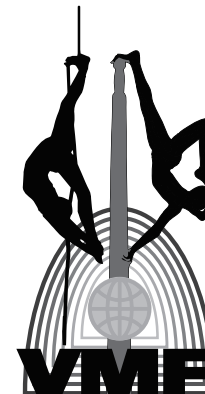


Vishwa Mallakhamb Federation

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Under Section 8 of the Companies Act, 2013 CIN of the Company U92410RJ2016NPL055955

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Vishwa Mallakhamb Federation

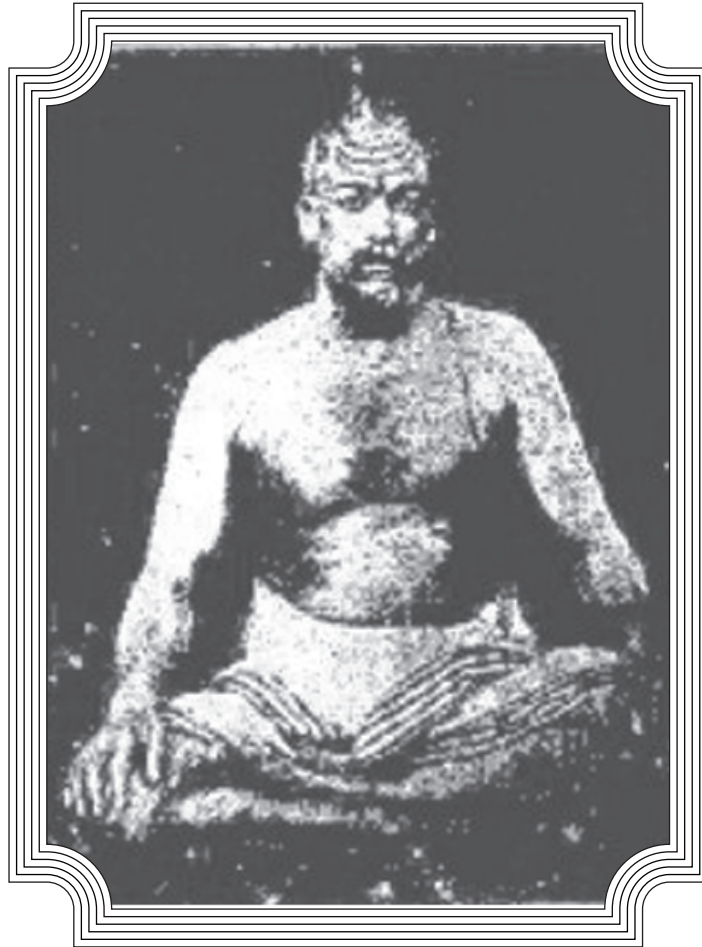
Technical Committee

Code of Points

For Men & Women
International Championships

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2023 Edition



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



The Founder of Mallakhamb
Late Balambhatta dada Deodhar
(1780 to 1852)

Index Page 1

SECTION I

1. Purpose and Aim of Code of Points	03
2. History and Development of Mallakhamb	03
3. Types of Mallakhamb	04
4. Technical Committee of VMF	05
5. Jury of Appeal	05
6. Organizing Committee	06
7. Panel of Judges	06
8. Rules for the Competition	07
9. Types of Competitions	10
9.1 Competition No. I: Team Championship	10
9.2 Competition No. II: Individual Championship	11
9.3 Competition No. III: Event Championship	11
10. Incomplete or Cancellation of Competition	12
11. Tie	12
12. Competition Formalities and Process	12
13. Officials and their Duties	13
14. Technical Regulations	18
15. Medical Examination	20
16. Duties of Coach and Manager	20
17. Protest	21
18. Discipline	21
19. Souvenir and Prizes	21
20. Equipment and Accessories	22

Index Page 2

SECTION II

1. Evaluation of Exercise	23
2. Rules for Evaluation	24
3. Time	25
4. Repetition	26
5. Assistance/Help	27
6. Use of Mattresses	27
7. Difficulty	28
8. Requirements	28
9. Requirement Deductions	32

ANNEXURES

1. Annexure 1: Specifications of Pole, Rope	33
2. Annexure 2: Example of the calculation for Competition No. I	34
3. Annexure 3: Registration Form	35
4. Annexure 4: Uniform of the Panel of Judges and competitors	36
5. Annexure 5: Major and Minor deductions	37
6. Annexure 6: Loops of Rope Mallakhamb	38
7. Score Slip - Execution Judge	39
8. Score Slip - Difficulty Judge	40
9. Player Element Sheet	41

CLASSIFICATION OF ELEMENTS

Pole Mallakhamb	38
Rope Mallakhamb	90

Section I

1. Purpose and Aim of Code of Points

The Code of Point of Mallakhamb is aimed at,

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

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

2. HISTORY AND DEVELOPMENT OF MALLAKHAMB

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

abilities. It is a martial art, competitive sport, performing art, dynamic yoga as well as a circus apparatus. Now, it is known to be the 'fastest growing traditional sport in the world'.

Demonstrations of Mallakhamb have been performed in many parts of the world, but regular coaching of Mallakhamb abroad started in 2004, in Munich, Germany, and has continued till date. Mallakhamb Federation of the USA' was formed by Indian Mallakhamb lovers settled in America in November 2015. Now it is active in South American states, regular Mallakhamb training centers have been established and several demonstrations & workshops are being conducted. The Germany Mallakhamb Federation 'Mallakhamb –Deutschland e.V.' was formed in 2016. The 'First Teachers Training Course' for the duration of one year began under the auspices of Vishwa Mallakhamb Federation, in August 2017. Mallakhamb has now spread its wings to nearby countries viz Czech Republic, Austria and Switzerland. Similarly, National Federations have been established in Nepal, Japan and Malaysia too. Establishment of National Federations in several other countries are in the pipeline. The formation of SAARC Mallakhamb Federation, South East Mallakhamb Association and similar bodies is the next major goal. These would be major steps to make Mallakhamb an Olympic Sport.

3. Types of Mallakhamb

Mallakhamb Competitions cover three varieties of Mallakhamb.

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

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

3.1 Pole Mallakhamb

A vertical wooden Pole of Teak wood or Sheesam, is fixed firmly in the ground or on the Podium. The Pole is smeared with castor oil, which helps to minimize excessive friction of the body with the Pole.

3.2 Rope Mallakhamb

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

3.3 Hanging Mallakhamb*

This Mallakhamb is also Wooden Pole of Teak or Sheesam, but is shorter in length than the standard Pole Mallakhamb. It is hung to the ceiling or from a wooden or metal frame or structure, with the help of a hook and a chain, leaving a gap between the ground and the bottom of Mallakhamb.

* Since Hanging Mallakhamb is not practiced, at the moment, in many countries only Pole and Rope Mallakhamb are included in the Mallakhamb World Championships.

4. Technical Committee of VMF

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

4.1 to formulate and publish the rules of the Competitions, so that the Competitions all over are conducted as per the same rules.

4.2 to modify and publish the rules every four years.

4.3 to conduct training and assessment of Judges, by organizing Judging Course and Examination.

4.4 to conduct seminars for Judges, Coaches and Competitors.

4.5 to print & publish audio-visual literature on Mallakhamb with prior approval of the Board of Directors.

4.6 to form a subcommittee, if required, to execute the above.

4.7 to appoint a Competition Director and Panels of Judges.

4.8 to observe the functioning of the Judging Panel, if required to warn the Judge/s and replace any Judge, if found inefficient and/or partial, after giving them the opportunity to express their views.

5. Jury of Appeal

The Jury of appeal will resolve technical problem/s faced by the Judges, Coaches, Organizers and Competitors during the Competition. The VMF Board of Directors will appoint the Jury of Appeal.

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

5.2 In case of a protest, received in stipulated time and accompanied by the prescribed Protest Fees, the Competition Director will convene a meeting of the Jury of Appeal. The Jury of Appeal will investigate the

matter, make necessary enquiries, call the affected individuals and consult the concerned Execution Judge, if required and will declare their decision about the protest received. The Competition Director will convey the same to the concerned parties in writing. If the protest is found to be genuine and is upheld by the Jury of Appeal, the Protest Fees will be returned, otherwise it will be forfeited. The details about filing the protest are given in Chapter 17.

6. Organizing Committee

For conducting Competitions, the Organizers will form one Organizing Committee

6.1 Competition Director and one designated official of VMF will be ex-officio member of the Organizing Committee.

6.2 The Organizing Committee may appoint various sub committees for better and efficient work of the Organization.

6.3 The Organizing Committee has the responsibility of -

i. preparing the ground and apparatus for the Competition, as per the specifications.

ii. making lodging and boarding arrangements for the Competitors, Judges and Officials,

iii. planning and executing the Opening and Closing Ceremonies,

iv. printing Participation Certificates for all the Teams, Judges and Officials and trophies for winners as per the guidelines of the VMF

v. making all other necessary arrangements, for different meetings, judging courses, conferences to be held during and after the Competitions, as directed by VMF.

vi. pre and post publicity of the Competition.

