

MEN'S BODYBUILDING RULES

PREJUDGING PROCEDURE

- 1.** Competitors will be called by class and will enter the stage area in a line single file from **UPSTAGE RIGHT OR UPSTAGE CENTER** (depending on Venue Set-up).
- 2.** *For UPSTAGE RIGHT entry*, competitors will walk straight ahead across the back of the stage, stop half-way and turn right walking towards the **DOWNSTAGE CENTER** direction.
- 3.** *For UPSTAGE CENTER entry*, competitors will walk straight ahead towards the downstage center direction.
- 4.** Competitors will be lined up depending on the number of competitors on stage.
 - a. 7 competitors or less: Stage Marshals will direct you to walk towards **DOWNSTAGE CENTER** and line up for comparisons immediately.
 - b. 8 Competitors or more: Stage Marshals will direct you to line up on either the right or left slanted lines clearly marked and located **CENTER STAGE (LEFT or RIGHT)**. Groupings of 5 or 6 competitors or less will be called to center stage (from the lowest to the highest badge number) and will be called in numerical order and repeated for the next group.
- 5.** The Chief Judge will call out Mandatory Poses /Comparisons. Mandatory Poses will be performed and will include the following poses:
 - a. Front Double Biceps
 - b. Front Lat Spread
 - c. Side Chest
 - d. Side Triceps
 - e. Back Double Biceps
 - f. Back Lat Spread
 - g. Abdominals and Thighs
 - h. Most Muscular Pose
- 6.** For 8 competitors or more, after the group has been compared, they will return to their original position on the slanted diagonal line (s). This process will be repeated until all groups have been compared.
- 7.** Chief Judge will then conduct the group call-outs announcing numbers in no order. They will be called center stage to be compared. The competitors may be asked to move or change their original position if necessary.
- 8.** As directed, facing the judges, the selected group will perform once again:
 - a. Front Double Biceps
 - b. Front Lat Spread
 - c. Side Chest
 - d. Side Triceps
 - e. Back Double Biceps
 - f. Back Lat Spread
 - g. Abdominals and Thighs
 - h. Most Muscular Pose

SCORING & STAGE EXIT

While the judges finalize their scores, the selected group will exit UPSTAGE CENTER directed by the Stage Marshal and leave the stage at the center or at the right, depending on the venue. This process will be repeated for the next selected group call-outs.

EVENING FINALS (No scoring during evening finals) *

- 1.** The MC will introduce each competitor individually to do their 60 second posing routine from **UPSTAGE RIGHT OR UPSTAGE CENTER** (depending on Venue Set-up).
- 2. For UPSTAGE RIGHT entry**, competitors will walk straight ahead across the back of the stage, stop half-way and turn right walking towards the **DOWNSTAGE CENTER** direction.
- 3. For UPSTAGE CENTER entry**, competitors will walk straight ahead towards the downstage center direction.
- 4.** When you reach the square where an X is clearly marked, you may get in position for your individual posing routine.

POSING ROUTINES

Your own choice of music (profanity, racial / sexual slurs and inappropriate verbiage is NOT allowed. If we find that your music contains any of these things, your music will be stopped and you may be disqualified from the competition). Your routine should include the following:

- a) Poses and movements that highlight your best features
- b) Smooth transitions between movements
- c) Good musicality
- d) Additional physical prowess that you have: flexibility, dance, gymnastics...
- e) There is no scoring of posing routines at the evening finals.

Once the individual routine is completed, competitor will exit the stage towards UPSTAGE CENTER directed by the Stage Marshal and leave the stage at the center or at the right, depending on the venue.

The top 3 finalists will be announced and will enter the stage from UPSTAGE CENTER directed by the Stage Marshal towards the DOWNSTAGE CENTER LINE.

The Chief Judge will call for a 30 second pose down.

The MC will then announce the placings beginning with 3rd, 2nd, & 1st place awards. They will remain on stage for trophy presentation and pose for photos.

OVERALL *If more than one class

Each class winner will be called on stage in numerical order for the 5 mandatory poses. This will be scored and judged. The overall winner will be announced and photos of only the winner will be taken.

JUDGING CRITERIA / ATTIRE

Male competitors will wear posing trunks of a solid, non-distracting color which are clean and decent. G-strings are strictly prohibited and avoid styles that have a "v" taper on the front and back that resemble a bikini bottom. All competitors will wear the posing attire, during both Prejudging and Finals.

