

Posing: Bodybuilders

The judging procedure for NANBF sanctioned competitions will utilize a two-round system during group comparisons. These rounds conducted at the prejudging portion of an event are **Symmetry** and **Muscularity**.

Symmetry refers to the structural harmony of the physique – the relative size and shape of various body parts. It is also the relation of each muscle in a group to all other muscles in the group. There must be a balance and proportion between different components: upper body and lower body, front and back, as well as between same body parts from each side view. Also to be considered by the judges is the degree of separation, definition, and detail, and this consistency amongst various body parts. Symmetry is a measurement of evenness of development and how well the parts of the physique fit together.

Bodybuilding competitors in a given class will file out across the stage and form a line. The head judge may ask athletes on either side to angle in to form more of an arched semi-circle. Competitors are to stand with heels together, weight is positioned on the balls of the feet, toes gripping into the floor. Quads are flexed, hips back slightly, lats are flared wide, chest is held up high, arms are in a natural position not angled out excessively, shoulders rolled slightly forward, hands are fisted, chin is up. Bodybuilders need to perfect this position as it (Front relaxed) will be seen most often by a judging panel. Competitors will then be asked to perform quarter turns (turning right). They will present all four semi-relaxed positions (front, left side, back, right side) in order to be scored for symmetry. During side views, competitors need to keep both feet flat on the floor, with heels close together, and face the side of the stage (same direction feet are pointing). Knees can be slightly bent, and upper body should not be twisted more than a 15-degree angle. The front arm should remain at the side, and the rear arm should not be pulled forward across the torso in attempt to show more width (moving the arm forward does not establish width, slightly twisting the upper torso does). Chest is high, hands are fisted, and chin is up. The back relaxed position is similar to the front with emphasis on delineating hamstrings and glutes, lats are wide, arms in a natural position, chest is high, hands are fisted, chin is up.

The head judge will then call for athletes to change positions in order to compare closely matched competitors. The lineup will go through quarter turns again in this new configuration. The head judge may call athletes to several different positions in order for competitors to be seen in close proximity to each judge, and to gain variations in lighting as well.

Muscularity refers to the size of the muscles, their shape, definition, and hardness. Also to be considered is the shape and contour of the developed muscles and muscle groups, separation or lines of demarcation between

adjacent muscles, and striations delineating sections of fibers within the same muscle group. The degree of firmness of muscle tone, lack of body fat or fluid under the skin, and muscle contours emphasized by a degree of vascularity are desirable. In comparing muscularity, the judges will look for evidence that the competitor is a bodybuilder with muscularity that is greater than average. This must not be confused with average muscularity achieved simply by dieting.

After Symmetry comparisons are completed, competitors in a given class will remain on stage, and the Muscularity round will commence. The head judge will call out each pose on the list of mandatory poses as arranged to follow the series of quarter turns to the right. Following each pose, competitors are expected to return to a semi-relaxed pose as presented within the Symmetry round.

Front Double Bicep Feet positioned with heels together, one foot forward, or one foot to the side. Quads are flexed, lats are wide, chest is high, elbows slightly above shoulders, biceps are curled, and hands are fistled.

Front Lat Spread Feet positioned with heels together, one foot forward, or one foot to the side. Quads are flexed, start with thumbs in middle of back and draw hands around waist pulling out lats, chest is high. Don't roll shoulders forward.

Left Side Chest Set leg by placing left toe near arch of right foot and spike calf. Bend left leg to define sides of quad and delineate hamstrings. Curl left arm to flex the bicep, and grab left wrist with right hand. Bring the right shoulder around to flex/striate the chest. Keep chest high and shoulders parallel.

Left Side Triceps Set leg by placing left toe near arch of right foot and spike calf. Bend left leg to define sides of quad and delineate hamstrings. Reach behind back with right arm, and grab left wrist. Straighten left arm to expose triceps. Slightly rotate at waist to show all judges. Keep abs in, and try to arch back (butt out).

Back Double Bicep Extend one leg back, spike calf, and tighten hamstrings. Try to point knees out to show quad width. Lats are wide, chest is high, elbows slightly above shoulders, biceps curled, and hands are fistled.

Back Lat Spread Extend one leg back, spike calf, and tighten hamstrings. Try to point knees out to show quad width. Pull elbows back like a cable row, start with thumbs in middle of back and draw hands around waist pulling out lats, chest is high. Don't roll shoulders forward or back will look rounded.

Right Side Chest Set leg by placing right toe near arch of left foot and spike calf. Bend right leg to define sides of quad and delineate hamstrings. Curl right arm to flex the bicep, and grab right wrist with left hand. Bring the left shoulder around to flex/striate the chest. Keep chest high and shoulders parallel.