7. Panel of Judges

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

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

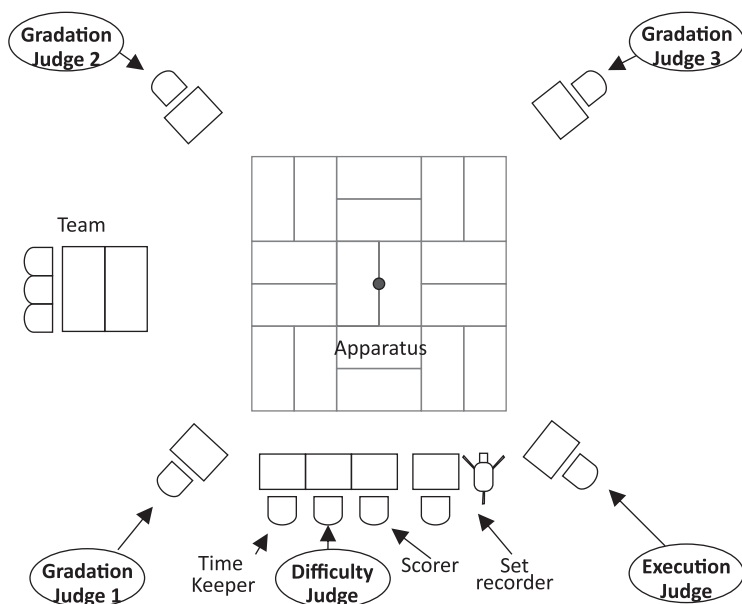
7.3 On each apparatus, the Judges will be placed in such a manner that they have an unobstructed view of their apparatus.

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

7.5 Minimum distance between apparatus in the arena should be minimum 8 meters.

7.6 All the 5 Judges, will sit separately at convenient distance from each other and fulfil their responsibilities without any external assistance or interference/influence.

Seating Arrangement



8. Rules for the Competition

8.1 Registration of the Competitors

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

ii. In absence of a Formal Mallakhamb Federation in a particular country, the willing competitor/competitors can represent his/her/their country, in

individual capacity, filling up the Registration Form along with the applicable Affiliation, Registration and Participation fees.

iii. Each competitor, participating either through Federation or individually, should submit self-attested copy of the Passport/birth certificate. Original documents should be submitted for verification, when called for.

8.2 Age Group for the Championship

Open Age group only: the competitor should have completed 15* years of age.

* For the 1st & 2nd Mallakhamb World Championships, the minimum age limit is relaxed to 12 years complete (only if older participants are not available).

Cut-off date will be the 31st of December every year. e.g., for the Competition conducted in 2018-19, 31st Dec. 2018 will be considered as the Cut-off date for that year, irrespective of the month in which the Competition is held.

8.3 Event

The Competition will consist of both Vaiyyaktik Sadarikaran (Individual Event) and Sanghik Sadarikaran (Collective Performance). In both these events, competitors - both men and women will perform on Pole as well as Rope Mallakhamb.

Vaiyyaktik Sadarikaran	Sanghik Sadarikaran
Individual Event	Collective Performance

8.3.1 Vaiyyaktik Sadarikaran (Individual Event)

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

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

8.3.2 Collective Performance

The Collective Performance can be performed on both Pole and Rope Mallakhamb or either on Pole or Rope Mallakhamb. The number of participants can vary from minimum 4 to maximum 12. The team has to inform in writing the apparatus chosen for Collective Performance during registration.

8.4 Team Strength

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

Maximum 6 men, Maximum 6 women,

One Male Coach, One Female Coach,

One Male Manager, One Female Manager, One General Manager

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

8.5. Apparatus and Competitions

The competitors will perform sets on both Pole and Rope Mallakhamb. The Competition will consist of Team Championship, Individual Championship and Event Championship. There will be a separate Competition for collective performance.

Table of Apparatus and Competitions

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

Table of Collective Performance

	Sanghik Sadarikaran	
	Pole Mallakhamb	Rope Mallakhamb
Mixed /men/ women	Y	Y

9. Types of Competitions

Four Competitions will be conducted as given below,

9.1 Competition No. I: Team Championship: All the competitors will participate in this Competition No. 1. Team Championship, for both Men and Women, will be decided from the Competition No. I. Selection of the individuals for Competition II and III, will be made from this Competition only. Competition No. 1 will consist of the following,

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

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

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

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

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

Selection of the Team for any other higher-level Competition, should be done only from Competition No. I.

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

9.2-1. There will be maximum 2 players from one unit, in the best 10 competitors. All competitors having equal scores at Sr. No. 10 will be allowed to participate; but not more than 2 competitors from one team, will be allowed.

9.2-2. If more than 2 competitors from the same team are eligible and the scores of these competitors are same, then the scores of all four events will be considered, to decide the eligible players.

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

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

9.3-1. Solo short set - Rope Mallakhamb

9.3-2. Solo long set - Rope Mallakhamb

9.3-3. Solo short set – Pole Mallakhamb

9.3-4. Solo long set - Pole Mallakhamb

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

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

i. There will be maximum 2 players per team, in the best 10 competitors. All competitors having equal scores at Sr. No. 10 will be allowed to participate; but not more than 2 competitors from a team, will be allowed.

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

will participate in the Competition, by toss of coin.

All the qualifying competitors will perform in that particular event.

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

9.4 Collective Performance: This Performance can be performed on both Pole and Rope Mallakhamb or either on Pole or Rope Mallakhamb.

10. Incomplete or Cancellation of Competition

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

11. Tie

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

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

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

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

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

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

12. Competition Formalities and Process

12.1. Reporting at the Venue: The sequence of performance for the teams will be decided as per the lots drawn before the Competition. The Registration Form with names, with proper sequence of all the competitors, with their birth dates, also the names of Coaches and Managers should be submitted when the team reports at the venue. The

names on the certificates will be written as per this Registration Form. The Registration Form should also consist of the sequence of competitors for short and long set event, and Collective Performance with all the details. The format of the Registration Form is given in Annexure 3. The Manager should collect the competitor Number, which should be used by the competitors all throughout the Competition. The competitor number will be treated as an identity for the competitor in that Competition.

13. Officials and their Duties

13.1 Competition Director

13.1-1. The Technical Committee will appoint a Competition Director, at least one month before the Competition.

13.1-2. The Competition Director will check all the specifications and conditions of the apparatus. He will also check all the accessories, Score Slips, Score Sheets, Stopwatches, Stationery and all the material related to Competition, before and during the Competition, along with the Technical Committee members.

13.1-3. The Competition Director and the Technical Committee Chairman will convene a Judges' Meeting before the Competition commences.

13.1-4. The Competition Director will decide the Judging Panel, in consultation with the Technical Committee Chairman. The Judging Panel will be appointed using any method to ensure unbiased formation of the Panel.

13.1-5. The Competition Director along with Technical Committee members will set the Time Table of the Competition.

13.1-6. The Competition Director along with Technical Committee members will supervise the functioning of the Judging Panel and see that the Judges adhere to the Code of Points and the Competition is run as per the scheduled time table.

13.1-7. The Competition Director has the right to refer unsatisfactory work of the Judge/s to the Technical Committee.

13.1-8. The appointment of the Judges will be on the basis of experience, knowledge and expertise. It will be ensured that same judge is not repeated frequently.

13.2 Panel of Judges

13.2.1. General Instructions to the Judges

13.2.1-1. The Judge should carry the copy of Code of Points. He/she should have complete knowledge of the Code of Points.

13.2.1-2. The Judge should be present in the arena till the Competition is over, even if, he may not be actually evaluating the performance.

13.2.1-3. The Judges should submit the score slip no later than 30 seconds of the completion of the performance of the competitor.

13.2.1-4. The Judge should not have any communication with the Scorer, Coach, Competitor, Manager etc. while in the competition arena.

13.2.1-5. Before signing the Score Sheet, every Judge should check the Score Sheet, with respect to points given by him and the points written in the Score Sheet, Average Score etc. If any discrepancy is noticed, the same should be brought to the notice of the Execution Judge immediately.

13.2.1-6. If the Judge has to leave the Competition arena, he/she should take prior permission of the Competition Director

13.2.1-7. Judges should wear Uniform in Competition arena.

13.2.1-8. Mobile phones should be on airplane mode when the Judge is on the panel judging the Competition.

13.2.1-9. The Judge should sit in an erect position, maintaining the dignity of the Competition while on the judging panel.

13.2.1-10. If any Judge feels that his rights are violated, he may approach the Competition Director. In no case, he is allowed to protest.

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

13.2.2 Execution Judge

13.2.2-1. The Competition Director will appoint one Execution Judge on each panel, taking into consideration, experience, knowledge and merit.

13.2.2-2. For smoother conduction of the Competition, the Execution Judge must fully cooperate with the Competition Director and should follow the directions given by the Competition Director.

13.2.2-3. The Execution Judge must check all the specifications and conditions of apparatus and accessories, Score Slips, Score Sheets, Stopwatches, Stationary and other material related to the Competition, before, during and after the Competition. If there is any problem, he must report it to the Competition Director.

13.2.2-4. He should send the duly filled slip to the scorer within 30 seconds of the completion of the performance.

13.2.2-5. The Execution Judge is fully responsible for the smooth and efficient conduct of the Panel.

13.2.2-6. The Execution Judge should guide other Judges, Scorer, Time Keeper and Set Writer on the panel.

13.2.2-7. The Execution Judge shall report gross misconduct or violation of the Code by the Competitor/Coach/ Judge/Support Staff on his panel to the Competition Director.

13.2.2-8. After completion of the Competition, the Execution Judge should check the Score Sheet and sign it before handing it over to the Competition Director.

13.2.2-9. The Execution Judge should not leave his seat, without prior permission of the Competition Director.

13.2.3 Difficulty Judge

13.2.3-1. The Competition Director will appoint one Difficulty Judge on each panel, taking into consideration, experience, knowledge and merit.

13.2.3-2. Difficulty Judge should evaluate the difficulty of the performance, considering only those elements which are successfully completed.

