



Synchronised Swimming

Skill Level 4

Assessors must be an Advanced Skill Assessor

Name

Date.....

Contents

1. Inverted vertical held above the knees followed by a vertical descent.
2. Crane position, join to vertical
3. Half twist in vertical position
4. Travelling rising and sinking vertical
5. Barracuda (Figure 301)
6. Catalina Reverse rotation from crane to ballet leg
7. From ballet leg, Eiffel Tower movement to crane position
8. Swordfish from front layout to bent knee to surface arch bent knee
9. Walkout from split position to back layout
10. Kip lift from inverted tuck to inverted vertical position
11. Travelling double ballet leg for 5 metres
12. Ariana rotation (must be passed)

General Conditions

Black costume and white hat to be worn

1. Full details of the figure transitions are available in ASA or FINA Handbook
2. Unless otherwise stated, all movements should be performed relatively stationary and at constant tempo
3. Water levels given are minimum, desired water levels will be marked on legs
4. Where positions are described as being held for 3 sculls, each out scull counts
5. All spins and twists must be performed with the left shoulder going backwards unless specified
6. To ensure all points can be assessed, assessors may ask the swimmer to perform the skill up to 3 times
7. Swimmers must successfully complete at least 10 out of the 12 skills but all skills must be attempted. Item 12 Ariana rotation must be passed
8. Assessors are asked to highlight any areas in which the swimmers are not yet competent
9. Swimmers may retake up to 3 skills a maximum of 2 times

1. INVERTED VERTICAL FOLLOWED BY A VERTICAL DESCENT	
i) Body vertical	
ii) Back of neck stretched so head is in line with body and trunk tight so it is in line with hips and shoulders	
iii) Thighs, shins, ankles and feet squeezed together	
iv) Knees and feet fully extended. Muscle tightness obvious	
v) Water level at top of knee cap	
vi) Stable position at constant height held for 3 skulls	
vii) Vertical line and tightness maintained throughout a controlled descent	
Examiner	
2. CRANE POSITION FOLLOWED BY A JOIN TO VERTICAL POSITION	
i) Body extended and vertical. Crane position held for 3 skulls	
ii) Back of neck stretched so head is in line with body	
iii) Trunk tight so it is in line with hips and shoulders	
iv) Horizontal leg, leg rolled so that the heel points towards the surface	
v) Vertical leg rolled in so heel points backwards	
vi) Knees and feet fully extended. Muscle tightness obvious	
vii) In Crane position water level mid thigh	
viii) Vertical leg maintained as horizontal leg joins	
ix) Vertical position water level mid knee cap	
x) Vertical position held for 3 support skulls	
Examiner	

3. HALF TWIST IN VERTICAL POSITION	
i) Body vertical	
ii) Back of neck stretched so head is in line with body and trunk tight so it is in line with hips and shoulders	
iii) Thighs, shins, ankles and feet squeezed together	
iv) Knees and feet fully extended. Muscle tightness obvious	
v) Water level at middle of knee cap	
vi) Stable position at constant height held for 3 sculls prior to the half twist	
vii) Rotation around a vertical axis must be maintained	
viii) Stable position at constant height at or above the middle of the knee caps, after half twist hold for 3 sculls	
Examiner	
4. TRAVELLING RISING AND SINKING VERTICAL	
Starting at ankle height travelling sideways and rising to water level at least at top of knee cap and continuing to travel in the same direction, returning to original height	
i) Body vertical	
ii) Back of neck stretched so head is in line with body and trunk tight so it is in line with hips and shoulders	
iii) Thighs, shins, ankles and feet squeezed together	
iv) Knees and feet fully extended. Muscle tightness obvious	
v) Smooth and consistent travel during the changes in height in a sideways direction	
Examiner	

