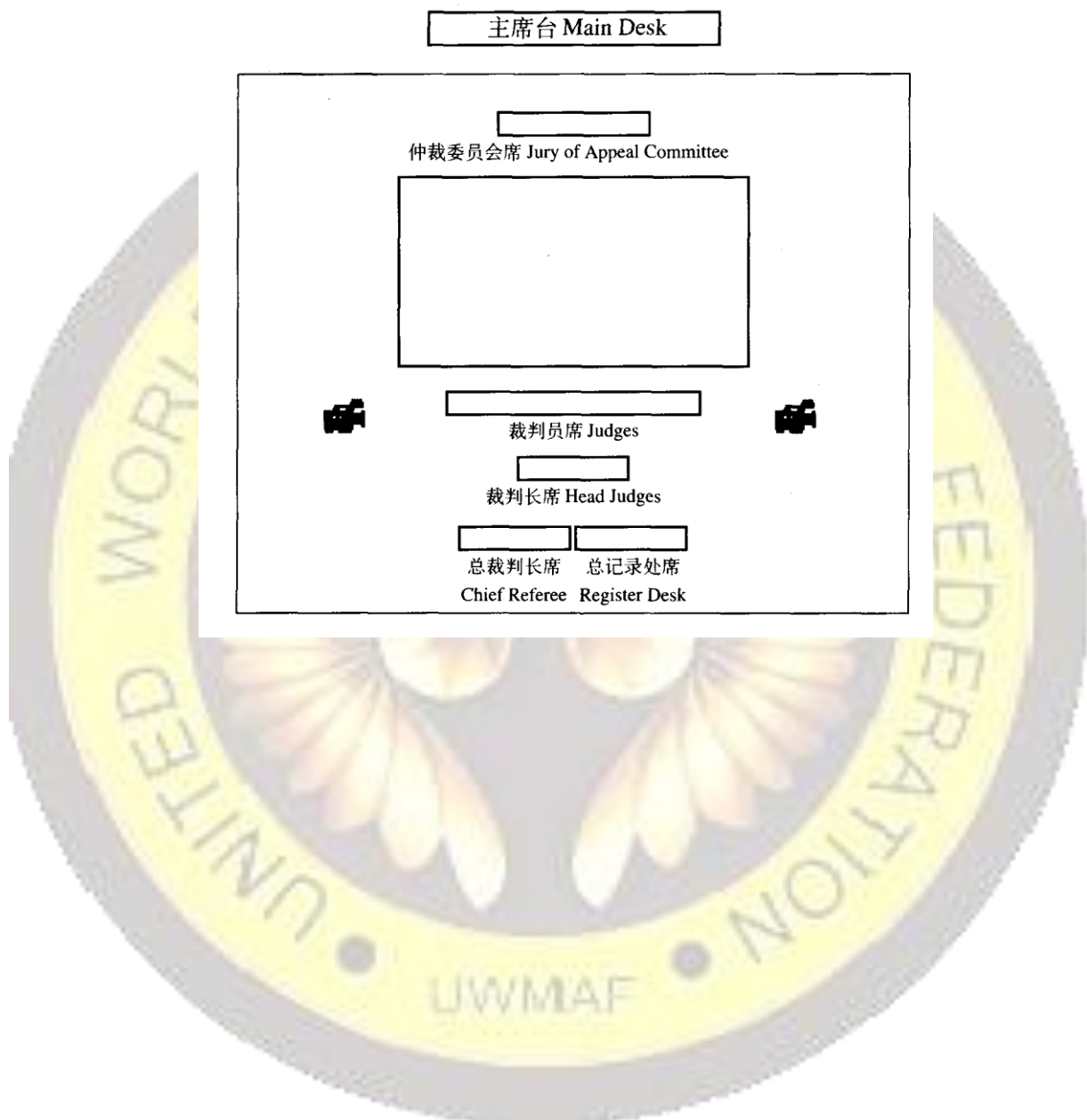
lungun, chuangun, tuigunJiagun, langun, tuogun, guangun, yagun, bogun, saogun, diangun, penggun, chuogun, gaigun, shuaigun, wuhuagun, cuogun, zhugun, baogun, jiagun