13.2.3-3. The Difficulty Judge should ensure that the list of elements for each player has been submitted separately, on a '**Player Element Sheet**' with the expected difficulty level by his/her coach. The DJ can seek clarification from the Coach if need be.

13.2.3-4. He should send the duly filled slip to the scorer within 30 seconds of the completion of the performance.

13.2.4 Gradation Judges

13.2.4-1. The Competition Director will appoint Three Gradation Judges on each panel.

13.2.4-2. All the Judges should evaluate the Score independently, on the following scale, fill the Judges' Slips, and hand over the Slips to the scorer within 30 seconds, from

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

13.2.5 Scorer

13.2.5-1. The Competition Director will appoint one Scorer on each panel.

13.2.5-2. The Scorer should collect the required stationery, pens, stop watches and bell etc., before the commencement of the Competition.

13.2.5-3. The Scorer should observe the sequence of the Teams/ Competitors.

13.2.5-4. The scorer will announce the name of the performing player.

13.2.5-5. After receiving the Score Slips from all the Judges, the Scorer will enter the same on the Score Sheet with accuracy and clarity, in the prescribed format and calculate the Final Score. The Scorer will also note the time used for performing the Set and do the appropriate time deduction, where ever applicable. This final score will be declared by the Scorer

13.2.5-6.After every team is finished, the Scorer will check the Score Sheet, sign it himself, and take the signatures of all the Judges, before handing over the same to the Competition Director.

13.2.5-7 The Scorer should attach all the Score Slips to the respective Score Sheets.

13.2.5-8. The Scorer should also be a Qualified Judge at that level.

13.2.6 Set Writer/Recorder

13.2.6-1. The Competition Director will appoint one Set Writer/Recorder on each panel. 2. The Set Writer/Recorder should also be a qualified Judge at that level.

13.2.6-2. The Set Writer/Recorder will start the recorder and shoot every set of his panel.

13.2.6-3. If the recording facility is not available or cannot be used due to technical reasons, Set Writer/Recorder should make notes on paper of the set including minute details, such as pauses, faults, helps, falls, final body positions etc.

13.2.6-4. In case of dispute, the notes /recording of the Set Writer/Recorder will be referred.

13.2.7 Time Keeper

13.2.7-1 The Competition Director will appoint one Time Keeper on each panel.

13.2.7-2. When a competitor gets ready for the performance, the Time Keeper after alerting the panel, should signal the Competitor to 'START' the performance.

13.2.7-3. The Time Keeper should give maximum 3 minutes, for the team of 6 members, specific warming up time, in Competition No. I and maximum 30 secs specific warming up time to each Individual in Competition No. II and III.

13.2.7-4. After the signal from the Time keeper, if the Competitor fails to start his set within 10 seconds, the Time Keeper will inform the Difficulty Judge.

13.2.7-5. The time keeper should start the stopwatch; give warning signal and stop the stopwatch accurately, as per the following,

13.2.7-6. The Time Keeper should stand up and give an audible long and short whistle to indicate warning signal, by a short whistle/bell and final signal by a long whistle/bell in standing position. In absence of whistle/bell, time keeper should stand up and loudly announce all the signals.

13.2.7-7. Time signals should be clearly audible and the Competitor and the Coach should be able to hear the signals properly.

13.2.7-8. If an exercise/set is interrupted by a fall, the Time Keeper should not stop the stop watch.

13.2.7-9. The Time Keeper should show the stop watch and inform the Difficulty Judge, about the time taken by the Competitor for completing the set, before resetting the same.

13.2.7-10. The Time Keeper should also be a Qualified Judge at that level

13.2.8 Slip Bearers

13.2.8-1. Four Slip bearers will be required per Panel, if the digital scoring facility is not available.

13.2.8-2. The Judges will write down the scores on the Score Slips. The Slip Bearers, one each at the three Gradation Judges and one at the Difficulty Judge should collect these Slips from the Judges and hand them over to the scorer as quickly as possible.

13.2.8-3. The Slip Bearers should maintain the secrecy of scores during the movement of the Slips.

13.2.8-4. All the Slip Bearers should be in Uniform..

14. Technical Regulations

14.1 Uniform

14.1.1 Uniform of the Panel of Judges,

14.1.1-1. Men – White Kurta and white survar with Black sleeveless Jacket

14.1.1-2. Women - White Kurta and white survar with Black sleeveless Jacket

14.1.2 Uniform of the Competitors,

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

The Competition attire will be,

14.1.2-1. Pole Mallakhamb -

Men - Jangiya (swimming costume) or Shorts

Women - Leotard or Shorts and Lycra sleeveless 'T' – shirt

14.1.2-2. Rope Mallakhamb

Men - Shorts and Lycra sando 'T' – shirt

Women - Leotard or Shorts and Lycra 'T' – shirt

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

14.2 Competitors

The Competitor should make himself familiar with the contents of the Code of Points.

14.2-1. The Competitor should be minimum 15 yrs old.

* For the 1st & 2nd Mallakhamb World Championships, the minimum age limit is relaxed to 12 years complete (only if older participants are not available).

14.2-2. The Competitor should ensure that the list of elements for each player has been submitted separately, on a '**Player Element Sheet**' with the expected difficulty level by his/her coach.

14.2-3. The Competitor should wear a proper uniform. If the uniform is not appropriate; the Execution Judge will make deductions.

14.2-4. The Competitor can use any one of the following without foam padding,

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

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

14.2-5. Before the start of the Competitions, maximum 3 minutes to the team of 6 members or 30 seconds to each Individual will be given for specific warm up.

14.2-6. No warming up is allowed in between 2 sets. For such warming up, the Execution Judge will make appropriate deductions.

14.2-7. The Time Keeper will give the starting signal to the Competitor and if the Competitor does not start his/her set within 10 seconds, then the Execution Judge will make appropriate deductions.

14.2-8. The Competitor should not leave the arena without the permission of the Execution Judge.

14.2-9. The Competitor should behave properly and should not create any obstruction to the Competition.

14.2-10. The Competitor should not discuss anything with the Judge/s about the Points declared.

14.2-11. In case of misconduct of the Competitor, the Execution Judge will make appropriate deductions on every occasion. The Execution Judge will communicate the same to the Competitor or to his/her Coach. If misconduct is of a repetitive nature, the Execution Judge will inform to the Competition Director to debar the Competitor/Team, from the Competition.

14.2-12. In case of a fall from the Apparatus, the Competitor may continue his set within 10 seconds. Deduction for the fall will be 0.50 points.

14.2-13. After the fall, if the competitor fails to continue the set within 10 seconds, then points will be given for the performed set, up to the fall. If the Coach enters in the arena and gives First Aid after the fall, no deductions will be made for First Aid.

14.2-14. In case of unforeseen circumstances, viz. rain, riot etc., or damage to the apparatus during the performance of the set e.g. tearing of the Rope Mallakhamb., with no fault of the competitor, and competitor has a choice to stop his performance in between, the competitor has a choice of performing again. If the competitor chooses to perform, he/she can decide to perform the entire set or the remaining part of the set. The competitor has to perform the set immediately after the error is rectified or he/she has choice to perform after the last competitor of his/her team.

If the performer is the last competitor of his/her team, then he/she will perform after the warming up of the next team is over. If the competitor is the last player of the last team, the competitor will perform after a break of 5 minutes. The competitor has to state his/her choice.

15. Medical Examination

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

16. Duties of Coach and Manager

16.1 Coach

16.1-1. The Coach must have knowledge of the Code of Points.

16.1-2. The Coach should attend the Coaches' Meeting.

16.1-3. The Coach should not discuss anything about the evaluation with the Judges.

16.1-4, If the Coach violates rules and behaves in an undisciplined manner, he will be warned at once, by the Execution Judge/Competition Director and on the second such occasion, he can be expelled from the Competition.

16.1-5. The Coach should sit at the designated place in the arena.

16.1-6. During the performance, if the Coach signals/helps the Competitor in any form, an appropriate deduction will be made on each occasion, by the Execution Judge.

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

16.1-7. The Coach should be in Tracksuit or in Trouser and T-shirt and sport shoes.

16.1-8. The Coach should submit the list of elements for each player separately, on a '**Player Element Sheet**' with the expected difficulty level.

16.2 Manager

16.2-1. The Manager must control his full team and he is responsible for the behavior of his team.

16.2-2. The Manager should keep the Competitors ready for the performance as per the time table.

16.2-3. The Manager should produce Birth Date Certificates, Medical Certificates, Photographs and any other required documents of the Team, along with Registration Form as specified in the circular of the Competition.

16.2-4 The Manager should know about the facilities given by the organizers.

16. 2-5 The Manager should attend the Managers' Meeting.

16. 2-6 The Manager can protest in writing, about the declared Score, within half an hour along with the prescribed Protest Fees.

17. Protest

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

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

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

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

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

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

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

18. Discipline

Proper discipline should be maintained by all the officials, Judges, Managers, Coaches and Competitors. For any kind of indiscipline or misconduct by the Individual or by the Team, the Execution Judge is empowered to deduct appropriate points. In case of Gross misconduct, the Competition Director has the power to disqualify the concerned Judge/Individual/Team, on the report of the Execution Judge or the Official.

19. Souvenir and Prizes

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

2. Merit Certificates will be provided by VMF.

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

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

20. Equipment and Accessories

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

Following equipment and accessories are required for any Classified Competition.