Muscularity:

Muscularity refers to the size of the muscles, their shape, separation, definition, and hardness or visibility of striations and vascularity. Muscularity is determined by the extent of development in relation to the size of the skeletal structure. Also, to be considered is the shape and contour of the developed muscle and muscle groups. Of equal importance is the separation or lines of demarcation between adjacent muscles, and striations delineating sections or fibers within the same muscle group, and the degree of firmness of muscle tone. Body fat retention and water retention are conditions, which should subtract from an athlete's degree of perfection in this round.

In comparing muscularity, judges should look for evidence that the competitor is a bodybuilder, with muscularity that is greater than average. An impressive development of muscle, and not the definition of average muscularity achieved simply by dieting, is the quality sought in this area. In gauging muscularity, the judge should examine the degree of muscularity over the entire body.

A full, well-positioned muscularity has a more favorable appearance and should be judged accordingly. Size is not necessarily the key-determining factor, but evidence of thick muscularity is desirable in comparing qualities among bodybuilders.

Definition:

Indicates the degree of muscularity brought about by the absence of subcutaneous body fat. Defined muscularity is necessary to fully display the development of the physique. Definition is only of value when it allows massively developed muscles to be displayed.

There should be evenness between hardness in the upper and lower body, between extremities and the torso and between corresponding sides of muscle groups or the entire body (between arms and between legs).

Proportion:

Implies an even balance of muscular development in comparison to each muscle group. Theoretically, a "strong body part" can be just as detrimental as a "weak body part". Bodybuilders must strive for equal development among all muscle groups. The aspect of definition is equally important in judging muscularity. It must be possible to distinguish between muscles and muscle groups, as in demarcation of muscle outlines, as well as the visibility of striations between fibers within a separate muscle. Leanness is important but an anorexic or overly dieted appearance is neither advantageous nor desirable. Definition within the confines of a well-muscled physique is what judges should be looking for. Definition and hardness are the signs of a "finished" physique, which is the result of hard training, the absence of body fat, and a limited retention of body water. Vascularity is a sign of a defined muscularity.

Symmetry:

Symmetry refers to the structural harmony of the physique including the structural size on the muscles, the relation of each muscle in a group to all other muscles in the group. It shall also include the balance and proportion of components (upper and lower body, upper and lower parts, and front and back). Also, to be considered is the degree of separation, definition and detail. Symmetry is a measurement of evenness of development and how well the parts of the physique fit together.

In evaluating symmetry, the judge should be concerned with the harmony and proportion of the physique. This evaluation should begin with the SKELETAL STRUCTURE itself. Although a competitor may be limited by his genetic structure, the judge must honestly examine this characteristic to make necessary distinctions between bodybuilders. The ideal structure should include a near-equal ratio of torso to leg length, broad shoulders and narrow hips. Furthermore, skeletal deformations must be judged as imperfections despite the athlete's inability to change them.

Symmetry also includes judgment of muscular development and the muscles themselves. The upper body and lower body development should be synergistic and fit together well. Likewise, the arms and legs should be in proportion to one another and within each front to back. The physique should look balanced from the front, back and side, with no angle overshadowing the others. Within the muscles, themselves, balance must be existent pertaining to quality of muscle peak, height, development, length, shape and proportion. Judging symmetry involves finding defects within the physique by careful evaluation, which are separate from defects found in the area of muscularity. Symmetry is a difficult marker of physique competition to be judged.

Stage Presence:

Includes posing performance and other factors influencing general appearance such as skin tone, grooming, charisma, and poise. Effective stage presentation is essential to display the physique to its maximum potential. Presentation is the effectiveness of display of the competitors' most favorable development, including posture, carriage, projection, posing ability and stage presence. Skin quality, evenness of tone, choice of posing outfit, and grooming are also considered. The selection and order of poses used in the individual routine and the finesse in assuming them, along with smoothness of transition between them are factors included in the judgment of presentation.

The focus in presentation is on all aspects of the performance other than the actual physique itself. Presentation judging begins with the SEMI-RELAXED round, in examining how the contestant presents himself. Contestants should face the position request by the judges (front & back) without twisting, posing, moving, etc. They should stand erect and symmetrical, weight on both feet and arms at the sides. Any movement (posing) which impairs the judges' ability to look at the presentation should be reflected in a markdown in scoring, costing the athlete possible higher placement. Grooming is also examined during this time, which the emphasis on the athlete's ability to present a well-prepared and attractive appearance.