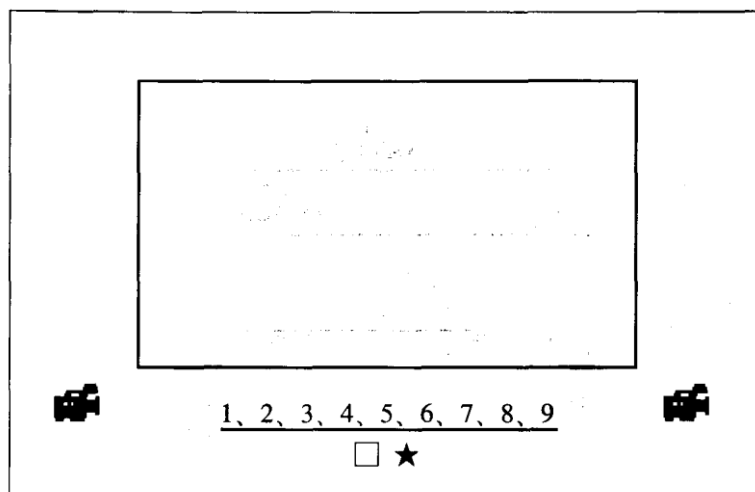
## V Other tables for the competition

### 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 a 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 the video camera of the Jury

 Stands for the seat of head judge

 Stands for computer



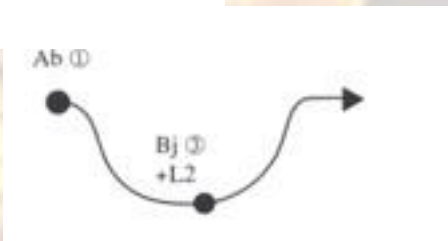

## Commonly-used tables

### *Application for Assessment for UWMAF Optional Routine Innovation*

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

Charted by the Technical Committee, United World Martial Arts Federation

**Degree of Difficulty and Points Allocation for UWMAF Optional Routines**

Employer	Name	Gender	Event	Height	Apparatus model																		
<b>ILLUSTRATION OF DEGREE OF DIFFICULTY OF MOVEMENTS AND TRANSITIONS</b>																							
(1)	<p style="text-align: center;">Registration Explanation</p> <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>																						
(2)	<p>difficulty of the movement.</p> <p>3. "⊥" stands for starting posture, "⌋" stands for closing posture, "~" stands for the Taolu route, " " stands for</p>																						
(3)	<p>4. Demonstration</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>																						
(4)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"></td> <td style="width: 25%; text-align: center;">Degree of difficulty Registration</td> <td style="width: 25%; text-align: center;">Assessment on spot</td> </tr> <tr> <td style="width: 50%;"></td> <td style="width: 25%; text-align: center;">Degree of difficulty of movements</td> <td style="width: 25%; text-align: center;">Degree of difficulty of movements</td> </tr> <tr> <td style="width: 50%;"></td> <td style="width: 25%; text-align: center;">Degree of difficulty of transitions</td> <td style="width: 25%; text-align: center;">Degree of difficulty of transitions</td> </tr> <tr> <td style="width: 50%;"></td> <td style="width: 25%; text-align: center;">Degree of difficulty of innovation</td> <td style="width: 25%; text-align: center;">Degree of difficulty of innovation</td> </tr> <tr> <td style="width: 50%;"></td> <td style="width: 25%; text-align: center;">Sum of the degree of difficulties</td> <td style="width: 25%; text-align: center;">Sum of the degree of difficulties</td> </tr> <tr> <td style="width: 50%;"></td> <td style="width: 25%; text-align: center;">Signature of the coach</td> <td style="width: 25%; text-align: center;">Signature of the Judge</td> </tr> </table>						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	Degree of difficulty of innovation		Sum of the degree of difficulties	Sum of the degree of difficulties		Signature of the coach	Signature of the Judge
	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	Degree of difficulty of innovation																					
	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 <sup>st</sup> code	State	2 <sup>nii</sup> code	Leg Technique	3 <sup>rd</sup> code	4 <sup>th</sup> 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 <sup>st</sup> code	State	2 <sup>nd</sup> code	Leg technique	3 <sup>rd</sup> code	4 <sup>th</sup> code
Jumps Tumbling		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 o 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.

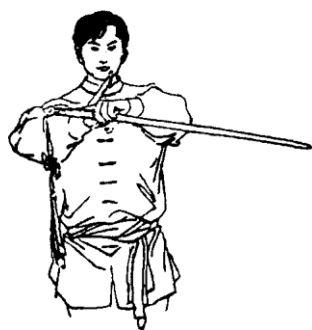
For routines which use two (2) apparatuses, both apparatuses should be held in one hand to salute in the same way as with the salute broadsword, spear or cudgel. When it is impractical to salute whilst holding both apparatuses in the hands, an eye salute should be performed by standing with feet together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