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

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

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

4. Whistles/Bells

5. Stop Watches

6. Score Sheets & Score Slips

7. Score Board

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

9. Furniture viz. Tables, Chairs & Benches

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

SECTION II
Evaluation of Exercise

1. Panel of Judges

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

1.1 One Execution Judge (EJ) –The EJ will count the deductions for the set. They will be as follows,

- 1.1-1. Minor deductions,
- 1.1-2. Major deductions in the performance are given in Annexure 5.
- 1.1-3. Assistance, fall, crash mat and deductions for the use of additional mats,
- 1.1-4. Uniform and other discipline related deductions.

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

- 1.2-1. Elements that are performed as per the requirements.
 - 1.2-2. Difficulty of the elements executed.
 - 1.2-3. Requirement deductions will be done by Difficulty Judge
- If the player executes a greater number of elements than required in a set, then elements will be considered from highest to lowest level of difficulty – from D to A, irrespective of the execution.

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

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

The gradation Judge will observe the following,

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

2. Rules for Evaluation

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

2.2 The execution Judge will calculate deductions according to the execution and any other deductions and write the total deduction points. The Difficulty Judge will count the properly completed elements and award points for difficulty and will do the deductions for requirements.

The gradation Judges will write, and show the rating, of the performance by raising their placard simultaneously, on the signal of the scorer.

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

2.4-1. The final score will be calculated as follows:

2.4-2. On receiving the score slips, the scorer will check the calculations given by both the Execution and Difficulty Judge

2.4-3 The points of minor deductions given by the Execution Judge should not exceed 60% of the points given by the difficulty judge. If these points are more, then the scorer will calculate 60% points of the difficulty value, take the approval of the Execution Judge and make a change in the points of the Execution Judge.

2.4-4. Subtract the execution points from difficulty points to obtain **Real Difficulty Points (RDP)**

Points by Difficulty Judge- Points by Execution Judge = Real Difficulty Points (RDP)

2.4-5. Calculate the average of the 3 gradation Judges to get the average grade.

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

2.4-6. Multiply the real difficulty points with the average grade to get the score of the player **RDP x Average rating = player Score**

2.4-7. Final Score of the player will be

RDP x Average rating – Time Deduction (if Applicable)

2.4-8. Declare the Final score immediately before the next performance.

3. Time

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

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

3.1 Use of Stop-watch during the warming – up and the beginning of the Set

3.1-1. The Time Keeper should give maximum 3 minutes, for the team of 6 members, specific warming up time, in Competition No. I and maximum 30 seconds specific warming up time to each Individual in Competition No. II and III. This warm up time for teams with less than 6 players will be calculated as 'number of players multiplied by 30 seconds'.

3.1-2. After the signal from the Time Keeper, if the Competitor fails to start his set within 10 seconds, the Time Keeper will inform the Execution Judge.

3.1-3. After the fall, if the competitor fails to continue the set within 10 seconds, the Time Keeper will inform the Execution Judge.

3.2 Use of Stop-watch during the set:

3.2.1 Starting the stop watch:

The stopwatch should be started when,

3.2.1-1 the performer leaves the ground to touch the apparatus, in case of a mount with jump movement.

3.2.1-2 the body part touches the apparatus, for all the other mounts.

3.2.2 Stopping the Stop watch

The final long whistle/ sound of the bell, announces the 'time up' irrespective of the position of the performer on the apparatus. The stopwatch will not be stopped when the competitor touches the mat, with any of his body part, but will be stopped, when the competitor will stand erect, steadily, joining both the feet for 2 seconds, raising one/both the arms facing any Judge. In case of serious injury, when the player cannot stand on two feet, the coach can enter the podium and indicate end of the set of the player.

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

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

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

3.3.3 Sanghik sadarikaran (Collective Performance) - Time duration of minimum 150 and maximum 180 secs.

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

3.4 Time Deduction: The deduction for less or more time taken and for the time gap between two solo sets will be done as per the following table

Time deduction for time for sets		Time deduction for gap between 2 short sets		
Time Taken	Deductions	Time Taken	Total Time Taken	Deductions
Up to 2 seconds	0.10 pts.	Up to 2 seconds	12 seconds	0.50 pts.
Up to 5 seconds	0.20 pts.	Up to 4 seconds	14 seconds	1.0 pts.
Up to 8 seconds	0.30 pts.	More than 4 seconds	15 seconds or more	2nd set will not be considered
Up to 11 seconds	0.40 pts.			
12 seconds & more	0.50 pts.			

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

4. Repetition

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

4.2 While performing an element, if the Competitor falls from the apparatus, due to his own mistake, the said element will not be considered

as performed. The appropriate deduction for fall will be made. If the element is performed successfully in the second attempt, it will not be considered as repetition and appropriate points will be awarded to the element.

5. Assistance/Help

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

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

5.2 If the Coach partially helps or touches the Competitor, 0.30 points will be deducted for each help.

5.3 Any element executed with the complete help of the Coach, will not be considered for evaluation at all and in addition 0.30 points will be deducted for each help.

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

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

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

6. Use of Mattresses

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

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

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

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

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

7. Difficulty

All the elements executed on each Apparatus, are classified into four parts as A (0.30 each), B (0.40 each), C (0.50 each) & D (0.60 each). The complete table of classification of elements has been given in classification of Pole and Rope Mallakhamb.

8. Requirements

Apparatus wise special combination requirements are as follows:

For Rope and Pole Mallakhamb: The requirements for short and long set are as follows,

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

8.1-1. Pole Mallakhamb – First Short Set (10 elements)

1. Mount of star mark
2. 4 hold parts as follows,
 - one should be Horizontal Balance (tajva)
 - one Asana Position
 - any two hold parts
3. 2 elements for which core strength is required Acrobatic Elements (Kasache Prakar), performed from both the sides.
4. 2 optional elements decided by the competitor.
5. Dismount of square mark.

8.1-2. Pole Mallakhamb – Second Short Set (10 elements)

1. Mount of square mark
2. All eight elements to be decided by the competitor.
3. Dismount of star mark
4. Time duration: Each set will be of minimum 40 secs and maximum 60 secs

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

8.2-1. Rope Mallakhamb – First Short Set (10 elements)

1. Mount of star mark
2. The 8 elements should be performed with 3 different loops.
Loop is a knot made by the Rope around the body part – the ankle, the knee, the thigh, around the waist. Pictures of different loops are given in Annexure 6. On one loop, maximum 3 elements can be performed.
3. Dismount of square mark.
*Zaap - release and catch will not be considered as an element in this set

8.2-2. Rope Mallakhamb– Second Short Set (10 elements)

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

8.3. Pole Mallakhamb - Vaiyyaktik Motha Sanch (Solo Long Set)

For this set, the requirements are as follows:

1. one element with 6 continuous repetitions, alternately thrice from each side, e.g., Sadhi Udi - left-right-left-right-left-right. This sequence can be reversed R-L- R-L- R-L. also. One entire sequence will be counted as one difficulty only. For e.g., 6 Sadhi Udi will be counted as one 'A' element.
2. One element with four continuous repetitions, e.g., Sadhi Udi - left-right-left-right. This sequence can be reversed R-L-R-L. One entire sequence will be counted as one difficulty only. e.g., Four Sadhi Udi will be counted as one 'A' element.
3. The grip of hands, feet or thigh of the player should be touching the Pole 2.5 ft below mark above the ground at least twice. After touching once, the player should perform at least one element on or above the neck of the Pole, before coming down again.

4. Two back bending elements.
5. Two forward bending elements.
6. The minimum number of elements should be 18.
7. Time duration of minimum 110 and maximum 120 secs.

8.4. Rope Mallakhamb - Vaiyyaktik Motha Sanch (Solo Long Set)

For this set, the requirements are follows:

1. The entire Rope should be covered at least 2 times times. When the competitor touches the lower mark, made at 1 meter from the ground, it is mandatory to perform at least one element above the higher mark of 3 meters before touching the lower mark second time. This could be reversed, i.e., touch the higher mark first and then go to the lower mark.
2. 2 strength parts elements with triangle mark
3. Only hand climbing with minimum 2 steps, without support of toes, thighs or any part of the body.
4. At least one element should be performed from both the sides.
5. Not more than 2 catches release and regrasp - Zapa, each end position of catch should be different. Additional 'catches' will not be counted as difficulty.
6. The minimum number of elements should be 18.
7. Time duration of minimum 110 and maximum 120 secs

9 Sanghik Sadarikaran - Collective Performance:

This Competition is conducted to enhance the team morale. Minimum 4 and maximum 12 competitors can participate. The team has to select the apparatus - either Pole Mallakhamb or Rope Mallakhamb or can perform on both the apparatus. The team can be a mixed team, including either men and women competitors or exclusively men/women. The competition will be as follows,

1. The arena will be of 15x15 ft. The apparatus will be at the center of the arena.
2. The performance should be of 3 minutes, accompanied by folk music, the dominant instrument should be drums – charmavadya (skin instrument). Vocal accompaniment with words and/or aalap is acceptable.