5. BARRACUDA (Fig 301)	
i) From back layout the body pikes. Back flat throughout	
ii) Angle of 45° or less in pike position. Toes just under the surface of the water. Legs vertical and tight.	
iii) Fast upward thrust	
iv) During thrust legs no more than 30° over the face	
v) Unrolling action demonstrated	
vi) Body vertical with water level at top of thighs. Obvious muscle tension demonstrated	
vii) Fast vertical descent maintaining tension until feet are submerged	
viii) All parts as described in FINA/ASA hand book	
Examiner	
6. CATALINA REVERSE ROTATION FROM CRANE TO BALLET LEG POSITION (Fig 345)	
Rotation towards the assessors	
i) Right crane leg, water line at least mid thigh, non ballet leg rolled so the heel points to the ceiling	
iii) Rotation initiated from the crane position	
iv) Side 'y' position clearly shown	
v) During rotation body in same plane as horizontal leg	
vi) Both knees fully extended throughout rotation	
vii) Vertical leg remaining vertical throughout rotation	
viii) Constant height on the vertical leg with water line at or above mid thigh	

ix) In ballet leg, body extended so chest is high and maximum distance between the ear lobes and the shoulders	
Examiner	
7. EIFFEL TOWER TRANSITION FROM BALLET LEG TO CRANE POSITION (Fig 125)	
Rotation towards the assessors	
i) Right ballet leg, water line at least mid thigh, non ballet leg at surface, leg rolled so the heel points to the bottom of the pool	
ii) Body extended so chest is high and maximum distance between the ear lobes and the shoulders	
iii) Full extension of neck, trunk, knees and ankles during transition to side ballet leg	
iv) Constant speed as leg is lowered to surface with minimal disturbance of the water	
v) Side ballet leg shown but not held	
vi) During transition to pike, both legs remaining at the surface	
vii) Head first travel so that 'hips replace head'	
viii) Body moves down 'sideways' in same plane as non ballet leg	
ix) Feet join as trunk achieves vertical position	
x) Trunk fully extended and vertical in pike and as non ballet leg is lifted to crane position	
xi) Tension in legs and ankles apparent during transition and in crane position	
xii) Water level mid thigh in crane position	
Examiner	

8. SWORDFISH FROM FRONT LAYOUT TO BENT KNEE TO SURFACE ARCH BENT KNEE	
i) Body extended with heels hips and shoulders at surface. One knee bends to bent knee position. Face in or out of the water	
ii) Body arches as the leg is lifted	
iii) Water line at ¼ on straight leg throughout the lift	
iv) Minimal travel backwards during lift (no more than ½ metre)	
v) In surface arch bent knee, water line at ¼ point on thigh	
vi) Arch in lower spine must show angle of no more than 110 °	
vii) In surface arch bent knee, thigh, hips, trunk and head in the same vertical line	
vii) Body held stationary for 3 sculls	
Examiner	

9. WALKOUT FROM SPLIT POSITION TO BACK LAYOUT	
i) Angle of at least 150° in split – right leg forward	
ii) Trunk vertical in split position	
iii) Full extension of the knees and ankles in split position	
iv) Water line at mid thigh as leg passes through knight position	
v) Knees ‘dry’ as legs reach surface arch position	
vi) Full extension of knees in surface arch	
vii) After unroll, head finishes at position of hips	
Examiner	
10. KIP LIFT FROM INVERTED TUCK TO VERTICAL POSITION (Fig 311)	
i) Body compact, back rounded and chin tucked in	
ii) Legs and feet squeezed together and feet fully extended	
iii) Heels close to buttocks and shins vertical	
iv) Legs lift and back remains rounded	
v) Hips move forward to bring body into imaginary mid line between shins and hips	
vi) Back of neck stretched so head is in line with body and trunk tight so it is in line with hips and shoulders	
vii) Thighs, shins, ankles and feet squeezed together	
viii) Knees and feet fully extended. Muscle tightness obvious	
ix) Water level at middle of knee cap	
x) Stable position at constant height held for 3 sculls	
Examiner	

11. TRAVELLING DOUBLE BALLET LEG FOR 5 METRES	
i) Trunk extended with shoulders pulled back. Face including chin dry	
ii) Legs vertical	
iii) Knees and ankles fully extended showing obvious muscle tension	
iv) Top of knee caps dry	
v) Sculling action allows smooth, continuous travel with minimal disturbance of the surface of the water	
vi) Distance travelled head first 5 metres	
Examiner	
12. ARIANA ROTATION FROM SPLIT POSITION, THROUGH BOX SPLIT, TO SPLIT POSITION (Fig 423)	
Starting with left leg split	
i) Pelvis tilted so trunk is under hips in all 3 split positions	
ii) 1 st split 150° or more	
iii) Box split at 150° or more	
iv) Legs remain in same plane during rotation	
v) 2 nd split at 160° or more	
vi) Knees and feet fully extended with feet at the surface and muscle tightness obvious in all 3 split positions	
vii) Smooth transitions between the splits	
Examiner	