Included here are evaluations based on hair style and length, skin tone (free of blemishes not under his control), discoloring of skin, tan quality and evenness, stretch marks, sagging skin, etc. Jewelry other than rings and non-hanging earrings is prohibited.

The individual **POSING ROUTINE** gives judges the opportunity to study the competitor's stage presence and ability to display his/her physique. The routine should include a broad selection of poses (to show all aspects of physique and be non-repetitive) and have an orderly progression of poses with smooth and finessed transitions. Likewise, poses should be held long enough for judges to gain an impression of the physique. Also, routine should fundamentally be a bodybuilding display, and not dance, gymnastics, burlesque or other displays.

Use of these techniques can enhance a routine if used sparingly, but judgment of posing should not be predicated on outside athlete or dance ability. The competitor should enjoy the routine and communicate this to the judges and audience with the absence of gritted teeth, grimaces, quivering or shaking, balance problems, arrogance, etc. Slouching or lack of attention between requested poses should be viewed negatively by judges.

Presentation involves a significant amount of pre-contest preparation, which is reflected in everything from stage presence to the posing routine. Many elements make up this portion of judging, all which should be considered when placing competitors. Presentation should be judged equally with muscularity and symmetry.

COMPULSORY POSES FOR BODYBUILDING



FRONT DOUBLE BICEP

This is normally the first pose you will be asked to perform. All poses start with the legs – your base. There are a few options for leg positioning with this pose. The most straightforward variation is to stand with your legs parallel to one another with your heels about 6” apart and toes pointing outward. While you flex the quad, push your legs outward by bending knees slightly. This maximizes the sweep of your quads and width of your thighs when viewed from the front. This is the leg position you should maintain before, during and after poses while standing relaxed on stage. A second option for leg positioning is to the point the toes of your best leg outward with a slight bend in the knees. The other leg should be extended out to the side away from the other. A third option is to have you best leg slightly ahead of the other with toes pointing straight. The other leg will be bent slightly and angled outward. A variation on this option is to turn the front leg outward exposing the inner thigh and flexing the calves.

***Note:** Some competitions will mandate that the legs need to be parallel with both feet flat on the floor in which case the first option is the only “legal” pose.

For arms, the focus of this pose, you need to consider positioning that maximizes the peak in the bicep and creates the most balanced and pleasing look overall. Upper arms are slightly above parallel to the floor (bring elbows up slightly). With a bigger bicep peak, it is suggested to flex past 90 degrees and may not need to turn hands inward as much. For small peaks, keep arms a little closer to 90 degrees and turn them inward as much as possible to accentuate the peak.

For the torso, in addition to flaring the lats, you will want to determine the best way to display the midsection which in turn can make shoulders and lats appear wider, while the waist appears smaller which will enhance your V-taper. If mid-section is extremely ripped, crunch down on abdominals in this pose to flex them to bring out detail in the abdominals, oblique’s and intercostals. However, others may look best by keeping abs pulled in slightly while standing as tall as possible.



FRONT LAT SPREAD

Your usual leg positioning is performed as the same first option you perform doing the Front Double Bicep. Palms should be facing down with your thumbs against your side. Hands should be above top of pelvic bone; however, you might prefer them below your rib cage or somewhere in between depending on your physique.

Spreading the lats is a difficult pose to master. The common tendency is to round the shoulders and torso forward while shrugging shoulders and traps. This will not flare out the lats. You need to keep shoulders down, thrust the chest upward while pulling your shoulder blades apart to spread lats as wide as you can.

SIDE CHEST POSE

Choose your best side for this pose. Three options exist. Back leg only slightly bent with the toe of the front leg

planted close to the back foot with heel lifted and pointed slightly outward toward the judges. Your front leg should be bent about 30 degrees in this position. Flex the calf and thigh muscles of the front leg by pushing the toes into the stage. At the same time, press the front thigh into the back leg to bring out the hamstrings and maximize the width of the thigh. A second option is to plant the back leg in front of you with a slight bend. Your front leg should be behind your back leg so that your upper thigh is parallel with your upper body or angled slightly behind it. The front leg should be turned inward at the knee away from judges. Flex the back leg by putting some weight on it and your front leg by contracting all the muscles of the thigh and calf. A third option is the reverse of option #2. Your front leg is planted forward and back leg is behind you exposing the inner calf.