3. At any time, there should be at least 2 players on the apparatus. Time of 10 secs will be allowed each time, if a change in competitor is needed.
4. All the competitors should freeze on the apparatus at least three times for 5 secs in a formation. Between 2 formations, there should be minimum gap of 30 secs.
5. The winners will be declared on Pole Mallakhamb and Rope Mallakhamb separately.
6. **The competitors should be only from the National team; additional competitors are not allowed.**

Evaluation of Sanghik sadarikaran - Collective Performance –

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

Requirement Deductions (done by the Difficulty Judge)

Pole Mallakhamb - First Short Set

Star Mark Mount	0.20
4 Hold Positions	0.20
2 Acrobatic Elements	0.20
Square Mark Dismount	0.20

Pole Mallakhamb - Second Short Set

Square Mark Mount	0.20
Star Mark Dismount	0.20

Rope Mallakhamb - First Short Set

Star Mark Mount	0.20
3 different loops	0.20
Square Mark Dismount	0.20

Rope Mallakhamb - Second Short Set

Square Mark Mount	0.20
Entire Rope covered once	0.20
3 elements above 3 meters	0.20
Star Mark Dismount	0.20

Pole Mallakhamb Long Set

One element with 6 repetitions	1.00
One element with 4 repetitions	1.00
Lower area 2 times above 2.5 ft	0.20
2 forward bending elements	0.20
2 backward bending elements	0.20
Minimum 18 elements	0.20

Rope Mallakhamb Long Set

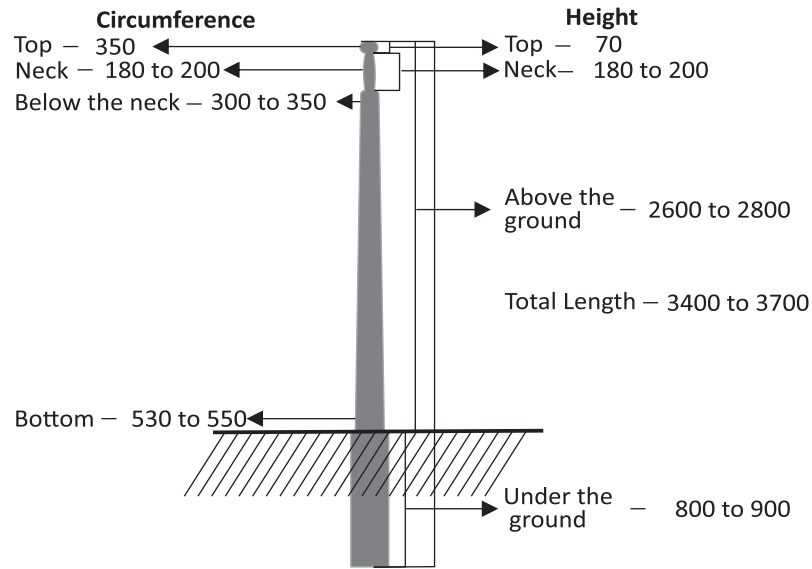
2 times entire rope	1.00
2 strength triangle mark	0.50
Hand Climbing minimum 2 steps	0.50
1 element both sides	0.50
At least 2 drop & catch (zaap)	0.20
18 elements	0.20

The Lower mark on the Rope Mallakhamb will be at 1 meter and upper mark will be 3 meters from the floor.

Annexure I:
Specifications of Pole and Rope Mallakhamb

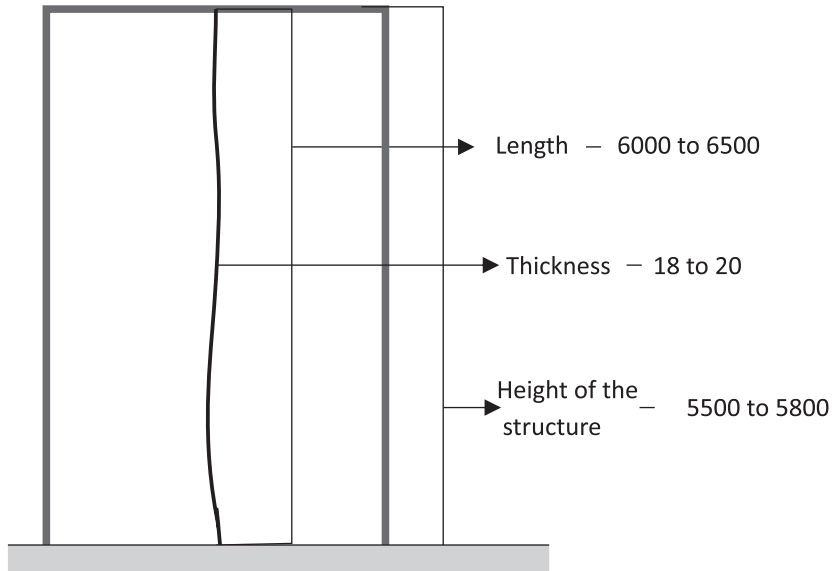
Pole Mallakhamb

Measurements in mm



Rope Mallakhamb

Measurements in mm



Annexure II:

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

Example 1:

Team A

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

Example 2:

Team B

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

Annexure 3: Registration Form

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

Collective Performance

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

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

Annexure 4:

Uniform

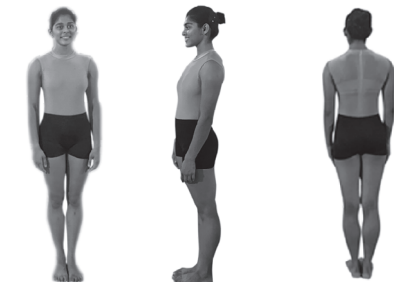
Players : Men - Jangya for Pole Mallakhamb,
Women - Leotard for Rope Mallakhamb, also dress shown below



Technical Committee Members
and Panel of Judges



Men



Women

Annexure 5:

Minor and major deductions done by the Execution Judge

A. Minor Deductions

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

B. Major Deductions

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

C. Additional Deductions to be done by Execution Judge

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

Annexure 6:

Loops of Rope Mallakhamb



Nidrasan Loop



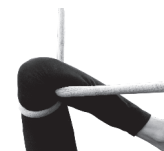
Nishani Loop



Both Leg Rikeb Loop



Bajrang Loop



Wadi Loop



Shavasan Loop



Sadi Udi Loop



Rikeb Loop



Shayanasan Loop

Player Name:			Country:		
Rope Mallakhamb Long Set Difficulty Score Sheet					
Sr.	Element	Type	Req.	Ded.	
1.			Entire Rope 2 times	1.00	
2.					
3.			2 strength triangle mark	0.50	
4.					
5.			2 steps hand climbing	0.50	
6.					
7.			1 element both sides.	0.50	
8.					
9.			2 catch & release Zaap	0.20	
10.					
11.			18 eles.	0.20	
12.			Total Ded.		
13.					
Long Set Difficulty Marking					
14.			Type of Ele.	Ele. Attempt (A)	(B)
15.					A x B
16.			D Ele.		0.6
17.			C Ele.		0.5
18.			B Ele.		0.4
19.			A Ele.		0.3
20.			Total		
21.					
22.			Final Mrks. (Total Diff. Mrks – Req. Ded.)		
23.					
24.					
25.					
26.			Difficulty Judge Sign -		
27.					
28.					
29.					
30.					

Player Name:		Country:			
Rope Mallakhamb First Short Set Difficulty Score Sheet					
Sr.	Element	Type	Sr.	Element	Type
1.			8.		
2.			9.		
3.			10.		
4.			11.		
5.			12.		
6.			13.		
7.			14.		
First Short Set Difficulty Marking					
Type of Ele.	Ele. attempt	Counted 10 ele. in set (A)	(B)	A x B	Req. Ded.
D Ele.			0.6	Star Mount	0.2
C Ele.			0.5	Three Loops	0.2
B Ele.			0.4	Sq. Mrk. Dismount	0.2
A Ele.			0.3	Total Ded.	
Total					
Final Mrks. (Total Diff. Mrks – Req. Ded.)					

Player Name:		Country:			
Pole Mallakhamb Long Set Difficulty Score Sheet					
Sr.	Element	Type	Req.	Ded.	
1.			1 ele. 6 repeats	1.00	
2.					
3.			1 ele. 4 repeats	1.00	
4.					
5.			Grip 2 ft. below	0.20	
6.					
7.			2 Back bending eles.	0.20	
8.					
9.			2 Forward bending eles.	0.20	
10.					
11.			18 eles.	0.20	
12.			Total Ded.		
13.					
Long Set Difficulty Marking					
14.			Type of Ele.	Ele. Attempt (A)	(B)
15.					A x B
16.			D Ele.		0.6
17.			C Ele.		0.5
18.			B Ele.		0.4
19.			A Ele.		0.3
20.			Total		
21.					
22.			Final Mrks. (Total Diff. Mrks – Req. Ded.)		
23.					
24.					
25.					
26.			Difficulty Judge Sign -		
27.					
28.					
29.					
30.					

Player Name:		Country:			
Pole Mallakhamb Second Short Set Difficulty Score Sheet					
Sr.	Element	Type	Sr.	Element	Type
1.			8.		
2.			9.		
3.			10.		
4.			11.		
5.			12.		
6.			13.		
7.			14.		
Second Short Set Difficulty Marking					
Type of Ele.	Ele. attempt	Counted 10 ele. in set (A)	(B)	A x B	Req. Ded.
D Ele.			0.6		Mount Sq. mrk. 0.2
C Ele.			0.5		Star. Mrk. Dismount 0.2
B Ele.			0.4		
A Ele.			0.3		
Total					Total Ded.
Final Mrks. (Total Diff. Mrks – Req. Ded.)					

Player Name:		Country:			
Pole Mallakhamb First Short Set Difficulty Score Sheet					
Sr.	Element	Type	Sr.	Element	Type
1.			8.		
2.			9.		
3.			10.		
4.			11.		
5.			12.		
6.			13.		
7.			14.		
First Short Set Difficulty Marking					
Type of Ele.	Ele. attempt	Counted 10 ele. in set (A)	(B)	A x B	Req. Ded.
D Ele.			0.6		Star Mount 0.2
C Ele.			0.5		4 hold parts 0.2
B Ele.			0.4		2 Core strength 0.2
A Ele.			0.3		Sq. Mrk. Dismount 0.20
Total					Total Ded
Final Mrks. (Total Diff. Mrks – Req. Ded.)					