Right Side Triceps Set leg by placing right toe near arch of left foot and spike calf. Bend right leg to define sides of quad and delineate hamstrings. Reach behind back with left arm, and grab right wrist. Straighten right arm to expose triceps. Slightly rotate at waist to show all judges. Keep abs in, and try to arch back (butt up).

Abdominals & Quad Set lower body by bringing leg of your choice forward and flex quads. While bringing hands up and behind head, take a deep breath in. Release the air while slightly crunching down on abs. Keep elbows wide. You can present other leg, and rotate to show quads.

Hands on Hips Most Muscular (Men Only, optional for women) Set lower body by extending and flexing leg of your choice. Place hands high on hips with fingers pointed down. Slide hands down on hips a bit as you set the pose. Flare lats, and roll shoulders slightly forward, squeeze chest and crunch abs.

Crab Most Muscular (Men Only) Set lower body by extending and flexing leg of your choice. Bring traps up and forward, squeeze the chest and flex bicep in motion like a cable crossover. Set pose and hold it. Don't bend too far forward.

Optional Poses:

Rear Calf Raise: Set upper body in back relaxed stance, or back lat spread, keep lats wide. Raise up on your toes with toes and knees pointed outward. Keep butt tight, try to hold pose, maintain balance, don't bobble.

Hamstring Display: Right Turn to side of stage with side of left leg and back facing judges. Set upper body with wide lats and chest high. With weight balanced on left leg, curl right hamstring up. Maintain balance.
Left: Turn to side of stage with side of right leg and back facing judges. Set upper body with wide lats and chest high. With weight balanced on right leg, curl left hamstring up. Maintain balance.

Single Quadriceps: Set upper body in lat spread or hands on hip most muscular pose. Extend leg (right or left) keeping it flexed while slowly rotating so judges can see all angles.

Side Serratus: Turn to the side, and set leg by placing toe near arch of other foot and spike calf. Bend leg to define sides of quad and delineate hamstrings. Reach behind head with back hand, and put front hand on hip facing judges. Twist at the waist and crunch down to flex serratus/intercostals.

The head judge may ask to see certain competitors together and change the order of the line-up at any time during group comparisons. The head judge may also request to see certain poses again for closer comparison of select individuals, proximity to each judge, and to gain variations in lighting as well.

Things to remember when executing mandatory poses:

Build each pose from the floor up
Go back to semi-relaxed stances between poses
Keep legs flexed on all poses (quads/hams, calves)
Keep chest high
Always keep lats flared and try to look wide
Keep head up confidently, and smile
If you're on an end, angle in so that all judges can see you
Execute poses in a controlled manner, not rushed
Don't bounce and breathe evenly so you don't shake

Posedowns will occur following the mandatory comparisons. This is 20-40 seconds of free posing with background music provided by promoters. This is your time to show your best. The judges may very well be tallying scores and breaking ties during the posedown. Make sure the judges can see you. If someone stands in front of you, move to your own space. Do not be aggressive, and don't push or bump into other competitors. Although you may not know exactly what others' strengths and weaknesses are, try to make the judges look at you. For example, if a competitor does a lat spread, and that's your best pose, stand next to him/her and do that pose also. If a competitor does a triceps pose, which is your worst pose, execute a crab most muscular to get the judges' attention instead.

Individual Posing Routines are performed at the evening/finals portion of the competition. This is a chance for the competitor to highlight his/her most favorable development in the fashion of their favorite poses and choreographed to music of the competitor's choosing. Music should be in good taste. Each competitor takes the stage alone, and performs a routine lasting 60-90 seconds (promoter's discretion). The routine should include a broad selection of poses to show all aspects of the physique and be non-repetitive. There should be an orderly progression of poses with smooth and finessed transitions. Although there will be musicality and movement, poses should be held long enough for judges to gain an impression of the physique. The routine should fundamentally be a bodybuilding display, and not dance, gymnastics or other displays. Use of these techniques can enhance a routine if used sparingly. Judgment of posing will not be predicated on athletic or dance ability. The competitor should enjoy the routine, and communicate this to the judges and audience with the absence of gritted teeth, shaking, lack of focus, arrogance, etc. Restrictions in posing include "moon" poses (bending forward with glutes facing the audience), lying or rolling on stage in a sexual manner, or any obscene gestures.

*** Although there is consideration by the NANBF to include individual posing routines into an Open competitor's overall score, at this time posing routines are not counted in final scoring. Best Poser awards will be given at selected events. Utilization of props is at the promoter's discretion.

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