For the upper body, your front arm facing the judges should be bent at about 90 degrees with the palm facing up and hand in a fist. Grab the wrist of your front arm with the hand of your other arm and keep the arm against your body across the torso. Push your chest up and out while flexing. There are many subtle adjustments you can make in this pose to improve your appearance. By raising your back shoulder slightly higher than the front, squeezing the same arm against the back pectoral and twisting your torso slightly toward the judges, you will create a wider appearance and bring out the striations in the pectoral. If you have good deltoid development, you can also bring the front arm slightly away from the body moving elbow out while flexing, which will make the 3 deltoid heads pop out.



BACK DOUBLE BICEP

This pose must be performed with one leg extended back. To maximize the width of your thighs, both legs should be slightly bent and turned outward. The foot of the extended leg should be planted so that the toes are pressed into the stage with the heel raised and calf flexed hard. With your weight, mostly on the balls of the feet, flex the hamstrings and calves.

The upper body in this pose is similar to the front double bicep pose, except you are facing the back of the stage instead of the front. In this pose, put more focus on flexing back muscles and elbows should be slightly in front of your hands and shoulder blades pulled apart to maximize both detail and width. To bring out the lower back (or Xmas Tree) tighten abs while flexing the lower back muscles.

BACK LAT SPREAD

As with the back-double bicep pose, this pose is performed with one leg extended back. It can be the same leg or the other leg. Leg positioning is the same as Back Double Bicep. This pose is similar to the Front Lat Spread except that you should round your torso forward slightly and bring your elbows a little further ahead of your torso in this pose. The common preface to this pose is to pull your elbows behind you and squeeze your lats together to bring out the striations in the back muscles. This will visually more dramatic when you open your lats up into the pose.



SIDE TRICEPS

Choose your best side for this pose. Leg positioning is the same as Side Chest Pose. For the upper body, extend the arm you are showing downwards on the side of your body. Reach behind your body with the other arm and grab the wrist of the front arm. You can clasp your hands together by having your front palm up and your back-hand palm down. Flex the triceps and delts while twisting the torso slightly to contract the back pectoral and to create a wider appearance. At the same time, exhale and flex abs tightly. Experiment with different arm and torso positioning to achieve the best look.



ABDOMINALS AND THIGHS

Start with your best leg in front of the other by about 10-12 inches with toes pointed forward. The toes of the back leg should be angled out slightly. Put some weight on the back leg and flex the front quad and calf. You can angle the leg outward to show more of the calf and the inner thigh or flex the quad straight on to bring out striations as much as you can. Often, competitors will do both, starting with one and switching to the other half way through. For the upper body, place your hands behind your neck with your elbows pointing high. After exhaling fully, flex the biceps, chest and abdominals while staying as upright as possible.

MOST MUSCULAR

Leg positioning for this pose is similar to the abdominal and thigh pose. Some competitors will just flex the legs straight on with one leg slightly in front of the other. There are 3 ways to hit the upper body portion of this pose. 1st way is the "crab" pose which requires you to bend forward slightly, round shoulders and flex the entire upper body with arms out in front of you. Hands should be in a fist almost touching. This pose can also be done with hands on the thighs. Place the hands on thighs just below the hip bone with the fingers pointing backwards and the thumbs forward. Staying more upright than the crab pose, flex every muscle with intensity. Another variation of this pose is to either clasp hands together in front of body or in fists close to the body below the navel.



FREE POSING OR ROUTINES

Your chance to present your physique in your own style alone on stage (not in comparison to others). Always show the poses that accentuate your strengths, not your weaknesses. Practice smooth transitioning from pose to pose, i.e. a quarter turn between poses make transitions look seamless. Since you only have 60 seconds to perform a routine, stick to your best poses. It's the quality not quantity that matters. Master 10-12 shots instead of squeezing in 20 different poses. Also, choose music that fits or suits your physique or posing style. Make it entertaining and don't be afraid to change up the pace. Hiring a choreographer or experienced competitor can help put a routine together. A second pair of eyes can be very useful in evaluating your routine.

****PHOTOS PROVIDED BY GARRY BARTLETT**