1. MOUNTS

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

A	B	C	D
★ Jump to Sadhi Adhi	★ Jump 1/2 Turn to Sadhi Adhi	★ Jump 1/1 Turn to Sadhi Adhi	★ Jump 1&1/2 Turn to Sadhi Adhi
Cartwheel Adhi	Handspring Tedhi		
	Front Catch Tedhi (Bin Haati Khalchi Khandi)	Front Catch Adhi	Front Catch 1/1 Turn Tedhi (360 degree turn & catch)

A	B	C	D
★ Sitting 4 Feet away facing the Pole & Jump to Saadhi Adhi	■ Sitting 4 Feet away facing the Pole & Jump to Saadhi Tedhi	■ Sitting 4 Feet away facing the Pole & Jump to One handed Saadhi Adhi	
	■ Sitting 6 Feet away facing the Pole & Jump to Saadhi Adhi	■ Sitting 6 Feet away facing the Pole & Jump to Saadhi Tedhi	■ Sitting 6 Feet away facing the Pole & Jump to One handed Saadhi Adhi
	■ Sitting 4 Feet away by the Side of the the Pole & Jump to Saadhi Adhi	■ Sitting 4 Feet away by the Side of the the Pole & Jump to Saadhi Tedhi	
		■ Sitting 6 Feet away by the Side of the the Pole & Jump to Saadhi Adhi	■ Sitting 6 Feet away by the Side of the the Pole & Jump to Saadhi Tedhi

A	B	C	D
	Back Somersault Catch Standing Sideways ★	Back Somersault Catch from Standing with Back to the Pole ★	
		Round off Back Somersault Catch	Round off Hallow Back Somersault Catch
Nakikas Tedhi with hand dislocation ★	Nakikas adhi with standing position ★		
Ghoda -Ek Hati / One leg takeoff /Don hati ■	Binhati Ghoda/ Both Leg Takeoff ■		

A	B	C	D
		Kapal adhi antd it's variation ★	Kapal adhi Mount (straight hands, straight legs & straight body) ★
		Jump to Gurupakad Hold ■	Jump to Gurupakad Hold (head height) ■
	Kasav Adi ★	Kasav Udi to Khandi plank ■	Kasav Udi to Paschimotanasan ■
			Kasav Adhi to 180 rotation (Front roll) to plank ★

A	B	C	D
		Japanese Jump to Bandri catch ★	Kasav Udi to One hand Bandari catch ★
Jump to Dronasan catch ■	Jump 1/2 Turn Dronasan catch ■	Jump 1/1 Turn Dronasan catch ■	Jump 2/1 Turn Dronasan catch ■
	Ekhati Khalchi Khandi ■		
Khandi Adhi ■	Khandi Tedhi ■		

A	B	C	D
Bagli - Arm Pit ★	Bagli - One Hand Arm Pit ★	Bagli Free Hand Arm Pit ★	
Handstand Mount with Tedhi ★	Handstand Mount with Adhi ★		
	Side Front Salto Catch ★	Front Front Salto Catch ★	Front Front salto 180 turn Catch/ Straight Body Front Catch ■

2. AASAN

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

A	B	C	D
Vajrasan (Guru Pakad)	One Leg Gurupakad with Upper Leg	One Leg Gurupakad with Lower Leg	
	Hanumanasan / Purna Pashchimottanasan		
	Both Hand Mayurasan, Both Hand Padmamayurasan	One Hand Mayurasan One Hand Padmamayurasan	

A	B	C	D
	Gophan Ekpada or Dwipada		
	Ekpada Shirsashan sitting on top		
	Urdhva Hanumanasana in the neck		
	Baddhapadmasana		

A	B	C	D
	Bakasana		
	T- Balance & and it's Variations		
		Rajakpotasan in Gophan	
	Hanumanasana on the body	Urdhwaprasaaritekapadasan Split (requires 180 Degree) while standing on Pole & bending forward	Stading on Top with Urdhvaprasaritaandasana in erect position

A	B	C	D
	Chakorasana on top	Omkarasana	
	Natrajasan	Natrajasan and it's Variation standing on top	
		Handstand	One Hand Handstand
		Y Scale while standing on top	Plank

3. FARARE

Biomechanically when a position is held in such a way that line of centre of gravity falls outside the body it is called Plank Position or Farara. A position in which Mallakhamb is gripped by hand/s or foot/feet, keeping body stretched out away from the apparatus is Farara. Generally it is horizontal or near horizontal position. These positions must be held for 3 sec. to count as difficulty.

A	B	C	D
Sadhicha Fara	Hatacha Fara one hand in the neck	Ghoda Fara	
Ubha Bagli Fara	Aadva Bagli Fara	One Hand Aadva Bagli Fara	
	Hatacha Fara - Padmasan	Angsafa Fara (Back Fish)	

A	B	C	D
	Payacha Fara front ways	Hamali Fara	
	Khandi Fara	Dokyacha Aadva Fara	
	Khandichya Fararyavar Padmasan		
Hatacha Fara one hand on the top	Payacha Fara side ways	One Handed Bagli Fish	

A	B	C	D
Bagali Fara	Muthyacha Fara	Aadva Fara on Top of Pole	
	Hatacha Fara to Plank	Ghoda Fara on the body	

4. SANTULAN STHITI (TAJWA & BALANCES)

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

A	B	C	D
Sitting on Top			
Standing on Top	Straddle L	Nidrasan on Top (Kamrecha Tajwa) One Hand	Back Neck Hold Balance (Manecha Santulan)
Clear Armpit Balance (T Balance)	Clear Armpit Balance with Padmasan	Shoulder Stand	Standing Splits Vertical or Inverted (on top)

A	B	C	D
	Ghoda Balance	Vrishchikasan from Ghoda Balance	
	Padmasan in Ghoda Balance		
	Patheecha Tajwa (Back Balance) Straight Body or Arched Body		
	Potacha Tajwa (Abdominal Balance)		

A	B	C	D
	Potacha Tajwa Padmasan	Patheecha Tajwa - Padmasan	
	Mutthyacha Farara (Half Arm Balance)	Mutthyacha Farara Padmasan	

5. KASACHE PRAKAR

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

A	B	C	D
Sadhi, Gophan - Adhi/ Tedhi	Do Haati (Supli),Kaatar, Bagli, Koka - Adhi/Tedhi	Bin Haati, Kaan Pakad - Adhi	Bin Haati, Kaan Pakad - Tedhi
One Leg Sui Dora	Ek Haati Sadhi - Adhi/ Tedhi	Vel - Adhi to Adhi	Ek Haati Bagli
Khalchi Bagali - Adhi/ Tedhi	Vel - Tedhi to Tedhi	One Hand Dasarang from Both Sides	Without Hand Dasarang

A	B	C	D
Vel - Adhi to Tedhi or Tedhi to Adhi	One Hand Vel both side	One Hand Tedhi Vel	Teli Ghana 1/1 Turn to Adhi
Baherchi Firki	Both leg Suidora (Adhi-Both Legs in, Turn- Both Legs Out, Adhi)	Padmasan Firki	Sudarshan Firki
Aatli Firki	Tabak Faad - performed from both sides	Tabakfad Dasarang	One Hand Tabakfad Dasarang
Tabak Faad	Tedhi Vel	Chakri Bandar from One Side	Gurupakad Firki Without Hand Support

A	B	C	D
	Hata - Payachi Phirki	Adhi to Angsafa Twist to Adh	
		Khandi Suidora/ Dasrang 2 times	
	Gurupakad Phirki		Chakri Bandar from Both Side
	Adhi to Angsafa	Sudarshan Firki	

A	B	C	D
	Suidora One Leg Both Sides		
	Khandi Dasrang both side		
		Machhali Ghana	
	Ghana	Teli Ghana	

6. STHITYANTARE

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

A	B	C	D
Payacha Farara to Bandri	Bandri to Bajrang Pakad	Straddle L to Handstand (tuck, straddle or pike)	Handstand Plank to Handstand and Visa-versa
Bajrang Pakad to Bandri	Straddle L to Bandri	Both Hands Mayurasan to Handstand	One Hand Mayurasan to One Hand Handstand
Bagli Balance to Ghoda Balance	Handstand to Straddle L (tuck, straddle or pike)	Straddle L to Handstand Plank and Reverse	Handstand to Mayurasan

A	B	C	D
Straddle L to Bajrang Pakad	Straddle L to Mutthyacha Farara or Vice-versa	One Hand Straddle L to One Hand Mayurasan	Handstand to One Hand Mayurasan
Straddle L to Both Hand Mayurasan	Mutthyacha Farara to One Hand Mayurasan or Vice-versa	Bagli Balance to Patheecha Tajwa or Vice-versa	Handstand to Mutthyacha Balance
Angsafa Farara to Adva Angsafa	Mutthyacha Farara to Bagli Balance	Pathicha Tajwa to Bagli Balance or Vice-versa	
Potacha Tajwa to Khandi Farara	Straddle L to One Hand Straddle and Reverse	Chakorasan to Durvasasan	

A	B	C	D
Payacha Farara to Hatacha Farara	Bagji Balance to Potacha Tajwa	Durvasan to Veerabhadrasan	
Ekpadshirasan to Chakorasan	Patheecha Tajwa to Angsafa Farara		
	Khandi Farara to Potacha Tajwa		
	Potacha Tajwa to Bagji Balance		

A	B	C	D
	Mutthyacha Farara to Hatacha Farara		
Shidi minimum 3 steps	Shidi minimum 5 steps	Khandi Plank to Bandri	Handstand to Bandri
	Bandri to Khandi Plank	Mayurasan to Bandri	Veerabhadrasan to Veerabhadrasan
		Hatacha Farara to Bandri	Hand stand on the top of poleto Plank

A	B	C	D
		One Hand Mayurasan to Bajrang	Tedhi half turn to Bandar
		Chakorasan to Bajrang	
		Bajrang to Bajrang	
		Bond Natrajasan to Bandari	

A	B	C	D
		Potacha Tajva to Bandari	
		Straddle L to Front Plank	
		Horizotnal plank to shoulder plank	

7. ZAAPA - Catches

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

A	B	C	D
Firki Zaap	Straddle Front Zaap	Short Arm 1/2 Zaap	Adhi to Binhati Adhi
Hand Hold Zaap	Gurupakad Zaap	Mayurasan 1/2 Zaap	
Sitting Zaap	Bajrang Zaap	One Hand Mayurasan Zaap	Bajrang Turbo Catch

A	B	C	D
Straddle Side Zaap	Adhi to Bajrang	One Hand Mayurasan Tedhi	
	Adhi to Bandri	V Hold to Zaap	
	Bandari Zaap	Handstand Zaap	One Hand Handstand Catch
	Muthyacha Fara Zaap	1/2 Turn Khadi Zaap	Bajrang Full Twist Catch in the Neck of the Pole

A	B	C	D
	Mayurasan Zaap	Chakorasan Zaap	Abdominal Balance 1/2 Turn Catch
	Mayurasan Tedhi	Veerabadrasan Zaap	
	Squat/ Sliding Zaap from Standing on Top	Veerabadrasan to 1/2 Turn Adhi Zaap	
	Abdominal Balance Zaap	Veerabadrasan to 1/2 Turn Tedhi Zaap	Short Arm 1/2 Turn Catch

A	B	C	D
	Hanuman Dhvaj Zaap	One Hand Straddle L Zaap	
	Adhi to Gurupakad	One Hand Straddle L Front Zaap	
	Khadhi Zaap	Half Turbo	
	Hatacha Farara Zaap	Khandi Zaap and it's varitions	1/1 Turn Khadi Zaap

A	B	C	D
	Potacha Tajava Zaap		
		One Hand Kukkutasana Zaap	
	Baithi Zaap		

A	B	C	D
			Hanuman Dhvaj Reverse Catch

8. DISMOUNTS

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

A	B	C	D
Binhati Udi ★	Binhati Udi 1/2 Turn ★	Binhati Udi 1/1 Turn ★	Binhati Gainer Salto ★
Mayur Pankhi Throw - Phek ★	Mayur Pankhi 1/2 Turn ★	Mayur Pankhi 1/1 Turn ■	Mayur Pankhi 11/2 Turn (540) ■
Bandri Udi ★	Bandri 1/2 Turn ★	Bandri 1/1 Turn ★	Bandri 540 Turn ■

A	B	C	D
Mayurasan Cut ★	One Hand Mayurasan Cu ★	One Hand Mayurasan 1/2 Turn Cut ★	One Hand Mayurasan 1/1 Turn Cut ■
Short Arm Cut ■	Abdominal Balance Cut ■	Bajrang 1/1 Turn Jump ■	Bajrang 540 Turn Jump ■
Hatacha Fara Cut ■	Mutthyacha Fara Cut ■	Hollow Back Salto 1/2 Turn	Hollow Back 1/1 Turn
Bajrang Jump ■	Payacha Fara Back Salto ★	Hollow Front Salto 1/2 Turn ★	Hollow Back Salto 1/1 Turn Salto

A	B	C	D
Back Salto ■	Payacha Fara Front Salto ■	Veerabhadrasan Front 1/2 Turn Salto ■	Veerabhadrasan 1/2 Turn to Front 1/2 Turn Salto ■
Front Salto ★	Bajrang 1/2 Turn Jump ■	Dronasan Inner Salto	Mayurasan Back Salto
Dronasan Jump ★	Gurupakad 1/2 Turn Jump ★	Bandri to Gainer Back Salto ■	Mayurasan Vault Front Salto ■
	Handstand Cut ★	Bajrang Pakad Front Salto ★	Handstand Push Back Salto ■

A	B	C	D
	Hollow Back Salto	Bajrang Pakad Back Salto	Inner Pike Salto 180 Turn
	Gainer Back ★	Khandi to Back Salto ★	Gainer Back Pike Salto 1/2 Turn ■
	Hollow Front Salto	Hanuman Dhwaj Back Salt ★	
	Inner Front Salto/ Gainer Front	Mayurasan Vault	

A	B	C	D
	Veerabhadrasan Front Salto ■	Gurupakad 1/1 Turn Jump ☆	
Dronasan 1/2 Turn ☆	Dronasan 1/1 Turn ☆	Veerabhadrasan Back Salto ■	
		Veerabhadrasan Gainer Back Salto ■	
		Veerabhadrasan Inner Front Salto ■	

A	B	C	D
Sutti Udi ☆	Sutti Udi 1/2 Turn ☆	Sutti Udi 360 Degree Turn ☆	Sutti Udi 540 Degree Turn ☆
Mayur Pankhi ■	Mayur Pankhi 1/2 Turn ■	Mayur Pankhi 360 Degree Turn ■	Mayur Pankhi 540 Degree Turn ■
	Bander Udi 180 degree ☆	Bajrang 360 Degree turn ■	Bajrang 540 Turn ☆
	Straddle Cut from Top of the Pole ☆		

A	B	C	D
		Back Salto 180 Degree turn	Back Salto 360 Degree turn
		Front Salto 180 Degree turn	Front Salto 360 Degree turn
		Gainer Back Salto	Gainer Back 180 Degree Back Salto
		Gainer Back Pike Salto	

A	B	C	D
			Inner Front Salto 180 Degree Turn
		Inner Pike Salto	
		Veerabhadrasana Front Salto 1/2	Veerabhadrasana Front Salto 1/1

A			
		Bandari Front Salto ■	
			Naukasana to Push Back Salto ★

**Classification of
Rope Mallakhamb**

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

1. MOUNTS

Mount is the element performed at the START of the SET. Mount should begin with leaving the ground (mat) either by hands or feet. Mount should start within the 3 meters' periphery of the apparatus. No additional equipment, e. g. trampoline, spring board etc. cannot be used for the start.

A	B	C	D
Jump and Catch with Both Hands (Elbows straight) ■	Jump to 1/2 Turn Catch with Both Hands (Elbows straight) ■	Jump to 1/1 Turn Catch with Both Hands (Elbows straight) ■	Jump to 1 1/2 Turn Catch with both Hands (Elbows straight) ■
Jump to Tuck, L, Straddle L (Elbows straight) ■	Jump to 1 Hand Tuck, L, Straddle L (Elbow straight) ■	Jump to 1/2 Turn One Hand catch ■	Jump to 1/1 Turn One Hand Catch ■
Jump to Tuck, L, Straddle L (Elbows straight) ■	Jump to 1 Hand Tuck, L, Straddle L (Elbow straight) ■	Jump to Bandar Pakad ■	Jump to Double Full Turn Catch (Elbows straight) ■

A	B	C	D
Jump to Rajakapotasan (Elbows straight) ■	Jump to 1 Hand Rajakapotasan (Elbow straight) ■	Jump to Half Turn 1 Hand Catch Rajakapotasan ■	Jump to 1/1 Turn One Hand Rajakapotasan ■
Jump to Bird's Nest (Both legs bent) (Dhanurasan) ☆	Jump to One Hand or Both Hands Natrajasan ☆	Jump to Vrishchikasan (Elbows straight) ☆	Jump to One Hand Vrishchikasan (Hands Straight) ☆
Jump to Bird's Nest one leg straight (Ardha Dhanurasan) ☆	Jump to 1 Hand Padmasan (Elbow straight) ☆	Front Salto Catch (elbows straight, seat at head height) ■	Jump Back Salto Catch (Elbows straight) seat at head height ■
Jump to Padmasan (Elbows straight) ☆	One Hands Chadhata Vel (min 4 steps) ☆	Back Inverted Climb (min 4 steps) ☆	One Hand Pull & Climb (same hand catch, min 4 steps) ☆

A	B	C	D
Both Hands Chadhata Vel (min 4 steps) ★	Front Inverted Climb ★	Pull and Catch Climb (min 4 steps) ★	Salto to Front/ Back Inverted Hang ■
Climbing (min 4 steps) using Toe & Palm Grip ★	Free Climb Without Leg Support (min 4 steps) L form, Straddle L, Padmasan ★	Jump to Back inverted Hang ★	Jump to Sadhi Adhi of Upper Leg (without Hands Support) ★
Back Inverted Hang ■	Shidi (min 4 steps) ■	Pull on One Hand to Sadhi Adhi (without using the lower leg first) ■	Jump to Nishani Adhi (without hand support) ■
Sadhi Adhi (Using lower leg first) ■	Front Inverted Hang ■	Jump to Sadhi Adhi using Lower Leg (without hand support) ■	

A	B	C	D
Simple Cross ★	Pull on Both Hands to Sadhi Adhi (without using the lower leg first) ★	Back Plank, Front Plank (without jump) ★	Jump to plank ★
Nishani Adhi (Ulti Adhi) ★	Kati Pakad (Dwipad Pawanamuktasan) ★	Jump to One Hand Nishani Adhi ★	
	Jump to Nishani Adhi ■	Front Catch ■	

2. AASAN

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

A	B	C	D
Sadhi Adhi	Padmasan, Inverted Parvatasan	Rajakapotasan	one hand Rajakapotasan
Lower Cross/ Upper Cros	Ekapadashirasan, Dwipadashirasan	Kandapeedasan	one hand Kandapeedasan
Padahastasan/ Paschimotanasan (touch head to knee and hold heels)	Natarajasan (from rikeb)	Needle Scale (from rikeb)	One Hand Needle Scale

A	B	C	D
Shirshasan/ Vrukshasan	Ekapadashirasan (from Rikeb)		Inverted Hang Purna Shalabhasan
Straddle L, Tuck, L Hold	Y liver	Hanumanasana horizontal	
Kati Pakad	Suptatrivikramasan	Needle scale	
Nidrasan from Vadi	Hanumanasan	Inverted Hang Hanumanasan	

A	B	C	D
Bird's Nest Both Legs Bent	Veerbhadrasan (Front Liver)	Inverted hang Vrshikasan	
Parvatasana	Aakarnadhanurasan		
	Shavasan	Inverted Hang Samakonasan	
	Viparit Shavasan		

A	B	C	D
	Nidrasan		
	Shayanasan		
	Dhanurasan		
	Bird's Nest One Leg Straight		

A	B	C	D
	Cross to Natarajasana /Vrischikasana		
	Natarajasana holding Rope in One Hand		
	/rischikasana		

3. HOLD POSITIONS			
Any steady position, except AASAN which can be held with ease for 3 seconds is considered to be HOLD POSITION here.			
A	B	C	D
Cross	Rikeb to Natarajasana, Vrischikasana	L hold Front Grip	
Sadhi Adhi	Vaghul udi	Hatacha Fara	
Bajarang Pakad	Vadi	Front Fish	

A	B	C	D
	From One Leg Rikeb Natarajasana, Ekapadashirasana, Suptatrivikramasana	Kari Press straddle hold	One Hand Press Straddle Hold
	L Hold Around Grip (Back Grip)	Press Kukkutasan	One Hand Press Kukkutasan
	One leg or Both Legs Rikeb		
	Guru Pakad		

A	B	C	D
	Straddle L hold	Ruth Hold (Vadi with both legs)	
	Nidrasana		
	Back Fish		
	Nishani		

4. FARARE

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

A	B	C	D
Angsafo	Side Plank (Adva Farara) ▲	Angsafo Ubha to Padahastasan	Front Plank (Pudhcha Farara) ▲
	Vertical Plank (Ubha Farara)	Back Plank (Magcha Farara) ▲	Angsafo Aadva Farara using One Hand
	Inverted Hang to Madhya Tajwa ▲	Angsafo Aadva Farara using Both Hands ▲	

A	B	C	D
	Climbing using only Hands (4 steps 4 times) & it's Variations ▲	Padmasana with Front Lower grip	
	L, Straddle L		Akarnadhanurasana with Front Lower grip ▲
	Back Fish ▲		Natarajasana with Front Lower grip ▲
	Front Lower grip Padmasana ▲	Y Scale with Front Lower grip ▲	

A	B	C	D
	Shidi (with hands and feet) (4 Seps) ▲	Front Fish ▲	

5. CHAKRAKAR HALACHALI (Cyclic Movements)

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

A	B	C	D
Simple Vel Both Sides	Simple Vel with One Hand	Lower Cross/ Shayanasan/ Lower Padahastasan/ Sadhi Udi to Vadi	Front Salto Catch from Hanging Position
	Side Plank to Dislocation	Cross Nidrasan	Back Salto Catch from Hanging Position
	Side Plank to L	Opposite Side Padahastasan to Upper Cross	Angsafa Dislocation to L (Grand Circle)

A	B	C	D
	Same Side Padahastasan to Upper Cross	Lower Cross to Rikeb	Hanging on Hands, 1/1 turn and regrasp
	Upper Cross to Sadhi Adhi	Padahastasan/ Upper Cross/ Paschimotanasan/ Padmasan/ Lower Cross Turn to Rikeb/ Bajrang	
	Sadhi Udi to Lower Cross	Halasana 360 Turn Hanumanasana	
	Back Fish Dislocation	Parivritta Hanumanasana to Vadi	

A	B	C	D
		One Hand Split to One Hand Y Lever	
		Paschimottasana to Parivritta Hanumanasana	

6. ZAAPA (RELEASE AND REGRASP)

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

A	B	C	D
Upper Cross/ Padahastasan/ Paschimotanasan Forward Fall to Sadhi Adhi	Side Plank Leaving Upper Hand Drop to Hang	Back Plank Leaving Upper Hand Drop to Hang	Angsafa/ Gurupakad Cut One Hand Catch
Cross to Nidrasana	Lower Cross to Bajrang Pakad	Lower Cross to Both Legs/ One Leg Rikeb	Bajrang Turn Vadi
Nidrasana drop down to Bajrang	Wadi to Bajrang Pakad	Needrasan to Rikeb/ Bajrang Zaap	Bajrang with Wadi to Girki

A	B	C	D
Lower Cross drop to Bajrang	Wadi to Rikeb	Angsafa/ Gurupakad Cut Catch	360 Turn Bajrang
Simple Jump to Wadi	Bajrang Cut Catch	Bajrang Cut One Hand Catch	Bajrang to Wadi
Wadi to Bajrang Zaap	Same Side Padahastasan to Cross	Upper Cross to Bajrang	Two Legged Rikeb to One Legged Rikeb Zaap
	Upper Cross to Lower Cross	Opposite Side Padahastasan to Cross	Straddle Swing Back Salto Catch

7. STHITYANTARE— (JERKY TRANSITIONS)

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

A	B	C	D
Fall from Upper Cross/ Paschimottanasana/ Padahastasan/ Padmasan/ etc. Fall Back to Sadhi Adh	Sadhi Udi to Lower Cross	Upper Cross/ Padahastasan to Lower Cross/ Padahastasan	
Side Plank to Straddle (without grip change)	Lower Cross to Sadhi Adhi	Upper Cross to Vaadi	
	Bajrang Pakad/ Cross to Padahastasana/ Paschimottanasana/ Upper Cross	Angsafa Padahastasan Dislocation to Hand (without grip change)	

A	B	C	D
	Lower Cross to Upper Padahastasana	Lower Cross/ Sadhi Adhi/ Nidrasan/ Shayanasan/ Padahastasan/ etc. to Vaadi	
	Lower Cross to Upper Paschimottanasana	Bajrang Pakad to Vaadi/ Lower Cross	

A	B	C	D
	Nidrasana to Vaadi (rope around 1 leg)	Bajrang to One Leg Rikeb	
	Nidrasana (Rope around both legs) to Vaadi	Nidrasana with Rope around Leg to Bajrang	
	Lower Cross to Bajrang (falling back)	Lower Cross to both Leg Rikeb by falling backward /sideward	
	Lower Cross to both Leg Rikeb (by falling forward)	Nidrasana (Rope wrapped around two legs) to Turn Bajrang	

A	B	C	D
	Vaadi to Rikeb	Lower cross to single leg Rikeb (falling forward, backward or sideways)	
	Lower Cross to Vaadi	Full turn 1 leg Rikeb	
	Simple jump to Rikeb Zaap	Shayanasana to 1-legged Rikeb	
	Simple jump to Bajrang Zaap	Nidrasana to Full Turn to 1 Leg Rikeb	

A	B	C	D
	Shayanasana to Bajrang Zaap	Shayanasana to Vaadi Zaap	
	Nidrasana to Rikeb aap	Gurpakt Cut - Catch	
		Angsafo Cut - Catch	

A	B	C	D
		Rajakpotasan to Rikeb Zaap	
		Nidrasana Split to Rikeb Split	
		Cross Vrikshasana to Rikeb Vrikshasana Zaap	

8. DISMOUNTS

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

A	B	C	D
Sadhi Adhi Cut ★	Gurupakad Cut Bajrang Back Salto ★	Bajrang Back Salto ★	Bajrang 1/2 Turn Front Salto ★
Bajrang Pakad Cut ★	Angsafa Straddle Cut ■	Mayur Pankhi 1/1 Turn ■	Mayur Pankhi Front Salto ■
Angsafa Back Drop	Mayur Pankhi 1/2 Turn ■	Lower Cross Back Salto ■	Mayur Pankhi 1/2 Turn Back Salto ■

A	B	C	D
Mayur Pankhi ★		Hang to Back Salto ★	Upper Cross to Bajrang Back Salto ★
		Cross to Arial Cartwheel	Needrasan/ Shayanasan/ Lower Cross/ Bajrang Back to 1/2 Turn or 1/1 Turn Salto ★
		Gurupakad/ Bajrang Pakad 1/1 Turn Salto ■	Rikeb Back to 1/2 Turn or 1/1 Turn Salto ■
		1 Leg Rikeb Back Salto ■	Bajrang Turn Front ■

A	B	C	D
		Nidrasan/ Shayanasan/ Lower Cross to Bajrang Back Salto ★	Bajrang Turn Front Half Turn
	One Leg Rikeb Half Turn ■	Bajrang Back ★	
		One Leg Rikeb Back ■	One Leg Rikeb Full Turn ■
		Both Leg Rikeb Back ■	

A	B	C	D
		Simple jump to Front Salto, Pike, Full Turn ■	Both Leg Rikeb Full Turn ■
		Both Leg Rikeb Half Turn ■	Shoot Front Salto ■
		360 Spin Hanumanasana Back Salto ★	